

SPECIAL ADULT SWIM ISSUE

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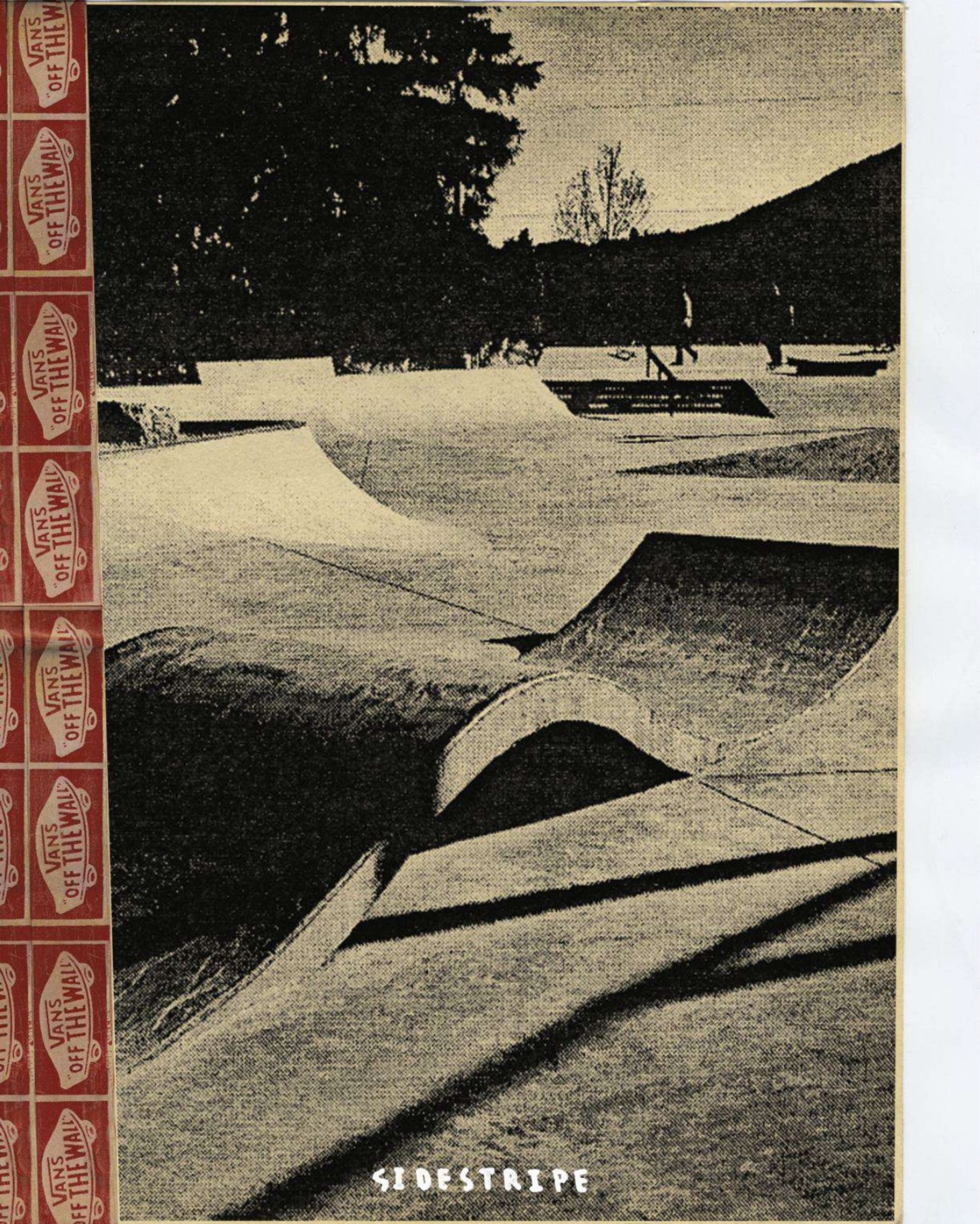
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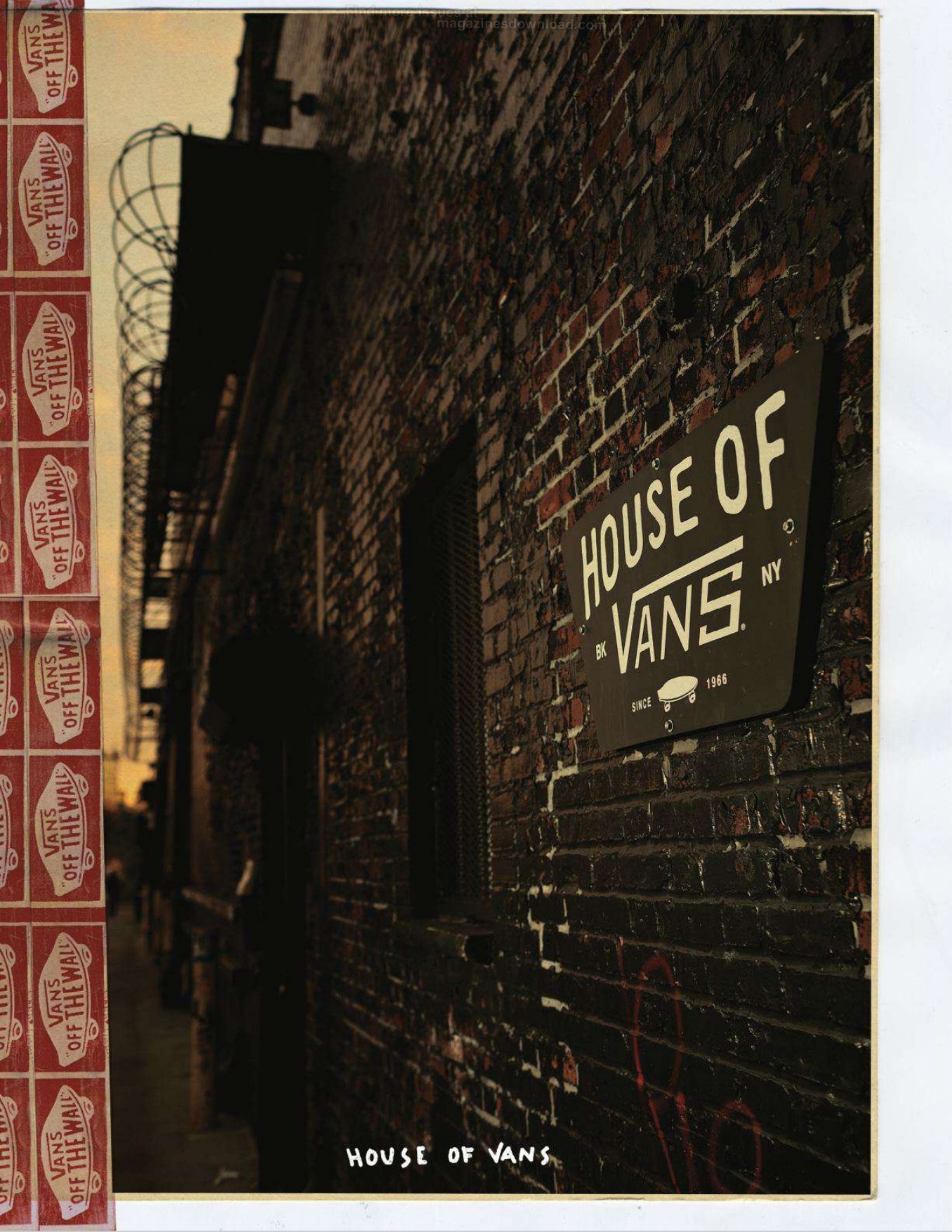
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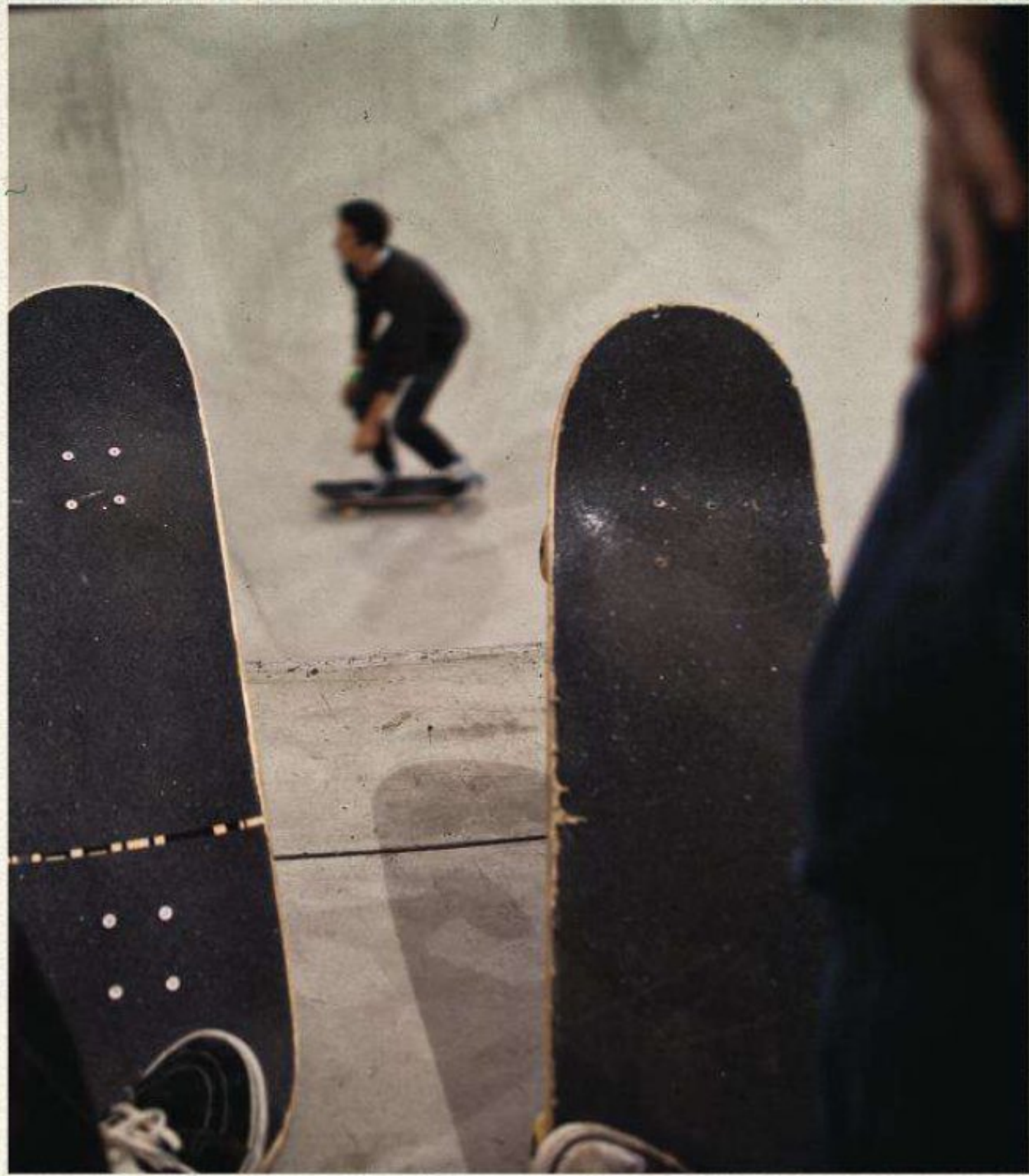


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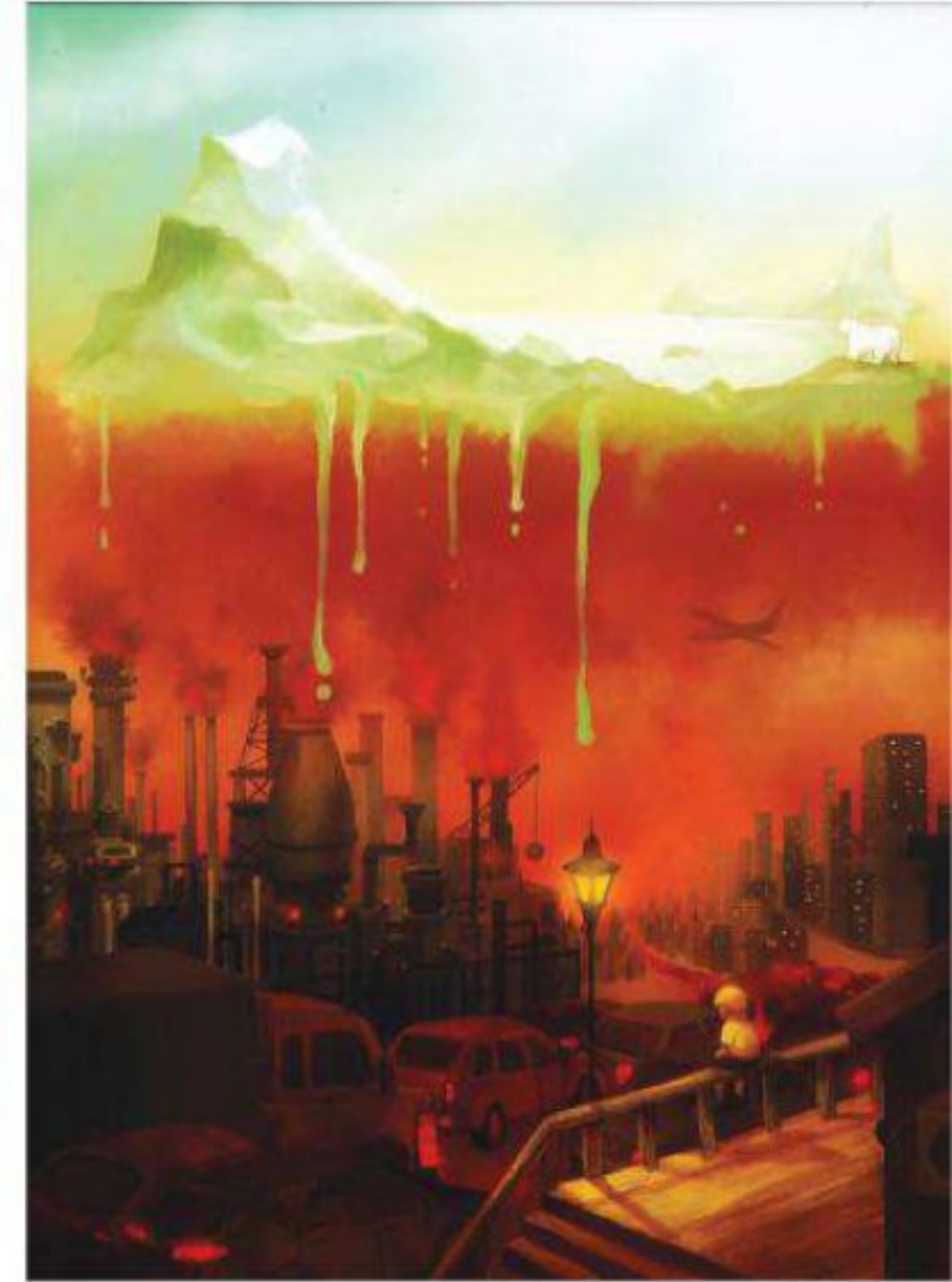
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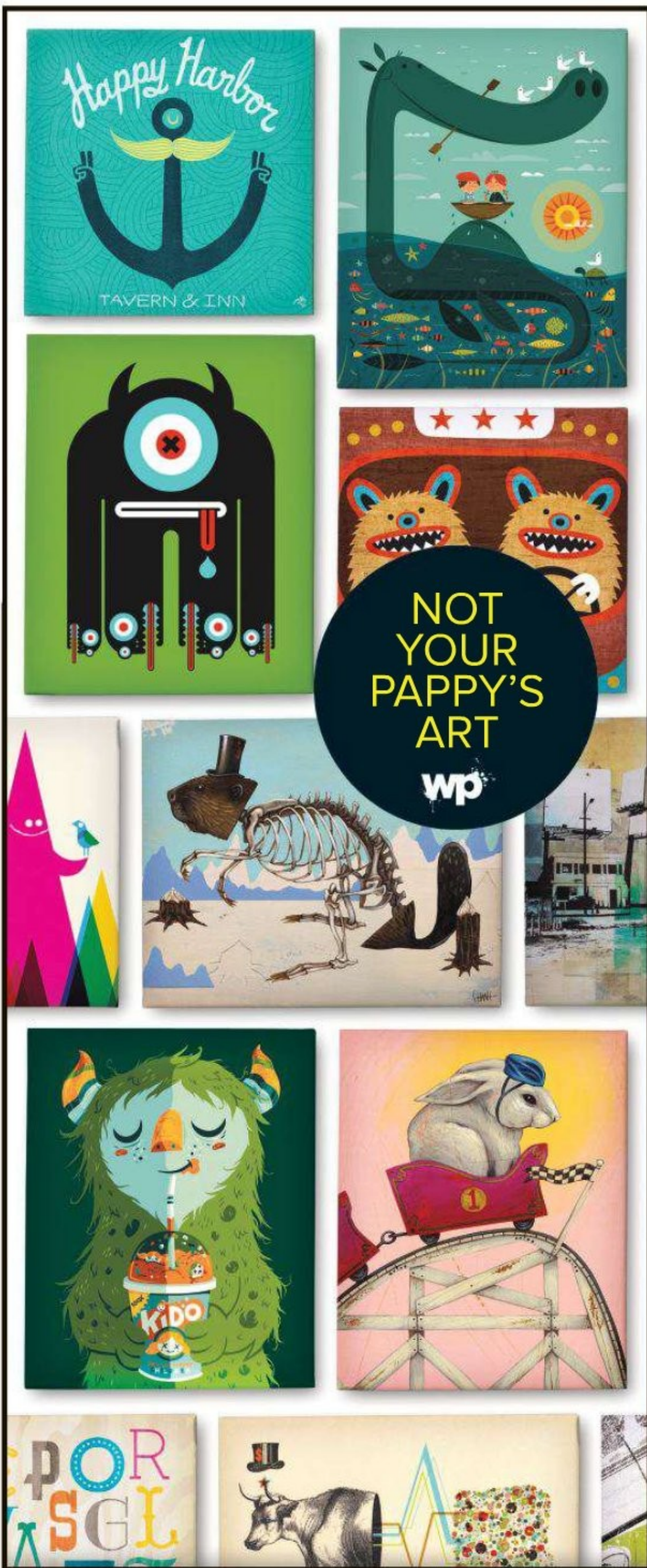
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INTRODUCTION

138

As fans of any potentially subversive genre of art, we cannot help but pine for the days when our beloved sub-culture was truly "underground." Not underground in the Urban Outfitters vinyl record selection sense, but truly underground with scant to zero acceptance or appreciation from any mainstream audience or media outlet. You hear that gut-wrenching term "indie" all the time these days, one of the most abused adjectives/nouns/verbs of the past decade, and once you hear that you know that whatever "indie" art being labeled as such has already been funded by a much larger conglomerate to even get the label in the first place. No, we are talking underground in the traditional sense, word of mouth dispersing of content and news, the kinds of things that terrify board rooms, causing them to spend millions of dollars of research in order to siphon that elusive energy of a cult-following.

Juxtapoz was founded on the salacious, alluring, and rebellious horsepower impelled by comic book and fine artists who bucked all trends of traditional art to create a special kind of adult playground: one filled with sex, violence, dirty humor, and political commentary. Artists like R Crumb, Robert Williams, S. Clay Wilson, Big Daddy Roth, Ed Hardy, and Rick Griffin all set to define a new generation of artists, an underground movement that rolled through the 1960s, '70s, and '80s with little critical and popular acceptance until a few landmark exhibitions in the late '80s and early '90s. The work being produced by these artists was devoured by enthusiasts who stiffened at the pompous decrees of academic critics perusing the stuffy confines of a perfect white gallery. This was the anti-establishment that went on to establish a set of rules that have dominated much of contemporary art today. Blaze your own path, set your own aesthetic rules, and maybe the world will follow. And if they don't, fuck it. A true underground spirit.

In recent years, we noticed a small group of animators, producers, and writers who have grabbed the torch of subversion and beautifully naughty art and created something organically powerful with it. Launched in 2001, the Cartoon Network's Adult Swim programming has launched some of the most forward-thinking, seditious, and radical art over the past decade. The writers, producers, and artists who build and conceive each show have taken that same spirit of rebellion that began with Crumb, Williams, Griffin, and Roth and turned it into a moving, evolving medium of cartoon and animation art. With cable TV getting better over the past five years, and networks taking more chances with controversial content, Adult Swim continues to be at the forefront of groundbreaking television made for a dedicated viewer. Adult Swim is the new underground zine, the new underground comic that appreciates a smart, dirty, unpretentious program. Okay, maybe a little pretentious. But we like that, don't we?

For the July 2012 issue, we teamed up with Adult Swim for a very special look into the writers, creatives, actors, and artists who create some of the most beloved programs. We catch up with the creators of *Squidbillies*, *Aqua Teen*, *Venture Bros*, *Superjail!*, and *Metalocalypse* about how each series has developed over the years and, at times, the concepts of their origin. We speak with Rob Corddry about his hit show, *Childrens Hospital*, as well as Seth Green about the excellent run of *Robot Chicken*. And we get the chance to introduce Adult Swim's newest program, *Black Dynamite*, with an interview with the show's creative force, Carl Jones. Of course, we also learn about cancelled shows, what *Tim & Eric* are doing now, and feature special show dedicated artwork from Skinner, Tim Biskup, Wayne White, and Olek.

Juxtapoz is predicated on finding the pioneers and blazing the path through which they can inspire their dedicated followers. As one of the true great epicenters of creativity in the same defiant spirit of the revolutionary artists that came before them, it is time Adult Swim get their due and continue to spread a daring form of underground art.

Enjoy #138

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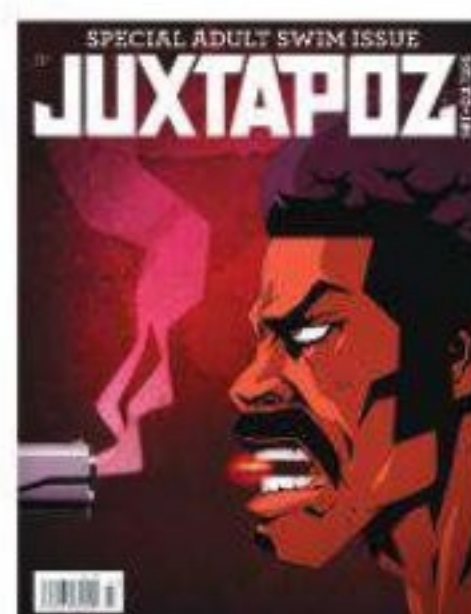
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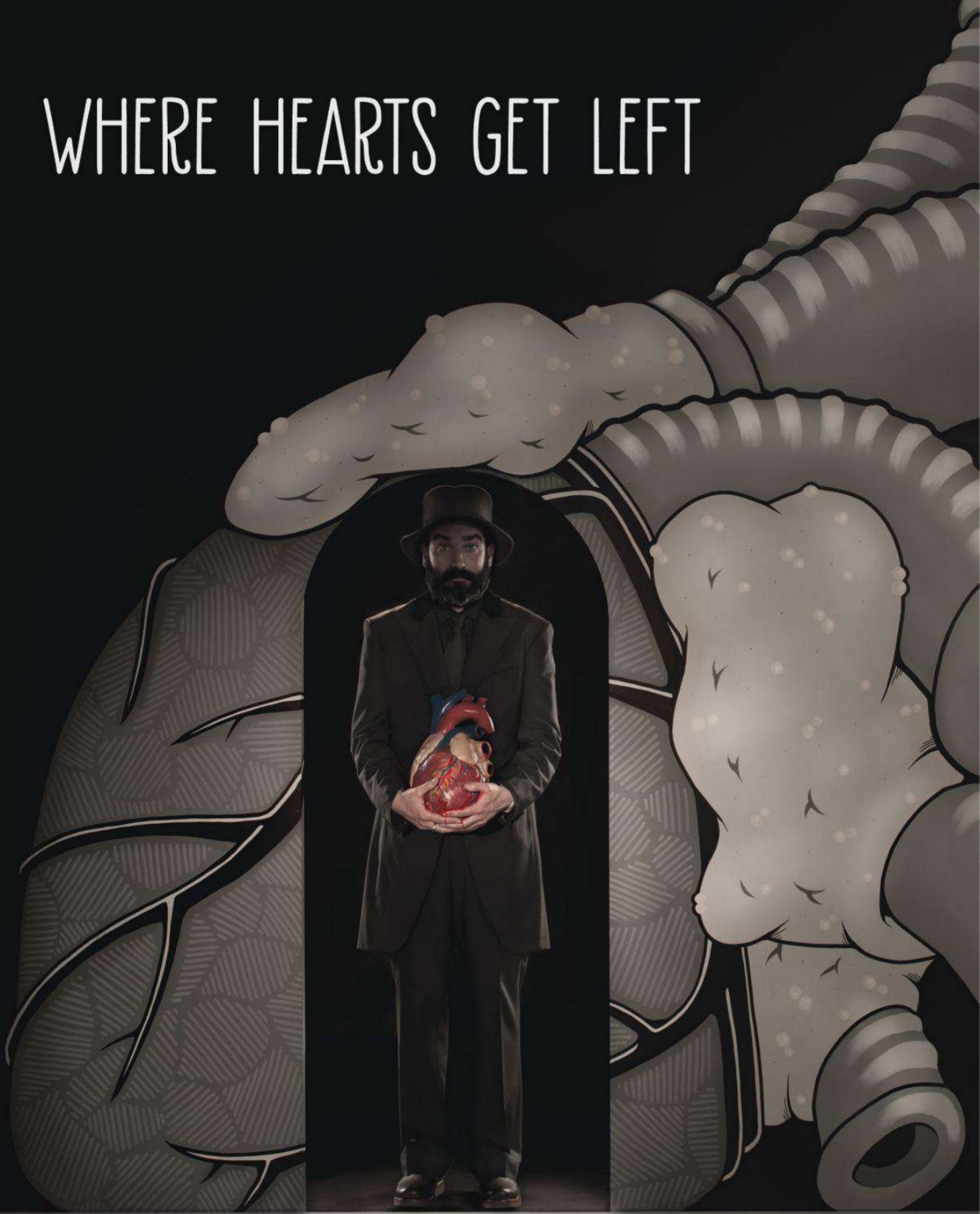
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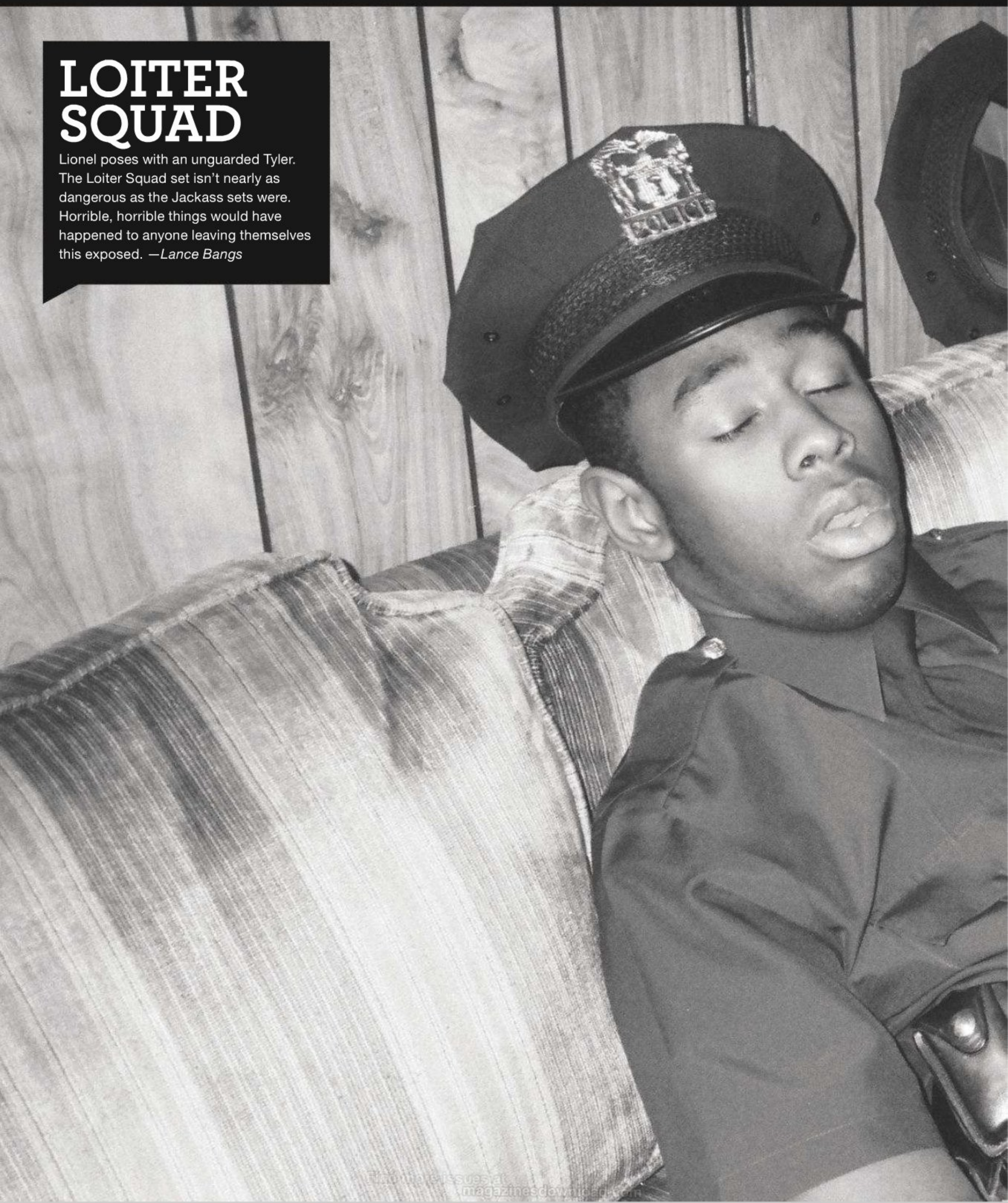






LOITER SQUAD

Lionel poses with an unguarded Tyler. The Loiter Squad set isn't nearly as dangerous as the Jackass sets were. Horrible, horrible things would have happened to anyone leaving themselves this exposed. —*Lance Bangs*







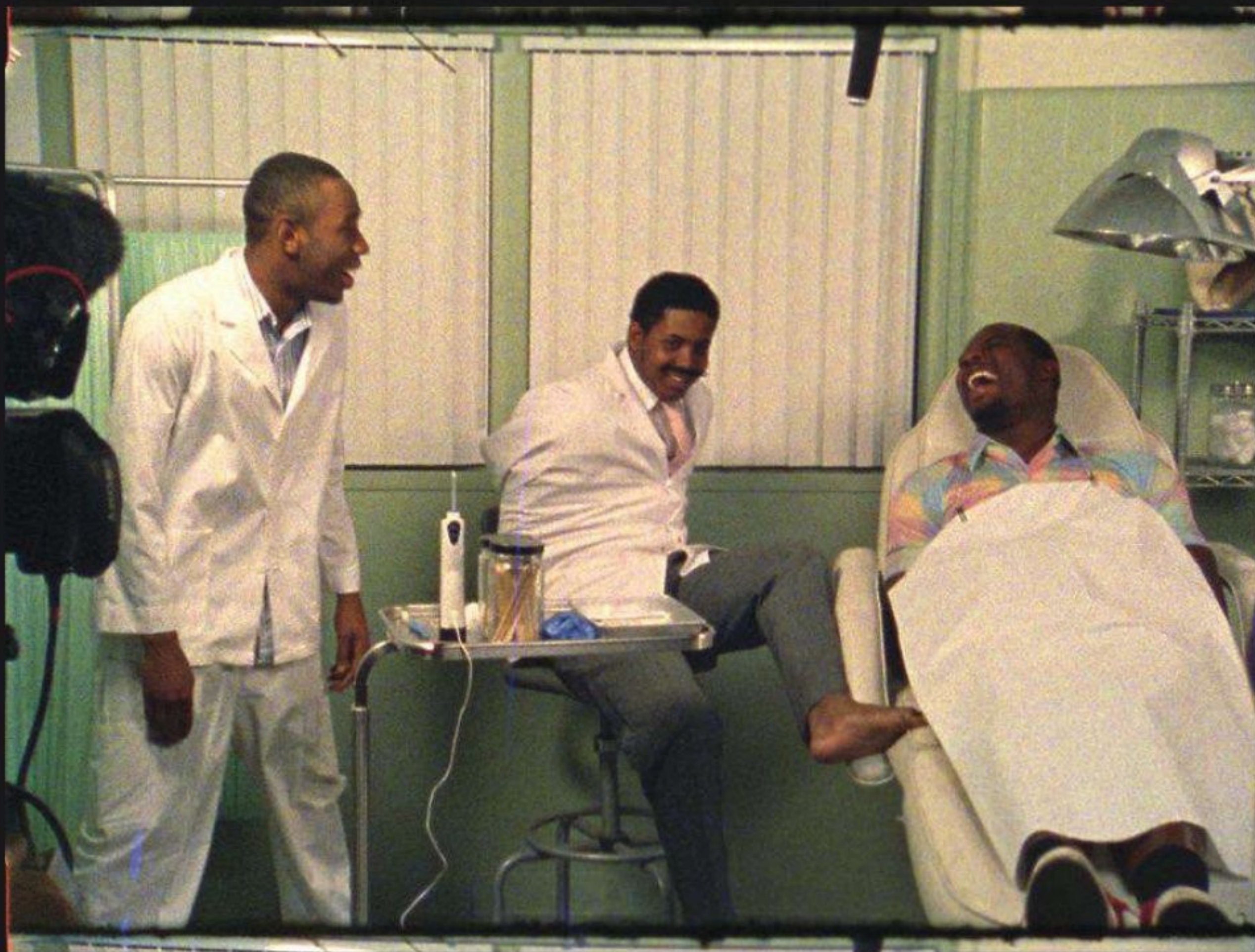
Hodgy Beats from MellowHype as an Aztec Warrior about to face off against a group of Bloods in a sort of “Deadliest Warrior” conflict. He doesn’t last long.



I love filming in uncontrolled public locations with surreal action happening in front of random bystanders. These Miami beach goers are caught up between Tyler and Lionel as “Po-Po” chasing then executing some Cuban cigars that washed ashore. Florida is endlessly full of characters, and one of my favorite visuals from the first season is of a man in a Speedo laying in the surf sort of bathing himself and watching the carnage.

JUXTAPOZ

I love the feeling of a shoot falling off the rails, as is about to happen here once Jasper (as an armless dentist) puts his foot into Lionel's mouth and the set gets essentially knocked apart.



Jasper plays Cameraman Steve with Reporter LeftBrain hitting the streets. I love the footage we got of LeftBrain asking elderly people "Where do you see yourself in 20 years?" but the resulting montage of people admitting "I'll probably be dead" seemed to depress some of our production team, so the footage may end up on the proverbial cutting room floor.





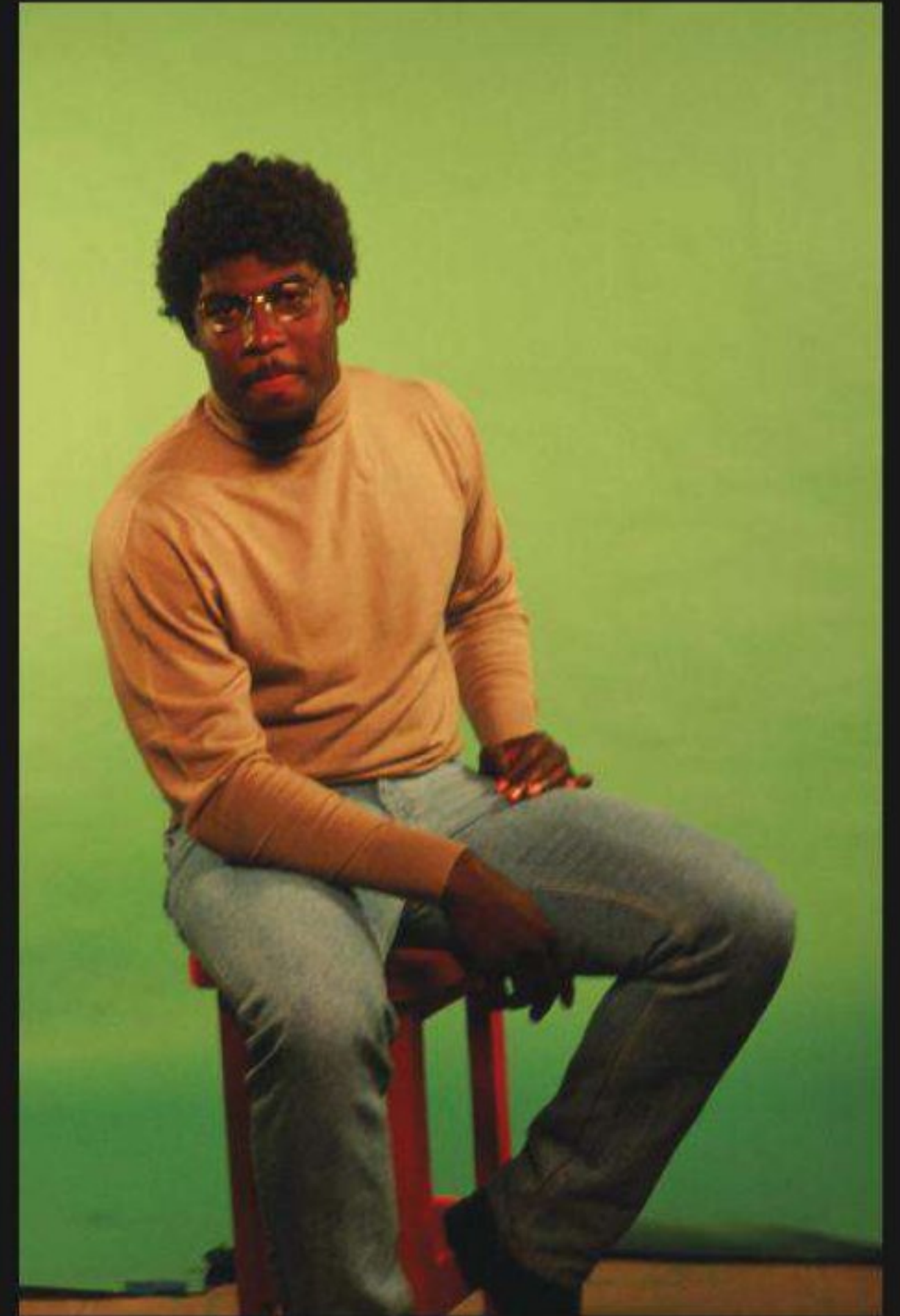
Tyler, 20 years old when we shot the first season, was generating an incredible amount of output. He was split between Loiter Squad, writing and recording a solo album as well as a new Odd Future album, touring, updating the Golf Wang photo blog, designing artwork, directing his own music videos, skating, and putting out a line of clothing. Here he is crashed out between shoots as Thurnis Haley, his paternal golfing character.



Taco is still only 17, so he had to go to school or be tutored while we were trying to shoot the first season. He's one of the most effectively annoying people I've ever met, endlessly running his mouth and stirring up funny conflicts. Some people think he looks like Gregory Hines, but I think of him as a combination of both Richard Pryor and Gene Wilder circa *Silver Streak*, without any of their talent.

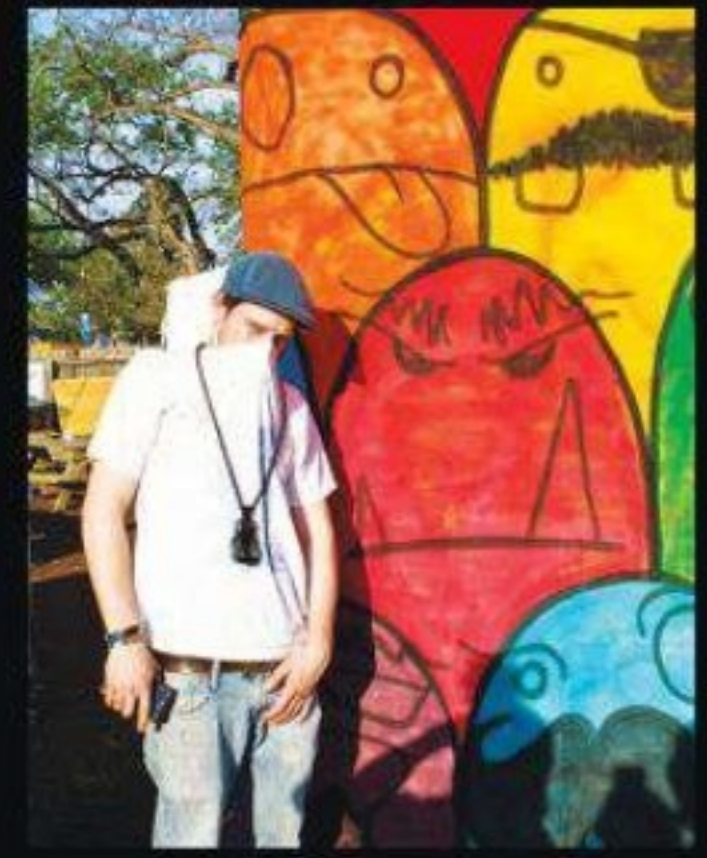
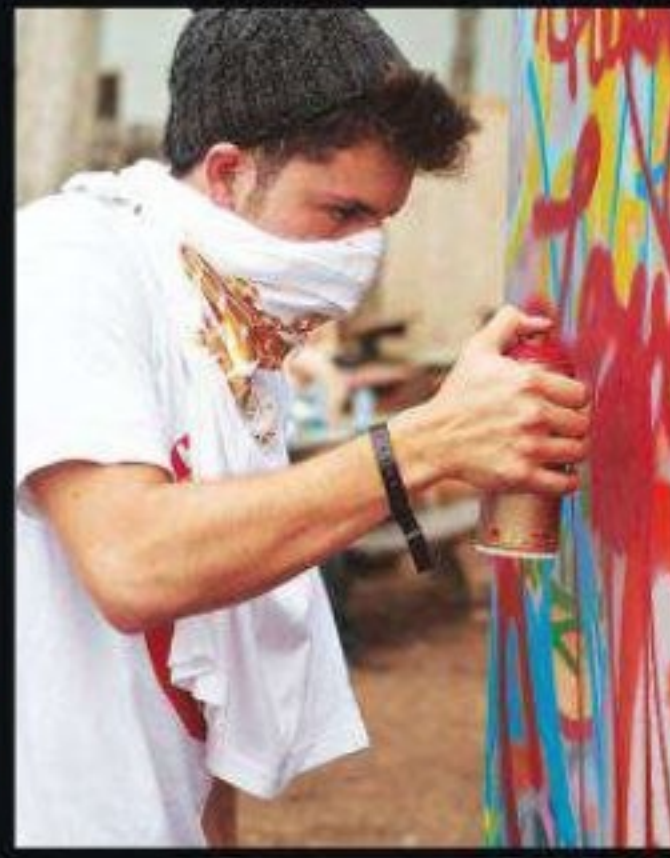
JUXTAPOZ

We worked with an artist named Jennifer Juniper Stratford on the production design, and she helped nail some very specific characters and settings. Taco and Lionel are seen shooting VHS era dating videos, which seems to be a lost format.



Tyler and Taco after filming a bit called "Wrong Camo" in an ersatz Afghanistan, dodging exploding mortars and bloodsquib charges. This was the last major shoot at the end of our first season, and once the sun went down we stayed to play paintball in the dark on a waterlogged course.





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[adult swim]

UPCOMING PROGRAMMING FROM ADULT SWIM

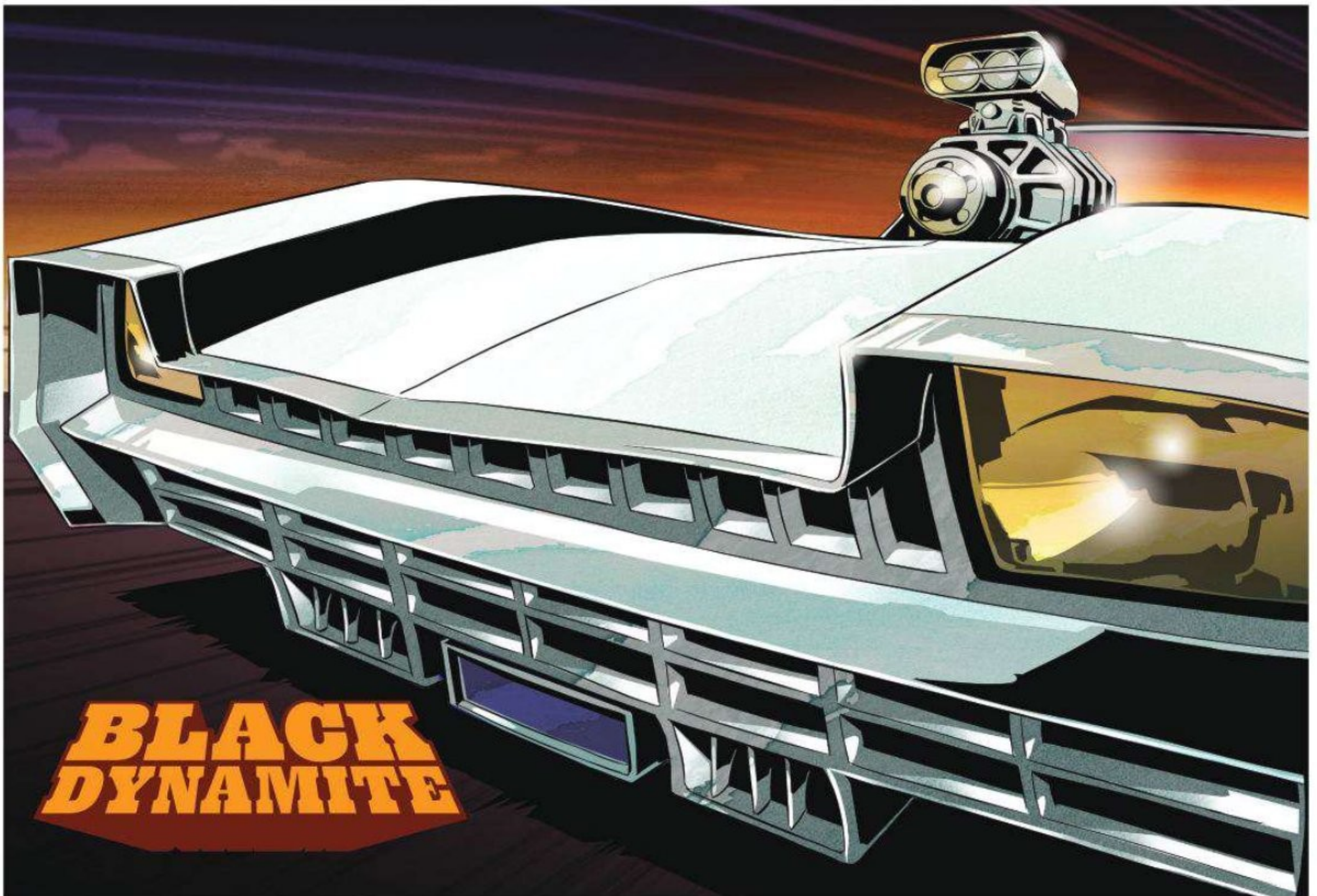
As you will see in the following pages of this special Adult Swim issue, we corralled the creators, actors, voices, artists, and producers behind some of the most popular Adult Swim programs and cornered them to discuss what it is they actually do on a day-to-day basis. Those hours lead up to programming, and that programming leads to actual TV time, and that actual TV time convinces you to enjoy the shows again and again. Here is what Adult Swim has planned for the rest of your Summer of 2012.

July 8th: Based on the 2009 critically-acclaimed feature film, the *Black Dynamite* animated series further chronicles the exploits of central character, Black Dynamite, and his crew. Under the direction of head writer Carl Jones (*The Boondocks*), the series features the voice talent of Michael Jai White, Tommy Davidson, Kym Whitley and Byron Minns, all of whom starred in the feature film.

July 11–15th: Adult Swim descends upon Comic Con with a 6-hour action packed panel

block on Friday, the 13th and an awesome party the same night. If you are lucky, they will have copies of this magazine at their booth. Maybe you got this magazine at said booth. Good for you. Now go buy one for a friend.

July 22nd: In the sixth season of *Squidbillies*, a family of inbred squids continue to tear the ass out of all creation in this wild and exciting program. Inbred squids? Can't wait to read this feature.





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UPCOMING PROGRAMMING FROM ADULT SWIM CONTINUED

August 1st: This August, Dethklok, the world's most brutal animated deth band from the *Metacalypse* animated series, and Lamb of God will embark on a 34-show North American tour kicking off on August 1 in Seattle, Washington and ending September 15 in San Francisco. You should start to practice screaming now.

August 9th: *Childrens Hospital* returns for its fourth season and continues to live up to its reputation as the greatest hospital drama in the history of recorded media. Applauded

for its taut drama and medical accuracy, this season reaches new heights: an airborne virus threatens to destroy the hospital and perhaps society, a search for the mysterious PA announcer Sal Viscuso reveals an undercurrent of evil overpowering the hospital, the origins of Chief's handicaps are revealed, a beloved regular character dies a couple of times, and Sy gets a dog! A dog!

August 9th: Season 2 premiere of *NTSF:SD:SUV:: Terrorism* is back and better than ever. Join Special Agent Trent Hauser and

his elite counter-terrorist unit, *NTSF:SD:SUV::* (National Terrorist Strike Force: San Diego: Sport Utility Vehicle) for a second season of passionate yelling, pregnant pauses, and even more civilian casualties than last season! *NTSF:SD:SUV::* is created by Paul Scheer and stars Scheer, Rebecca Romijn, Rob Riggle, Kate Mulgrew, Brandon Johnson, June Diane Raphael, Martin Starr, and Peter Sarafinowicz as the first sentient robot on television.



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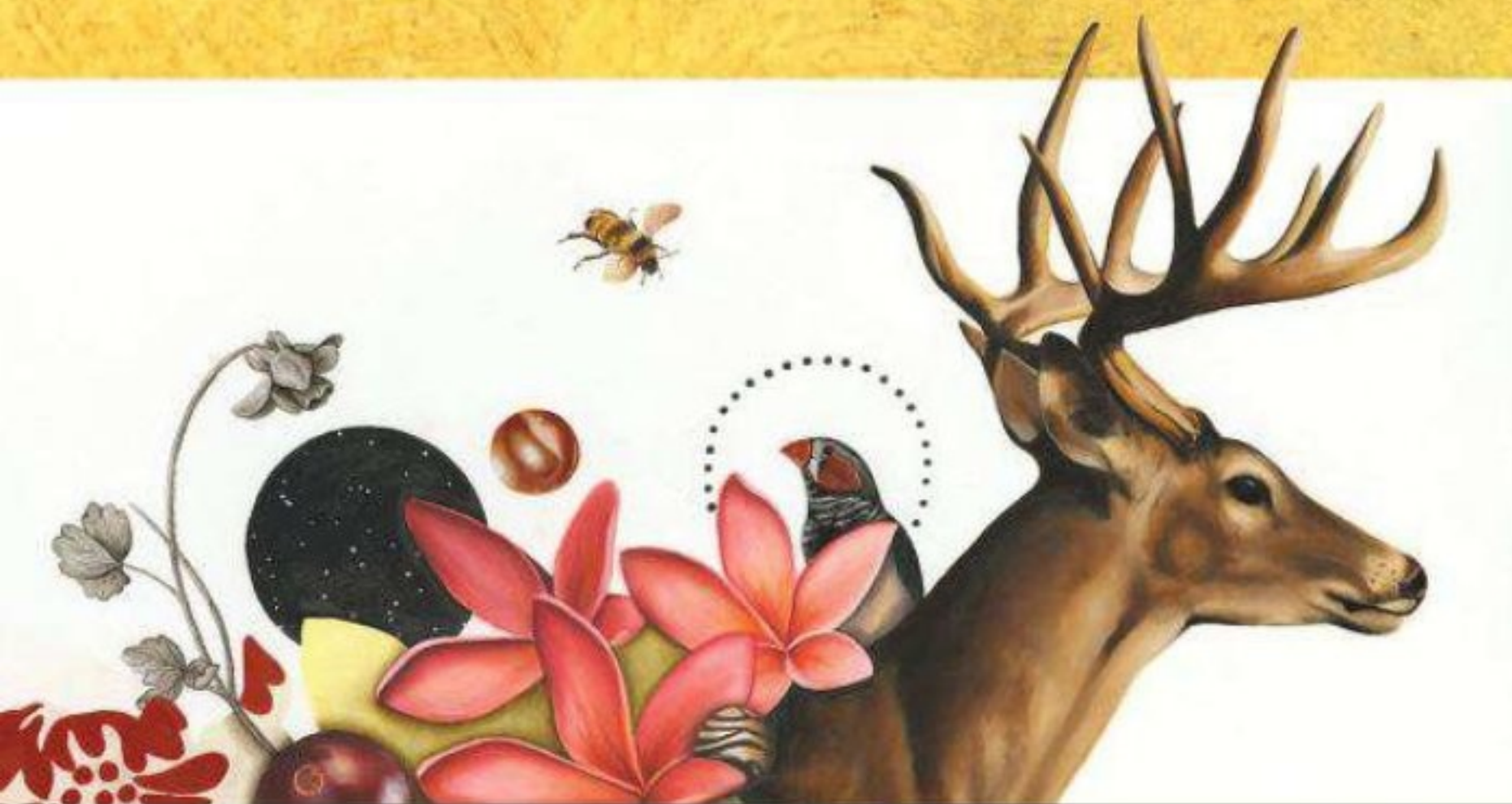
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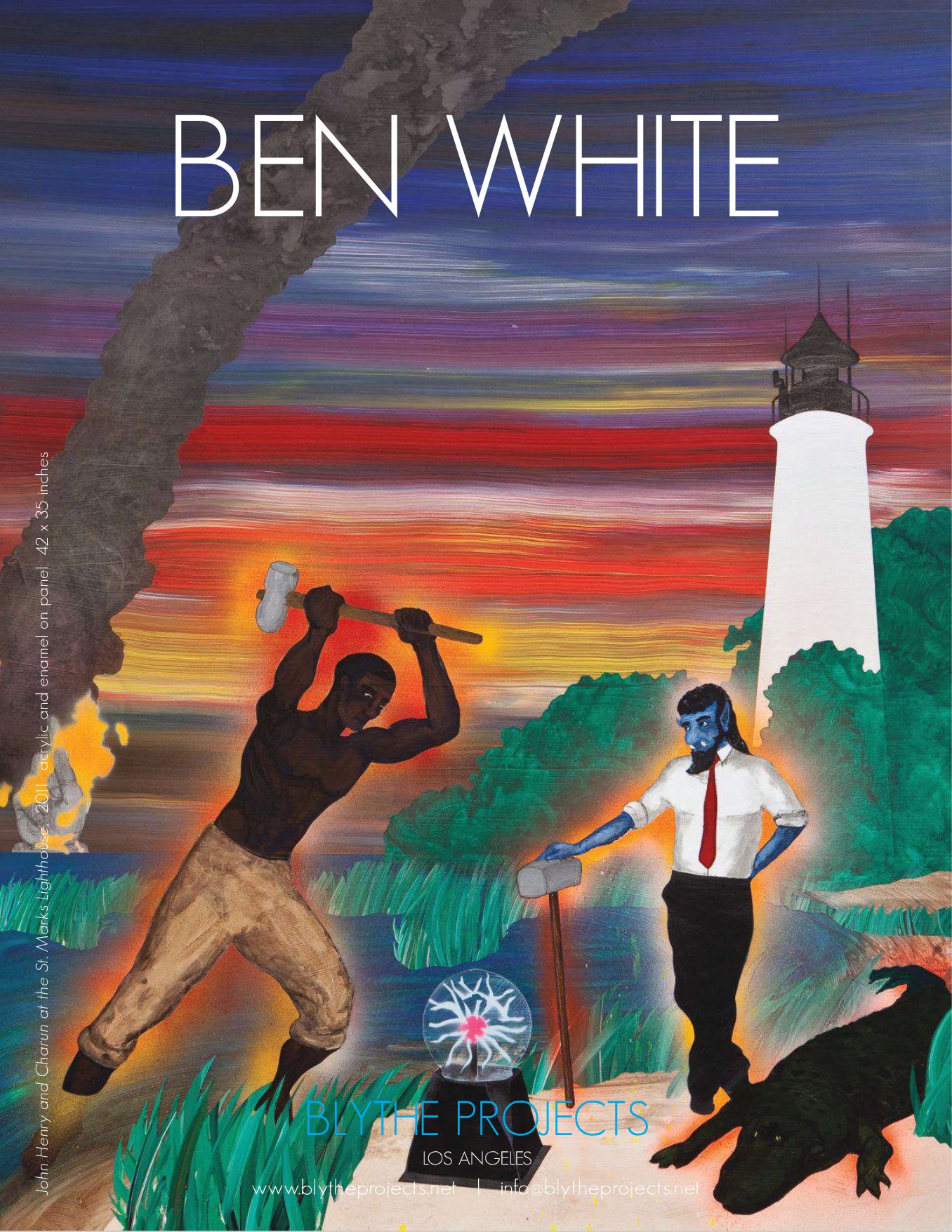
SYNTHETIC CHILD



ACCESSORIES EACH SOLD SEPARATELY

BEN WHITE

John Henry and Charun at the St. Marks Lighthouse, 2011, acrylic and enamel on panel, 42 x 35 inches



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BLACK DYNAMITE

INTERVIEW WITH CARL JONES BY ADULT SWIM / PORTRAIT BY DENZEL WHITAKER

BLACK DYNAMITE HAS BEEN SLOWLY INFILTRATING HIS WAY INTO ALL FORMS OF MEDIA EVER SINCE MICHAEL JAI WHITE FIRST CONCEIVED THE CHARACTER IN 2006. AFTER A CRITICALLY ACCLAIMED FILM IN 2009, THE BLACK DYNAMITE TEAM JOINED UP WITH CARL JONES TO TAKE DYNAMITE INTO TELEVISION.

- 1 *Black Dynamite* is based on the 2009 American Blaxploitation spoof/homage action and comedy film of the same name, starring Michael Jai White, Arsenio Hall, and Tommy Davidson.
- 2 The film was marketed with a mock nonprofit organization called "Fight Smack in the Orphanage."
- 3 Adult Swim's *Black Dynamite* will premiere its First Season in July, 2012.

Adult Swim: *Black Dynamite* has a really interesting look for a comedy. What were some of your influences in making this style?

Carl Jones: Some of my influences in creating the look of *Black Dynamite* were obviously Blaxploitation films such as *Dolemite*, *Shaft*, *Three the Hard Way*, etc.

The animation style was heavily inspired by Takeshi Koike of whom I'm a big fan. He's a Japanese animator, mostly known for doing "World Record," which is an animation segment from the *Animatrix*. He also did a series called *Trava: Fist Planet*, and he did the opening of *Samurai Champloo*. I was a big fan of his style because he found a clever way to use heavy black shadows with an anime

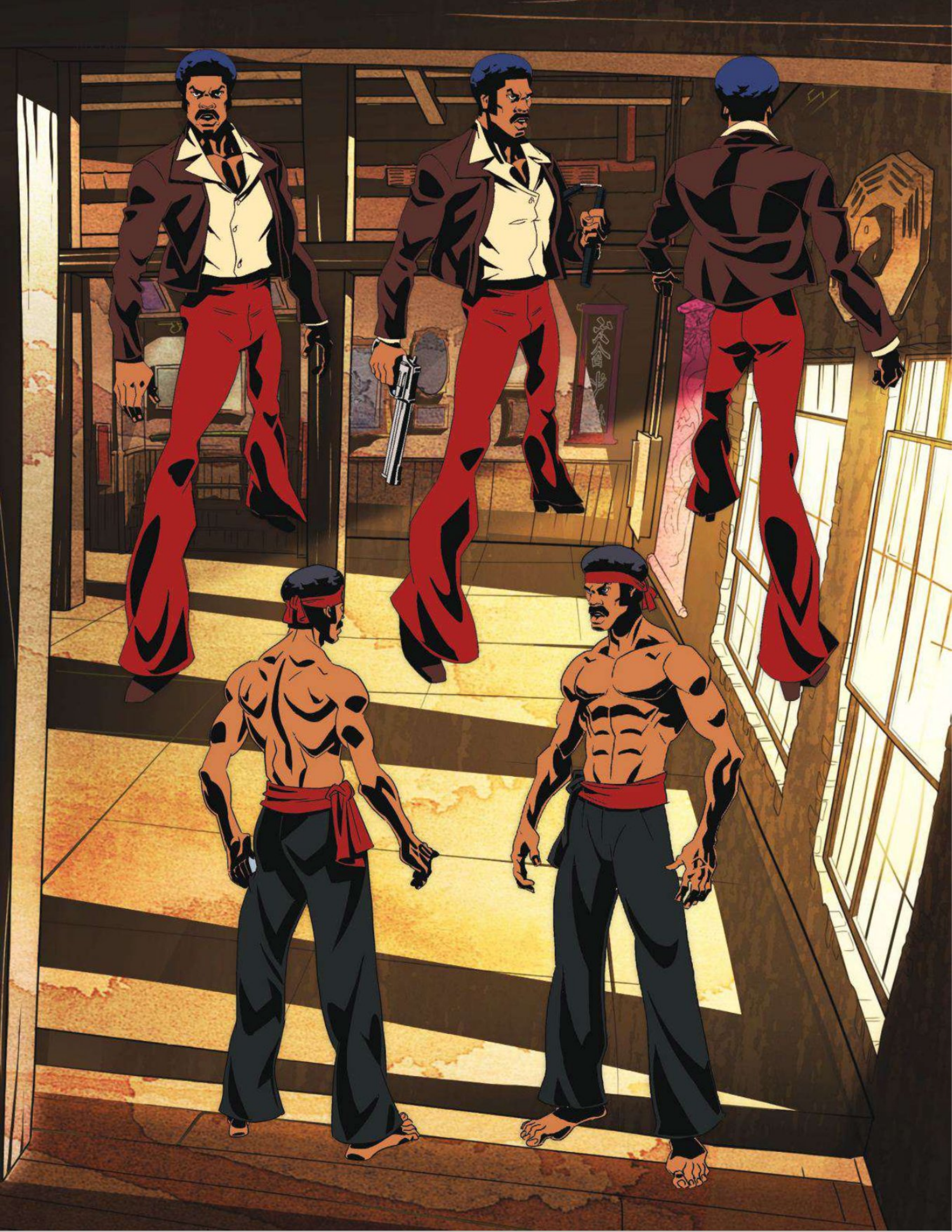
aesthetic, yet be very flexible and cartoony, to the point where he would break model a lot of times and not stay bonded to the traditional anime design that most people are familiar with. So he's kind of a renegade in animation as far as that's concerned. Peter Chung (*Aeon Flux*) and that kind of stuff was always inspiring to me.

It's cool you said *Dolemite*. In the pilot, when *Black Dynamite* was jumping at the helicopter, it felt really like Rudy Ray Moore at the beginning of *Dolemite*. It was awesome.

Everybody remembers that moment. If they don't remember nothing else from Blaxploitation, they remember Rudy Ray Moore jumping down that hill with no drawers on. Yeah, there will be

plenty of nods in the show to all the great films of that era, but the most important thing to me is the family dynamic between *Black Dynamite* and his crew. This is the meat of the show. They function just like any other dysfunctional family, fucked up sometimes. So even though they may come together to fight over-weight pill poppin' Elvis Presleys, Amazon Moon Bitches, Michael Jackson aliens and Giant Albino Gorillas named Honky Kong, they always have their own internal conflicts within the crew. The family dynamic is probably the most inspirational element to me when it comes to writing.

What cartoons were important to you growing up?



WHEN YOU POSSESS MORE, YOU HAVE MORE TO LOOSE. WHEN YOU HAVE MORE TO LOSE, THE MORE YOU VALUE YOUR LIFE.

Each Saturday was like the Super Bowl to me. I was always up first thing in the morning with a big bowl of cereal, watching everything that came on. I watched *Voltron*, *Thundercats*, *He-Man*, *Transformers*, *Spider-Man*, you name it. I was a fan of a lot of Warner Brothers stuff too. I was a big Marvin the Martian fan because I felt like he was the only nigga in cartoons at the time. It's kind of fucked up, too, that all he said was "I'm going to blow up the earth." Why does the only nigga in a show got to be hell bent on destroying the earth? And besides Tom and Jerry's big black house maid that we never saw, and Bugs Bunny getting blown up from a stick of dynamite that somehow turned him into a jive talking African, Marvin the Martian was the only black cartoon character that we had at the time. [laughs]. Speaking of which, I was a big Chuck Jones fan. I just loved his style. It felt real sketchy and there was lots of energy in every "character pose."

In talking about Chuck Jones and his stuff being choreographed so well, another thing that is so cool about *Black Dynamite* is the fight choreography and all. So when you're writing the scripts and working on the show, how do you work on the fight choreography and the layout and the pacing for the show?

It's a heavy production show. We have a lot of scenes, lots of characters, and lots of

backgrounds. So we had to be economists and find shortcuts or else we would be making 22 minute movies, which we are probably still doing. Even though there's a lot of action sequence in *Black Dynamite* we find a stylistic way of cutting corners. We went back to the old school '60s *Batman* and still freeze frames. We will have a really cool fight sequence and then interrupt it with a really nicely drawn still with *Black Dynamite* and his foot down someone's throat.

There's such a distinct color palette on *Black Dynamite*. Are you talking about pushing the palette?

The color palettes overall have a very '70s feel, and we like to stay as consistent as we can. Our color stylist Roger Webb uses a lot of warm yellows and oranges and browns. But scene to scene, the colors change all the time. Most cartoons may have one main model design that has the same color palette no matter what environment they are in. Whereas with this show, if a character goes from one room to the next, it's a different type of lighting in the room so it affects the characters in a different way. Every scene, the characters are lit differently because they are affected by the environment. To me that was a big part of the storytelling and the mood. Like in the pilot, you saw *Black Dynamite* in bed at the hotel trying to get the secret recipe out of the hot momma from the chicken spot, and everything was like red lights. It's smooth, you know. I think that's a big part of the storytelling, the color palettes and the lighting.

Well I must say the animation looks really beautiful. Was it tough to achieve that look?

Yes and no... When I first brought the pilot to Titmouse Animation we had a monster team of talent to do the show, and we produced what I thought was a beautiful eleven-minute pilot. Then when the show got picked up by Adult Swim, unfortunately for me, Titmouse got their own show picked up by Disney called *Motor City* at the same time. So we lost the majority of the talent that we worked with on the pilot.

This resulted in us going overseas to Korea for main production. As for pre-production, I mean It took a while to put the right team together but now I feel we have some of the most amazing people In the business.

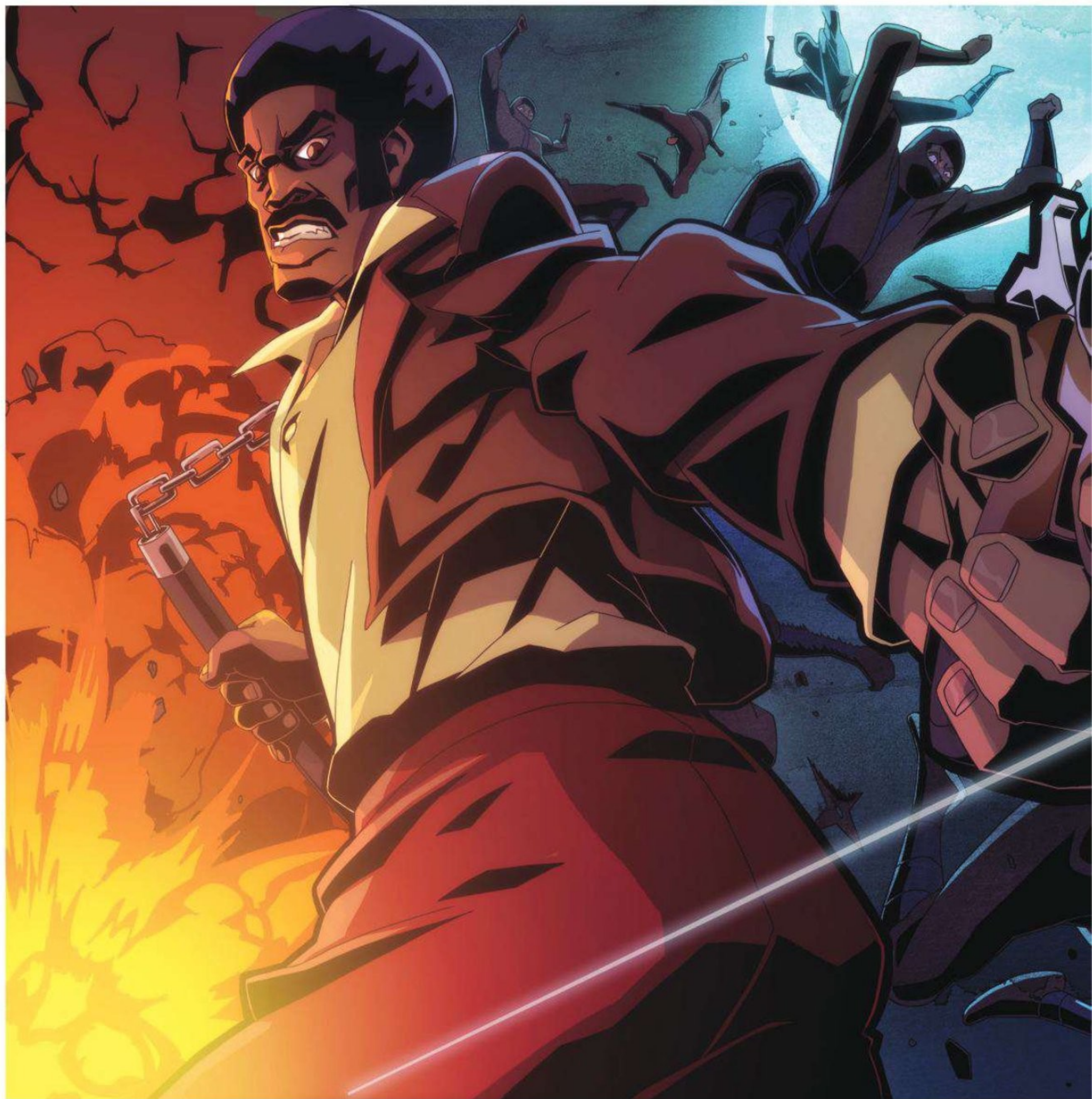
How closely do you work with the artists?

I work very closely with all the artists and directors to give them everything they need to do their jobs. Just because I am the show runner does not mean that I am above anyone else on the show when it comes to responsibilities. I work around the clock everyday of the week to make sure the show is good. When I am not writing, I am spending countless hours going through anime movies I like, and pulling tons of screen grabs and building giant reference books so that our directors will have a blue print for how to tell *Black Dynamite* stories. Our first set of directors were used to doing more Saturday morning cartoon styles, so this show in particular was a little difficult for them. I did whatever it took to give them what they needed to grasp the graphic style and the comedic storytelling we needed. Story is everything to me so I'm constantly showing them how to get the most out of every shot. Perspective, composition, angles, expressions are all storytelling ingredients. Just like with character designs, each character's personality must be expressed properly through the right lines, shapes and colors. All of these things tell a story. So I carefully comb through every design and storyboard, making revisions and notes. It can sometimes be time consuming but it's necessary if I want it to come out right.

Can you give us an idea of what your daily responsibilities are on the show?

Well, I write and voice direct along with doing voice-over myself. I work with the editors to cut radio plays for every show, along with animatics. I have to personally see every design, which can be between 400 to 600 designs per show. Then when we get animation back from overseas, I sit down with my team and go through every single scene, which is sometimes 400 scenes of animation,







WE LIVE IN A
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KIDS RAP AND
BLACK KIDS RIDE
SKATEBOARDS.

looking for all the technical problems or any animation issues so that they may be fixed. To help fix some of the problem areas with animation, my team and I redraw frames to send back overseas when necessary, especially on the first few shows. I tell my artists we can't expect the overseas studios to draw the characters right if we can't do it ourselves. For the first few shows that we shipped overseas, we had to set a standard of quality to gain the respect of the animators so that they could truly appreciate our expectations.

Sounds like you wear a lot of hats?

I wear as many hats as I have to, but without the support and hard work of my wife and production staff, the show could never be as good as it is. I have great help from writers Brian Ash, Byron Minns, and Scotty Fuslier, who is also one of our editors. And on the production side again, I have to give credit to Abe Lopez, Chris Bryant, Mike Coley, Roni Brown, and my wife Monica Jones. They are the best team ever! I had to give them all a shout out. [laughs].

What would you say are some of the more challenging things you have to deal with as a show runner?

I love what I do. I eat, sleep and drink animation.

I love writing and I love cartoons. So creatively, there is nothing really challenging, but on the business side, I would say it can be a chess game at times. Hollywood can be a very shrewd and aggressive industry. I mean, before I started working in this business, I prided myself on honesty and integrity, which I also try to put into my work. But I quickly found out that in this business, there are a lot of people that don't work within that paradigm. I have worked with producers and executives that lie, cheat and steal their way all the way to the top. They will do whatever it takes to make money or to maintain a certain level of power or control over their business partners. I've seen really great people in this business get brought down by character assassination and dirty politics, just because they would not conform to another organization's construct. This was heart breaking for someone like me that has a true love for the art form and just wants to make good stuff. In the street, your word or your rep is all you got, which could potentially cost you your life when dealing with people that have nothing to lose. So where I come from, everyone works hard to preserve their reputation and integrity. But in this game, none of that matters in most cases. When art mixes with commerce, it can turn the truest artist into a dishonest salesman. I refuse to conform to that ideology, nor will I run my organization like that, and I feel like I am constantly tested for that reason. And as a black show runner in this business, I feel you have to work twice as hard. Look at Obama, when all that stuff was coming out about his birth certificate and him being a Muslim: he had to kill a Muslim [Bin Laden] just to prove that he wasn't a "bad guy." Sometimes I feel like I have to go up and above what is expected of me just to be respected as a person, not even a show runner. Don't worry [pause] I see the look on your face, I ain't gonna kill anybody. [laughs].

Why do you think there isn't more racial diversity in animation?

I think the current TV and film business will not let go of an old Hollywood construct. We're

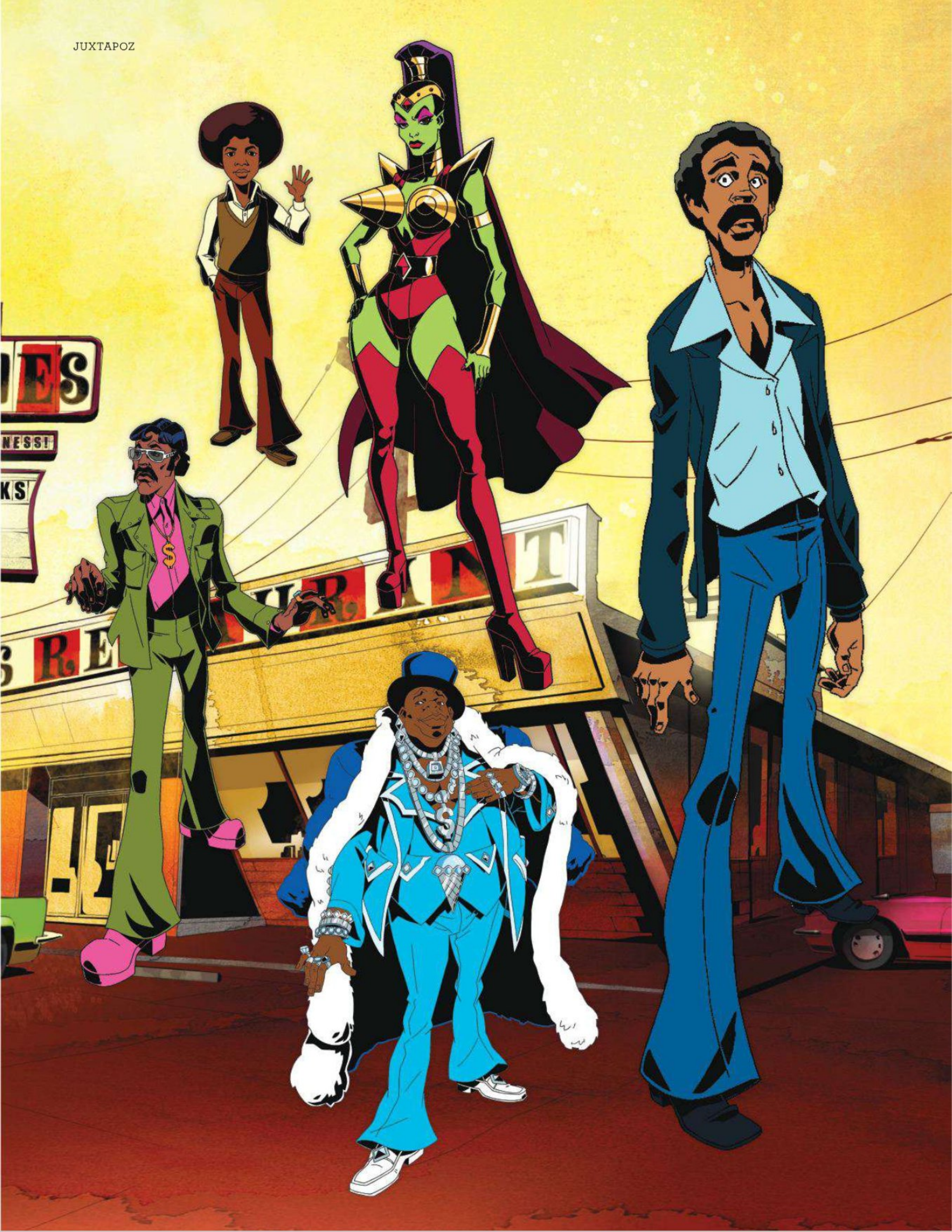
living in a new paradigm that has been molded and shaped by younger, more fearless free thinkers. We live in a day in time where white kids rap and black kids ride skateboards. Youth culture has risen above race, ethnicity and social class. That is why hip hop, which was born out of the black community, speaks to every young person across the globe because it's an attitude and a perspective that all young people share nowadays. Right now young people want to be free. Free from racism, religion, poverty, and in some, cases corporate America. So what does the television industry do? They try to manufacture the feeling you get from hip hop but not necessarily with the people that gave birth to it. They want what hip hop produces without hip hop owning it. That's the older generation though. The generation in America that eats black food but would prefer to not see black hands touching it. But the youth, they don't give a fuck about what color you are, as long as you got swag. [laughs] As much as I am not a fan of Tyler Perry, I have more respect for him than some of the smartest, funniest black writers in Hollywood. Tyler took control of his own destiny. When Hollywood wouldn't let him in the club, he built his own club. Now, some might think it's a shitty club, but at least he owns it.

The problem is most so-called minority show runners and creators keep asking someone to open the door for more diverse content. The only way those doors will open is if we kick them down. That means make your shows or films, and find your own distribution outlets and build your own audience. And if it's good people will find it and the networks will come to you. The truth is, right now Adult Swim is one of the very few places you can go that doesn't care about the race of your characters. They just want good, honest content. Eventually, everyone else will follow. George Lucas said it on National TV about how hard it was to get *Redtails* made. And how NO studio would do a film with an all black cast, and it was all over every media outlet like he said something profound. I was like "tell us something we don't know."

JUXTAPOZ









[laughs]. But what did he do? He paid for it himself. I know we don't all have George Lucas money but we do all have iPhones with cameras and a YouTube account. Gotta start somewhere.

Do you think it will be hard to market a '70s style show to a younger audience?

Although the show represents a culture that is rooted in the '70s, it has a very young attitude and point of view. I think the voice of the show genuinely expresses the authentic nature of the brand. I just try to keep the show honest, and I personally find comfort in discomfort. Because if you don't find that spot, then you are going to end up doing the homogenized 2% milk version of the real thing, and young or old audiences will not embrace it. And just sticking *Black Dynamite* into other successful brands or popular platforms will not make it cool. That's what I love about Adult Swim; they don't value sensationalism over core values and honesty. And they do a great job of upholding the integrity of our show, which to me reflects youth culture. The cultural impact and success of the *Black Dynamite* brand is quantifiable when we factor in energy the movie has generated around it. But we also feel that the show will spawn a new audience of young people that will embrace it with absolutely no knowledge of Blaxploitation, as long as the quality and integrity are never undermined or compromised.

How has art affected your life personally?

In a lot of cases, art is all a lot of young people have to make a difference in their lives or their communities. Whether it's music, dance, visual art or even sports at an optimum performance level it is also an art. More than a form of expression to me, it's an escape from poverty. People always say that money is the root of all evil, but in reality, it's poverty. Poverty drives people to killing each other over sneakers and colors and shit. Not to mention blocks or project buildings they don't own. If we all were wealthy, the latest J's would not have the same value on them. When you possess more, you have more to

lose. When you have more to lose, the more you value your life. But when you have nothing to lose, there is no value on life, therefore you will risk it. Today, rappers are becoming multi-millionaires. Graffiti artists are becoming fine artists and successful entrepreneurs by turning their tags into high priced toy lines and clothing, they are becoming brands. It's a new day and time now, artists don't have to starve anymore. I honestly believe some of the best art is made out of poverty, along with the desperation to be heard and seen. For years, I would hustle in the streets all day and night, then come home and spend hours drawing and writing for free, dreaming of the day I would do it full time for a living so that people could hear and see my stories. Then, after getting shot at with bullets barely missing my head, my wife Monica said, "Alright, its time to go nigga!" [laughs]. We moved out to LA and the rest was history. So to me, art saved my life.

What inspires you most?

Family... from my wife and children to my mom and my siblings. In all my writing and art, you will find a little of all of them in it. They are a part of who I am. And if it wasn't for the support of my family, I would never have achieved this level of success. Watching my wife hold my business down from A to Z inspires me to go hard and to make it all worthwhile. Her work ethic is crazy, she works around the clock as a producer on *Black Dynamite*, and she goes all out to make sure my vision is being delivered for the show. It shows how much she believes in me and what I do. And I love her for that.

Do you oversee all the visual aspects of the show?

For the most part but I can't be in five places at one time, so my Creative Producer Lesean Thomas is there to make sure the art is on point. He and I share the vision for what the show should look like so he's on top of all the art before I see it. Not to mention he is an amazing talent himself. He is probably one of the most talented artists I have ever met in my life. He's an incredible director as well, and just

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basically does it all when he has to. He wears a few different hats on the show. We worked on the on *The Boondocks* together and have been getting it in ever since "no homo."

How has it been working with Adult Swim and the team from the movie?

It's been great working with Michael Jai White, Byron Minns, Kim Whitley and Tommy Davidson. They are truly brilliant minds! This was Ars Novas first time producing an animated television show and my first time producing a show with a film company. But it has been a great learning experience for us all. Mike Lazzo is truly a visionary, and in my opinion, is the animation pioneer for this millennium. He is way ahead of his time and I don't think that there is any other network out there that can catch up. Adult Swim is like family to me. Whenever my wife and I come to Williams Street in ATL, I never want to leave. They are a real cartoon network, no pun intended [laughs].

For more information about *Black Dynamite*, visit BlackDynamite.com





**AQUA SOMETHING
YOU KNOW WHATEVER**

AN INTERVIEW WITH MATT MAIELLARO AND DAVE WILLIS
OF AQUA SOMETHING YOU KNOW WHATEVER BY ADULT SWIM

AQUA SOMETHING YOU KNOW WHATEVER, FORMERLY KNOWN AS *AQUA TEEN HUNGER FORCE* IS A CARTOON ABOUT THE STRUGGLE TO MAINTAIN IDENTITY IN THE FACE OF NEW JERSEY. IT WAS CREATED AND IS WRITTEN BY MATT MAIELLARO AND DAVE WILLIS. I RECENTLY HUDDLED WITH DAVE IN THE ADULT SWIM SOUND BOOTH WHERE WE LEANED IN AND SPOKE WITH MATT VIA CONFERENCE-MICROPHONE-CALL. JUST GETTING THIS OUT OF THE WAY: I'VE NEVER INTERVIEWED ANYONE BEFORE. SO, YOU KNOW. BACK OFF. —ADULT SWIM

- 1 *Aqua Teen Hunger Force* was renamed *Aqua Unit Patrol Squad 1* in 2011.
- 2 The show is based on the talking fast food items, Master Shake, Frylock and Meatwad, and a neighbor Carl Brutananadilewski.
- 3 In 2007, *Aqua Teen Hunger Force Colon Movie Film for Theaters* was released in, you guessed it, theaters. It was good.

Adult Swim: Wikipedia says the show is now going to be called *Aqua Something You Know Whatever* next year. Is Wikipedia right yet again?

Matt Maiellaro: A lie. Another lie.

It's a lie? Do you have a plan for another name?

MM: It's called Fuck Squeeze Red Pussy.

Dave Willis: That was Matt that said that.

We'll put names next to it.

MM: No, that's the absolute truth.

Okay. Well, good.

DW: We're going to distribute it on the streets of New York City. It's a counterfeit.

Is the show going to feature more red pussy next year?

MM: In a big way. But only from Mexico.

Anything else you can tell us?

MM: No.

Is it underway yet?

MM: Is it? I have no idea.

DW: I don't know.

MM: I'm so confused as to what season we're writing.

DW: Yeah. We're making shows for 2013 right now, so...

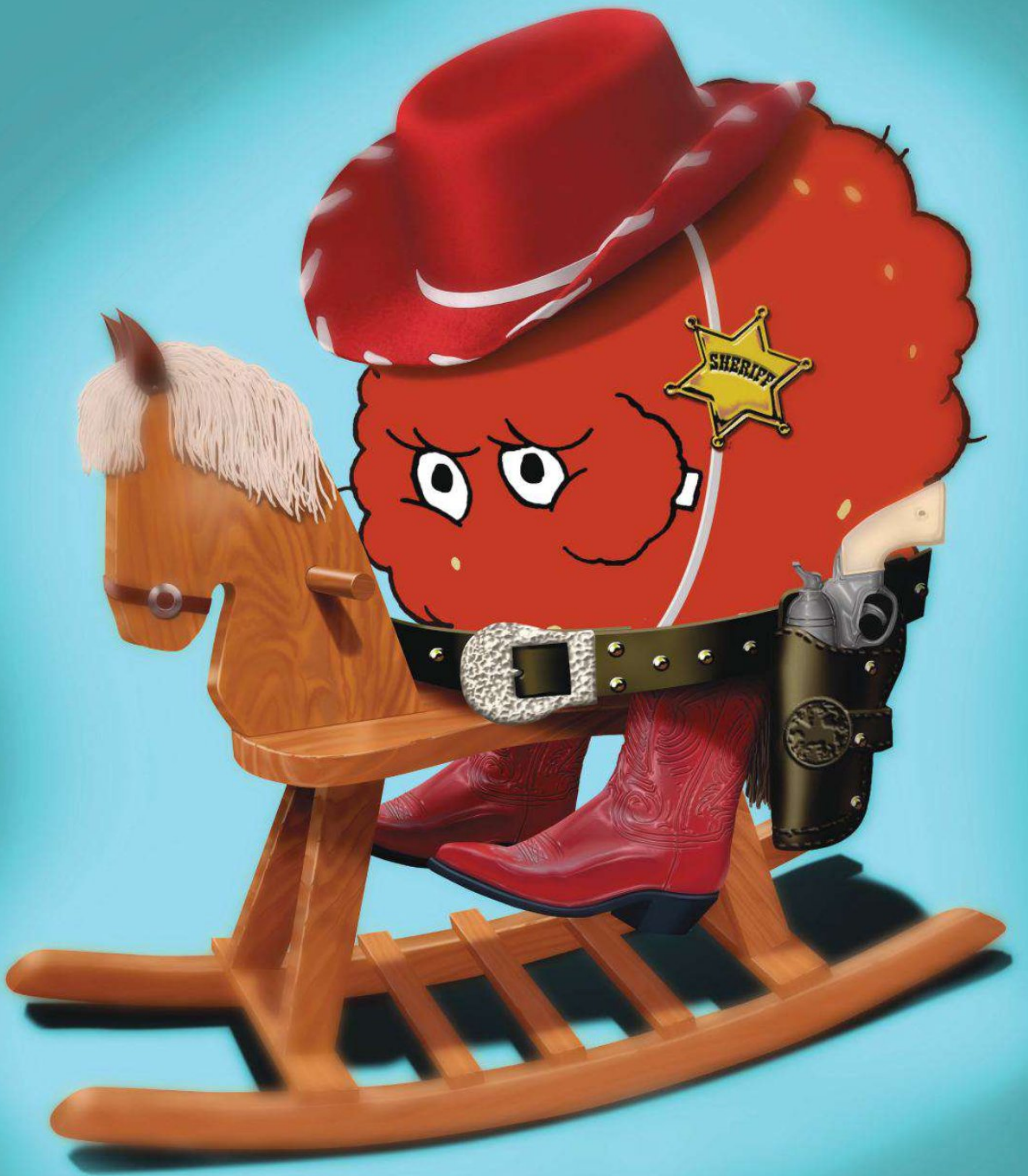
Alright. Well, good.

DW: You're sweating.

I know. I was already sweating. It's not going to get any better. So, let's see, since this is for an art magazine, how would you describe the art style of the show? Do you think it has one?

MM: Rudimentary.

DW: Yeah, rudimentary, but, uh, the best.





The best, most artistic show on television.

It is very artistic.

DW: I'm not the only person that thinks that. Matt thinks it too.

Care to comment, Matt?

MM: Oh, yeah, I do. I think that Genndy Tartakovsky said it well when he said it was "a celebration of animation."

Are you guys art guys? Do you visit museums when you go to new cities or do you have a lot of art in your home?

MM: Yeah, we collect art and we buy it on eBay

and sell it and we're big—we're art detectives.

DW: I bought all of Lars Ulrich's art collection. In *Monster*—in that documentary on Metallica—when he sold it, I was the anonymous buyer.

What kind of art does Lars have?

DW: Blood splatterings, done by Dutch traditionalists.

MM: And since Dave bought all of that, I had to buy all of Dave Mustaine's art. Like the pissed off skeleton living in the desert.

DW: And cacti with eyes.

MM: Yeah, in chains. The skeleton has chains.

DW: Pressing a big nuclear button.

MM: Yeah.

DW: As if it weren't deserted enough, he's going to blow away whatever living remains there are in the desert.

MM: Yeah. The message is clear.

I ran into Carey Means [the voice of Frylock] in a karaoke bar in Roswell, Georgia, last month. Would you like to address this event in any way?

DW: What were you doing there and what was he doing there?



I was there singing Bee Gees and System of a Down and he was there with a girl, kind of a goth girl, who was singing Evanescence, I think.

DW: Hmm.

I said hello.

DW: Yeah.

Yeah. I asked if he was Frylock on the way out.

DW: Was he working it?

Oh, he was. He was working it. He was very pleasant. Very pleasant. His friend told me to

take down his cell phone number.

DW: The watch cell phone that he has?

He has a watch cell phone?

DW: He does. Like Dick Tracy.

MM: He does. Yeah.

DW: But the buttons are so small he has to use this tiny drill bit, too, it's the funniest.

MM: I wonder how long it took him to get to Roswell.

DW: It's the funniest thing to see him talk into it. Because it's like he talks into it and then he

has to hold it up to his ear.

This is a real thing?

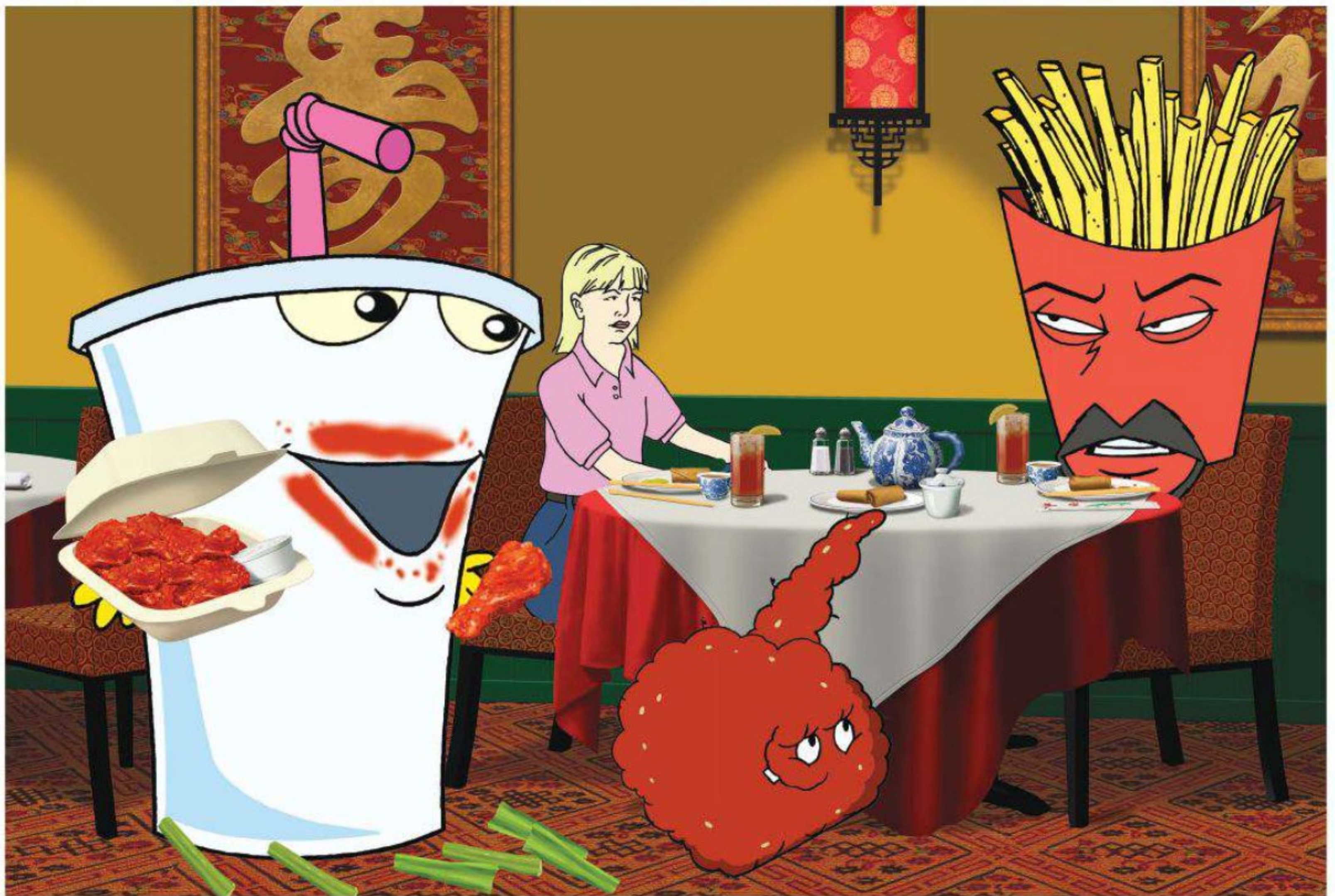
DW: It's a real thing.

I just assumed you were kind of kidding.

MM: Totally real.

DW: I don't know what plan it's on. I don't know if it's AT&T, or just... "AT&Z? What's this? What kind of cell phone company charges me seven dollars a call?"

So, *Death Fighter*. This seems to have been an off-the-cuff joke about a movie sequel that was taken at face value by some fans.



Would you like to reopen that file, give it some more validity?

MM: We are still working hard on the fifth or sixth draft right now. And it's a real thing.

DW: We just didn't want to repeat the same mistakes Disney made with John Carter. We want to make sure it's ready to shoot, right off the bat.

You're going to spend less than three hundred and fifty million?

DW: Well, yeah, we didn't like their marketing plan. And we've got time for a marketing plan since we're still working on it. We also feel like they made a mistake with that lead actor. That's why we've got Carey in *Death Fighter*.

That's a good call.

DW: Frylock's got a bigger role.

Yeah, that guy's unappealing. I don't know who he is, but I don't like him.

DW: That teenage guy?

Yeah, that teenage guy.

DW: John Carter?

Yeah.

DW: We also changed Frylock's name to John Carter, and now we're going to have to change it.

That's an unfortunate coincidence.

MM: We were first.

DW: Yeah, we were first. We were before Edgar Rice Burroughs, but now we have to do that find-and-replace function in final draft. We're changing it to "Jimmy Carter." Or "Billy Carter."

MM: You laugh, but it's so true.

DW: I like "Billy," Matt likes "Jimmy." And we keep debating the merits of which name is better. "Jimmy Carter of Mars." "Ex-President of Mars."

Is there anything in doing the first movie that you would have changed?

MM: No, nothing at all.

Nothing at all? Pretty good experience?

MM: Yeah. Totally, one hundred percent, fuckin'-A right.

DW: I would make those Lite-Brite things explode. I would make them actually explode, just a little, like a firecracker.

MM: Yeah, just a little pop. Enough to scare the shit out of the rest of the state.

DW: Yeah, enough to scare the shit out of the guys in the Hazmat suits that were destroying them.

Matt, is there anything you can tell us about what you may be working on for other networks?

MM: Well, I'm doing a thing for FX. That was announced, so that's not a secret.

Right, right. Is it still in its early stages?

MM: Yeah, actually we're writing the pilot right now. It's going pretty well and it's been fun, and we'll see where it goes from here.

Great. What's it about?

MM: It's about a guy who's recently gotten out of prison and has a new outlook on life and his sexual preference. It's a love story.

How about you, Dave, are there any upcoming

IN THAT
DOCUMENTARY
ON METALLICA—
WHEN HE SOLD
IT, I WAS THE
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BUYER.

Adult Swim shows that you're working on that you can tell us about?

DW: Well, we're doing six more *Squids* for July, I think. *Aqua Teens* come out in June; *Squids* come out in July. I'm doing a live-action called *Your Pretty Face Is Going to Hell*. It's like a work-place comedy, a live-action set in hell. I think that comes out at the end of the year. So we're shooting that this summer.

Are the office drones people in hell?

DW: Some are demons. Demons are sent to earth to sort of, like, turn married couples on to divorce, or an addict back on to drugs, or there's this one demon named Gary who's just kind of a fuck-up and he's too sweet and stupid to get it right, so...

All Gary's are fuck-ups.

DW: Mm-hm.

Matt, you have moved away from Atlanta. Are you enjoying where you're living now? What's the best thing about living there as opposed to Atlanta?

MM: Well, there are a lot of good things and some things I miss. Probably the best thing is that I live in between Metallica and Sammy Hagar.

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VERY BEAUTIFUL;
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DEPICT IT.

Are you friends with the members of Van Halen now? I know you guys had Michael Anthony on the show. Was that just a one-time thing, or do you hang out in your free time?

MM: Yeah. Well, we had Chickenfoot actually, and Michael Anthony was a part of that.

Oh, right, right.

MM: Yeah. Oh, we're big friends. Yeah, we hang out a lot. Go to a lot of parties, get-togethers, kickball tournaments...

Does he carry the Jack Daniels with him everywhere?

DW: The Jack Daniels or the Jack Daniels bass?

Well, both.

MM: Yeah, yeah, he does.

DW: He's got a little zip wire in his backyard where he just sort of slings across the backyard on a harness with his Jack Daniels bass.

MM: Yeah, screaming "Panama."

DW: [Singing] "Panama-" [neighborly disapproval] "shut it down, asshole!"

Speaking of towns [ed. note: we weren't still speaking of towns. I realize that now], have either of you been to New Jersey yet?

DW: I've been on the Turnpike a couple of times. I've been through there. It's actually very beautiful; it's not at all how we depict it.

Yeah, there are some quaint little towns there.

DW: Yeah; it's the Garden State. Not the, uh...

MM: Garden of Drugs.

DW: And nuclear waste. We're taking caricatures that we've seen of Jersey and then just multiplying them by ten.

How about Carl? Was he modeled after anyone specific that either of you know or was he, like you said, a generalized stereotype of a New Jersey guy?

DW: He's sort of a stereotype. I think some of my dad's friends from Long Island probably shine through. I had a roommate from New Jersey who was a huge Giants fan in college.

Him definitely... Dollar Bill Sorrentino. His voice is heard in there just a little. Just a teeny bit, but mostly it's just us making a caricature.

His name was Dollar Bill?

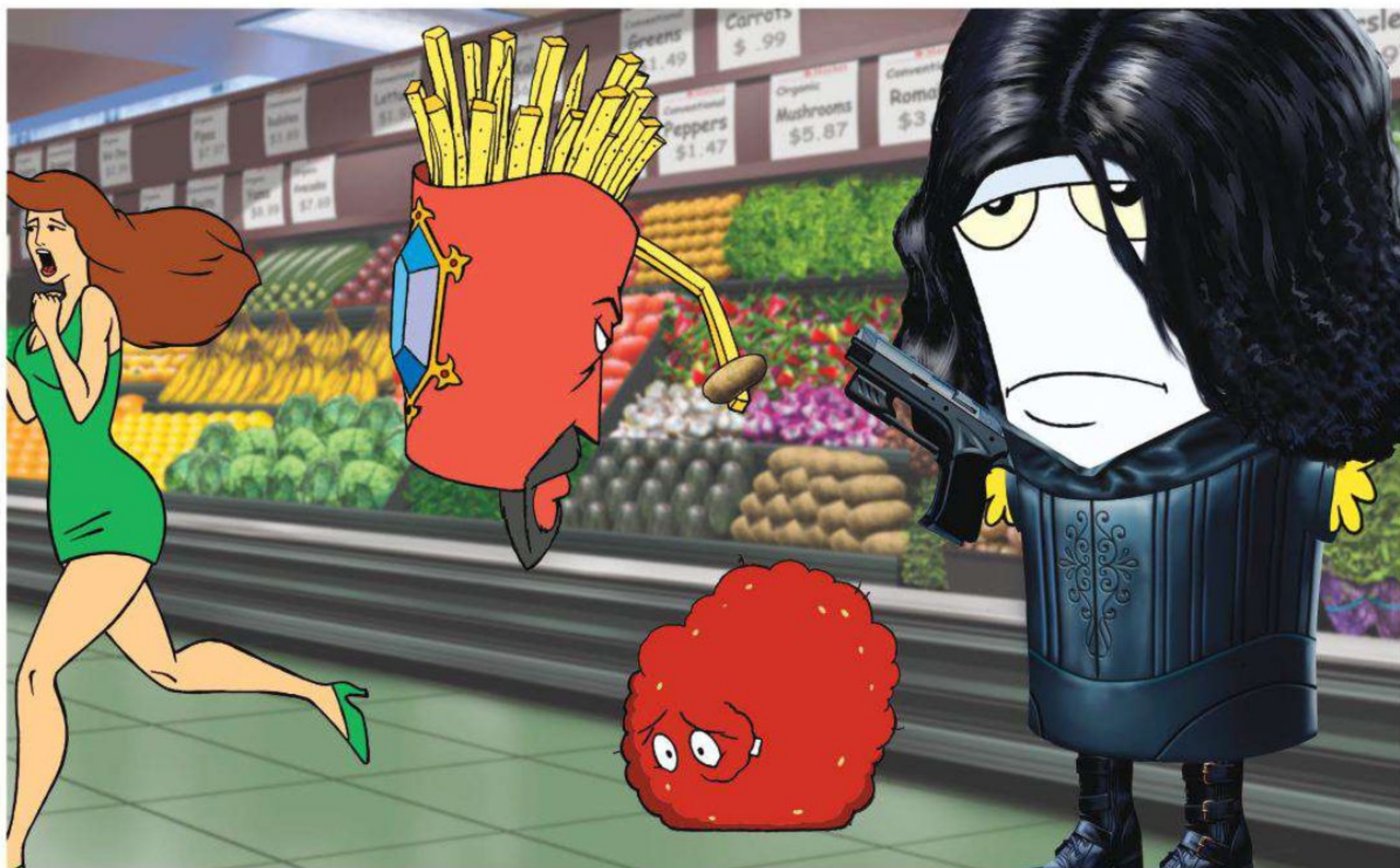
DW: He used to call himself "Dollar Bill." He was a big fan of Bushwick Bill and the Geto Boys, so... He fancied himself a rapper. What he really was was a white kid from private school in New Jersey. Toms River.

Any vocal talents you have lined up that you're excited about? Anyone you're dreading?

DW: Well, we're a non-union show, so sometimes we have to go through weird channels and ask people to do the show, and then they have to use a fake name to do it. Like they're ashamed of it. Like they're just FILLED WITH SHAME for participating in our project. So, sure, I could mention the people that worked on it but then you'd have to delete it, because, as I said, again: we're non-union.

Right. Okay, so you probably couldn't tell me about any of...

DW: Unlike EVERY OTHER SHOW on television... We have some funny episodes



coming up. Should we talk about that?

Absolutely. What's your favorite one so far?

MM: Which one's the really funny one?

DW: We're trying to get Rammstein for an episode called "Totem Pole," where Carl is just a huge fan of this East German band called Totem Pole. And all their songs and all their imagery is about, sort of like *Human Centipede*, only turned vertically, like a totem pole. People shoving heads up asses; building a tower.

That sounds great.

DW: So he goes to see them on tour.

Glad to see Carl's branching out musically. Do either of you guys listen to Rammstein?

DW: That's totally Matt.

MM: Yeah, I'll occasionally hear them. I have some of their stuff; I like them. Haven't heard them in a while, though.

Have you gone to their concerts? I hear they set themselves on fire or something.

MM: No, but I have one of their concerts on DVD that I stole.

Oh?

MM: From a Best Buy.

Really? Why didn't you pay for it?

MM: Oh, I just have a bad—I steal things a lot. I'm a kleptomaniac.

Your whole life?

MM: Mm-hm, yeah.

Do you remember the first thing you ever stole?

MM: Um... I don't. What do you think it was?

DW: One hundred thousand dollars. From my dad's wallet.

MM: Yeah.

DW: We got Queensrÿche to score an episode where Carl gets this amazing metal shirt that allows you to travel into a magical, metal underworld. A metal mountain.

So Queensrÿche is still together, I guess?

DW: They got together for this episode.

You got the band back together. That's powerful.

DW: They score it. We got them to score the entire episode. The whole episode is animated like *Heavy Metal*, the movie.

Is it like a rock opera? Are they singing as well?

DW: There's a little singing, yeah. It's gonna be awesome.

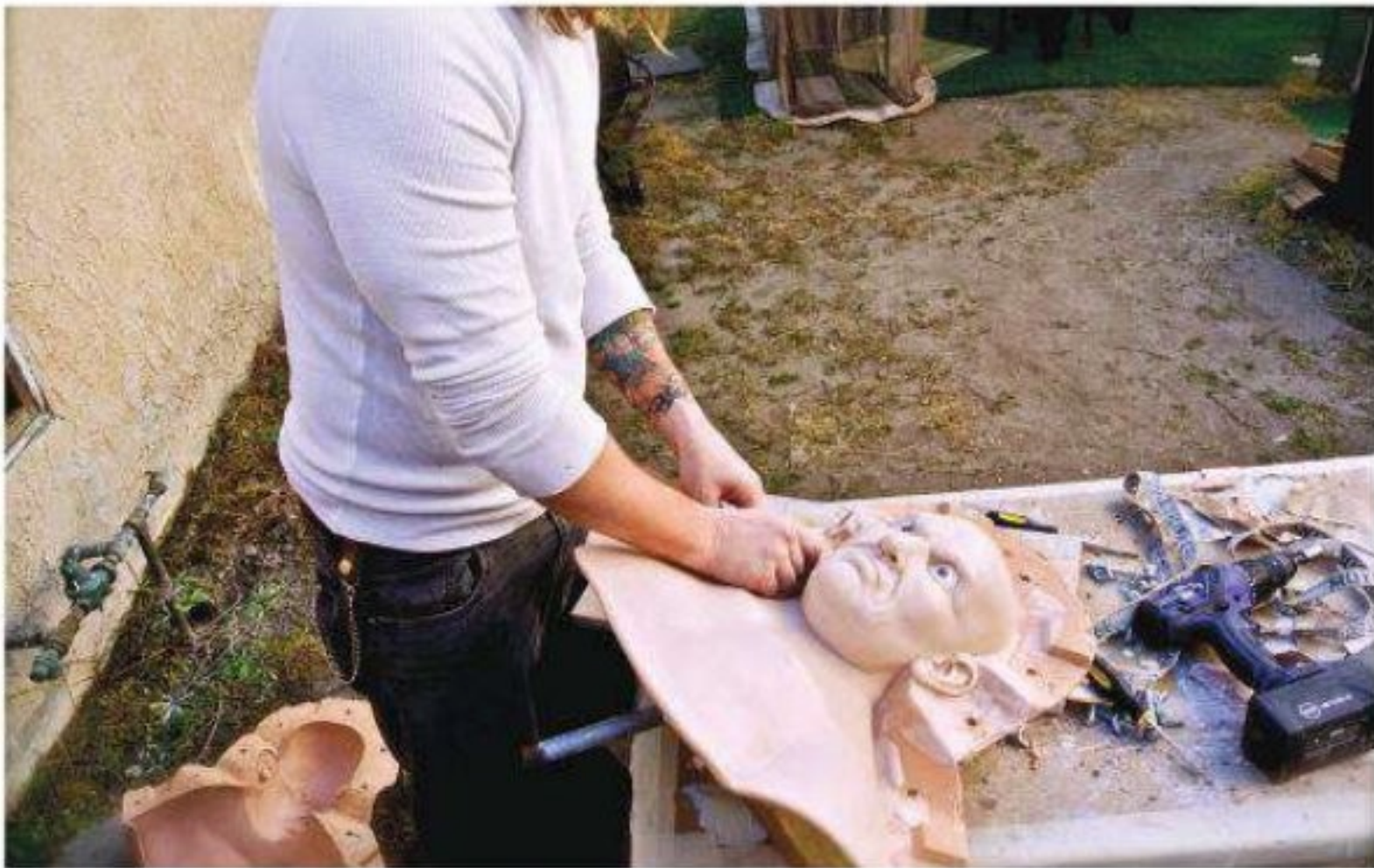
Wow.

DW: We got a new theme from Schooly D and Mariachi El Bronx, a new open.

Is it going to be the same every time? Are you going to do the *Squidbillies* thing where you have guests?

DW: We're just going to keep changing the name of the show and changing it until... until we get the Emmy for best show title.

MM: Right. And at one point we had Ween







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attached to doing a new theme song, and then they got in a big fight and disappeared on us.

Oh. Did they get in a fight over the theme song?

MM: We don't know. Nobody'll talk about it.

DW: It was weird. We had a great conversation with them and then the next day... I guess it wasn't so great. Because then they said they weren't going to do it.

DW: And then I read an article about the guy—one of the guys, either Dean or Gene Ween—says two days later, like, "I love to do cartoons and work on cartoons" [laughs]. And I'm like, "What? What just happened?" Maybe it was the union thing. Maybe he would have had to go non-union too, change his name to like... Bean Ween, Bean Dean.

So would you say the guys in Queensrÿche were a little cooler, on the whole?

DW: Yeah.

MM: Oh, yeah.

DW: Foreigner just licensed the Foreigner Belt.

Really?

DW: The band Foreigner is going to start

selling The Foreigner Belt.

Will it have magical powers?

MM: They are our new favorite band now.

DW: Yes. I just bought Agent Provocateur as a sign of... as a sign of, uh... you know the word, where two people get together and they're happy?

Uh, mutual respect?

DW: That's it.

That's got some good deep cuts.

DW: Foreigner Four.

Lotta hits. So, yeah, you guys have worked with musical bands a lot; were any of them hard to deal with?

DW: "Musical" bands?

"Musical" bands. So is that usually a good experience? Let's see, you've had Danzig, Zak Wylde...

DW: Yeah, musicians are generally cool. Some are flakes. Flavor Flav we wrote into an episode. We keep talking to his manager. I can say this now, can't I? We're not gonna get Flav in the show, are we?

MM: No, he's done. It's fine.

DW: That ship has sailed. We've been talking to his manager for months. I think this guy is Flav's manager just so he can make friends. Just so he can talk to people. Because he doesn't get to talk to people a lot or something. I don't know why. I don't know what it is.

So he talks to you a lot but you never get into contact with Flav?

DW: He promises Flav, and then, when we got to the booth, it was a member of Flav's entourage. And he had hastily strapped this clock around his neck. He'd clearly tied rope to it.

Did he at least have a goofy name?

DW: No, he tried to pass himself off as Flavor Flav.

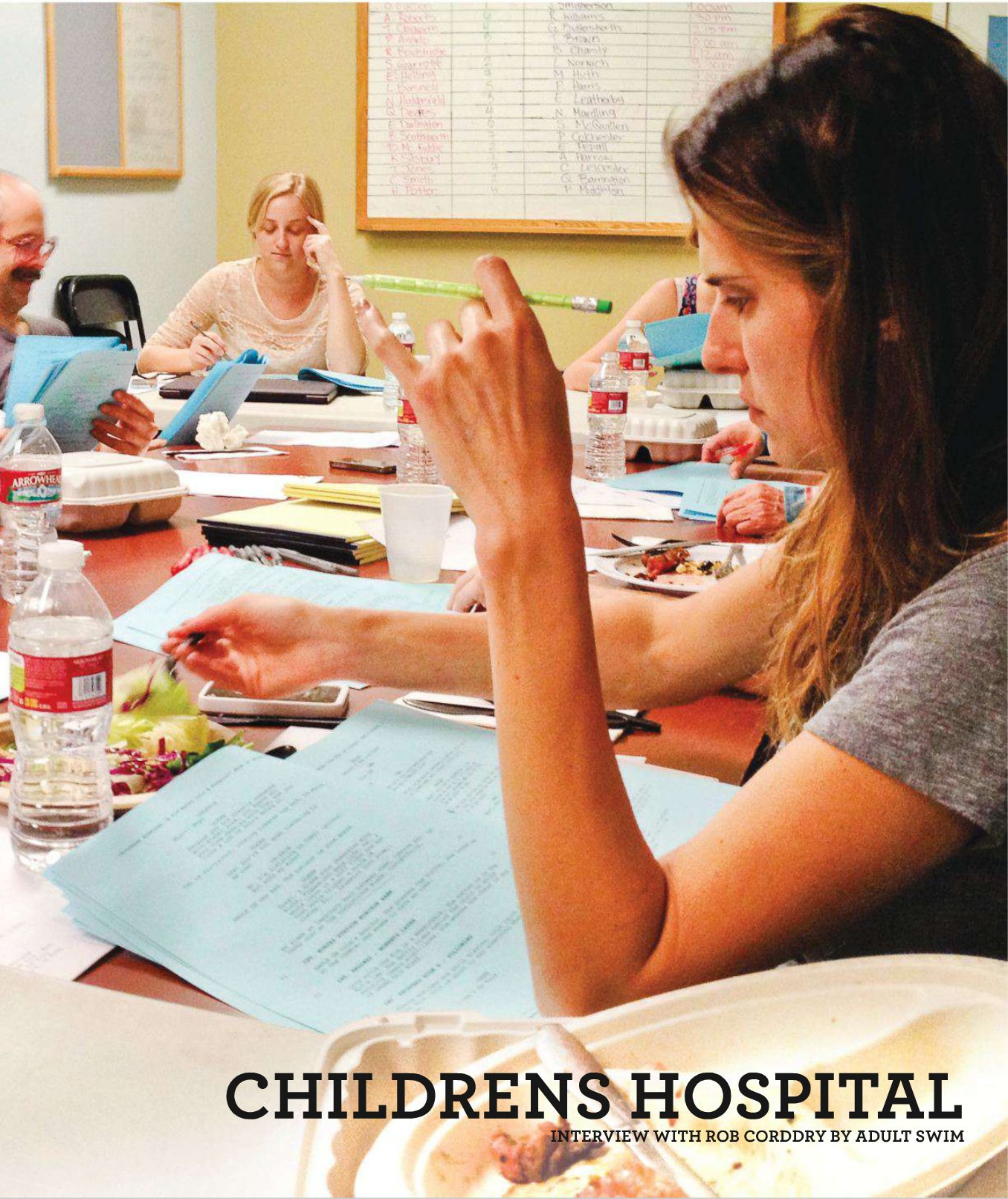
Really?

DW: Yes. No. It's all a lie.

For more information about Aqua Unit Patrol Squad 1, visit adultswim.com/aqua-unit-patrol-squad-1







D. Larson	1	C. Anderson	1	M. O'Connell	1
A. Schwartz	2	K. Williams	2	L. Smith	2
T. Chastain	3	G. Pendergast	3	P. Brown	3
P. Ansel	4	B. Chaney	4	N. King	4
R. Franklin	5	J. Norriss	5	M. Holt	5
S. Garroway	6	F. Hays	6	E. Leatherbel	6
E. Bellini	7	N. Harding	7	S. McShallen	7
C. Everett	8	S. McShallen	8	P. Colburn	8
N. Hubbard	9	E. Hertz	9	A. Harlow	9
G. Taylor	10	C. Lettler	10	G. Barnator	10
E. Darlington	11	F. Madison	11		
P. Scottburn	12				
D. M. Kibbe	13				
K. Saboury	14				
T. Jones	15				
C. Smith	16				
H. Foster	17				

CHILDRENS HOSPITAL

INTERVIEW WITH ROB CORDDRY BY ADULT SWIM

CHILDRENS HOSPITAL IS CLEARLY A LABOR OF LOVE FOR ROB CORDDRY. THE FORMER *THE DAILY SHOW* CORRESPONDENT CREATED *CHILDRENS HOSPITAL* AS A WEB SERIES IN 2008. IN ADDITION TO REGULAR APPEARANCES IN MOVIES LIKE *HOT TUB TIME MACHINE, W.*, AND *HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY*, HE STILL MAKES TIME TO SLAP ON THE FACE PAINT TO INHABIT DR. BLAKE DOWNS, THE CLOWN-FACED AIM OF DERISION FOR THE REST OF THE DOCTORS OF *CHILDRENS HOSPITAL*. WE TALKED WITH ROB VIA EMAIL ABOUT THE NEW SEASON AND LIFE WORKING ON THE SERIES.

- 1 Rob Corddry was in *Hot Tub Time Machine*. Enough said. And he is the creator of *Childrens Hospital*.
- 2 The fourth season began airing episodes in June, 2012.
- 3 The Fonz is now a reoccurring character. Not as the Fonz, but as Henry Winkler playing Sy Mittleman.

Adult Swim: What was influential to you in the creation of *Childrens Hospital*?

Rob Corddry: You can Google “Rob Corddry, *Childrens Hospital*, daughter’s arm out of socket, sad story” and read about it ad nauseum.

Childrens Hospital has a lot of flexibility in that it can change pretty drastically from week to week, although the characters stay the same. What are the challenges in writing a show like that?

There are no challenges to that particular aspect of the show, only advantages.

Where are you hoping to push the show this season?

The show has evolved exponentially from last season to this season. We have finally become comfortable with what the show is and how to make it, so my biggest preoccupation is with figuring out what the show is becoming. It’s going to push the limits of your underwear because you are going to shit yourself.

What is a typical day like for you in production of the show?

Crew call at 7am, rehearsal, run upstairs and write before shooting begins. Answer questions. Watch shooting. Answer more questions. Usually a meeting at lunch preparing for the next episode and then back to writing/shooting/answering/rehearsing. Somewhere in there I put my make-up on.

I always finish off the day with a beer in the grip truck, my most important meeting of the day.

Childrens Hospital definitely has its own mythology within the universe of the show. Do you keep a bible of the series to keep yourself on track, or do you add new bits and just go?

The bible exists in our heads and is very up to interpretation. I wish the real Bible was the same way. But continuity of mythology is very important to me. It’s our only continuity.

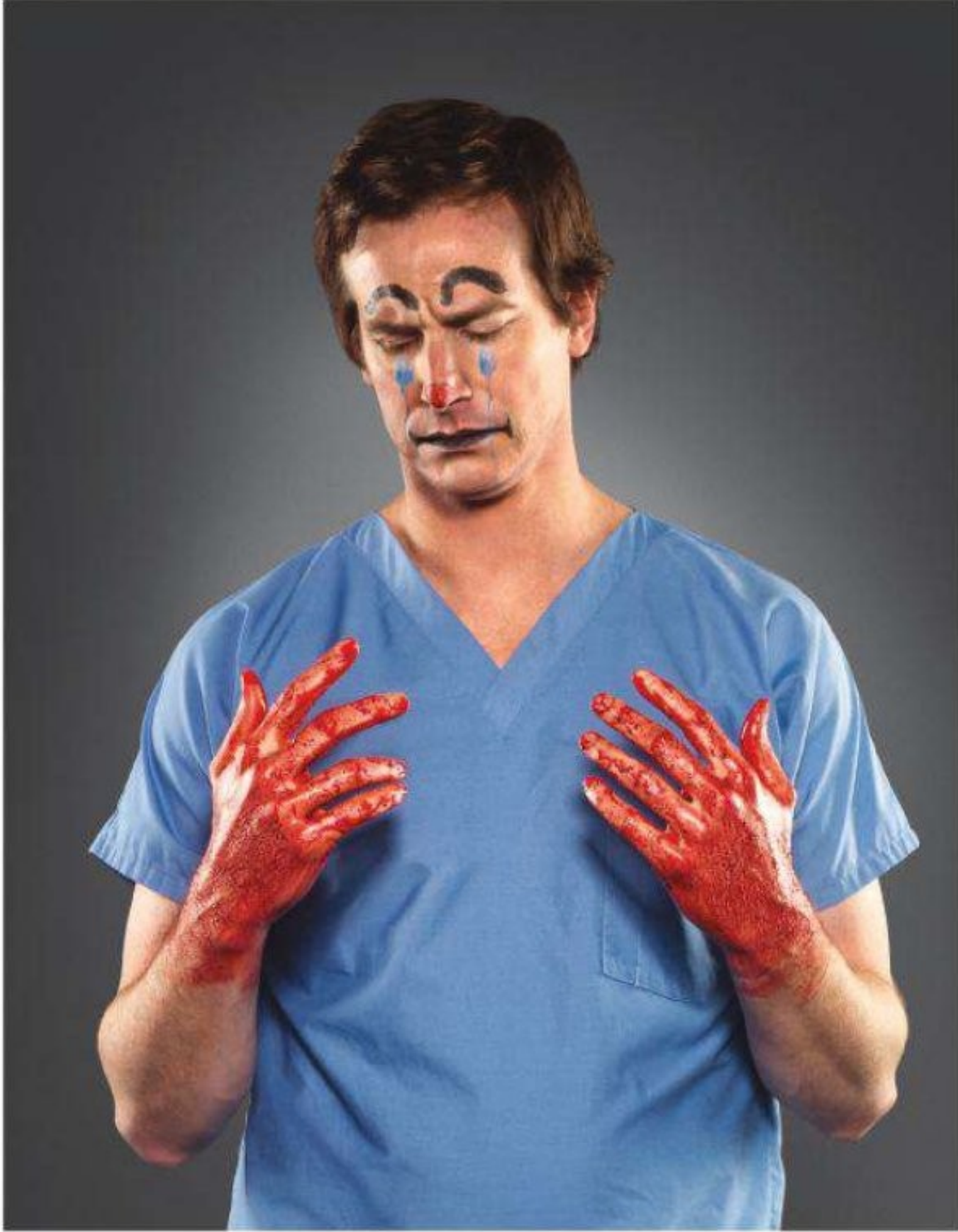
You’ve remarked in other interviews that writing *Childrens Hospital* is very different than how you approach other projects? In what way? What are the things that make *Childrens*

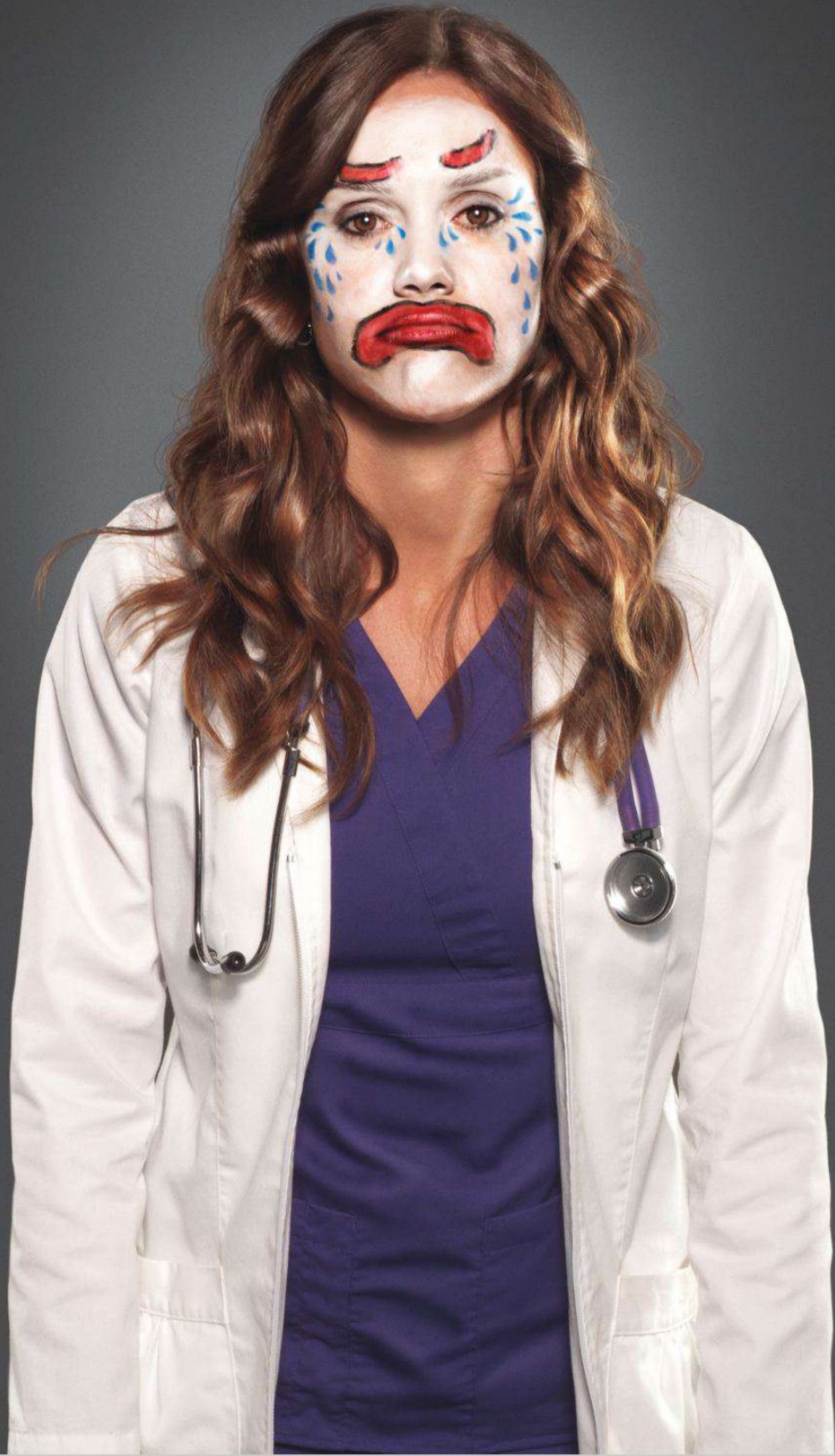


CHILDRENS HOSPITAL
DOWNS
73674617

Rob Huebel (left top)
Malin Akerman (left bottom)

Megan Mullally (right top)
Ken Marino (right bottom)
Erinn Hayes (opposite)







I ALWAYS
FINISH OFF
THE DAY WITH
A BEER IN THE
GRIP TRUCK,
MY MOST
IMPORTANT
MEETING OF
THE DAY.

Hospital different for you?

I don't know, every project is approached differently. Depends on so many circumstances. I only wish it were as easy as "getting high and writing shit down," as people assume.

Now that you are going into your fourth season of the show, has anything changed from the beginning of the series that is a surprise to you?

I'm surprised every day to see the Fonz show up to work. And I'm always surprised that this even exists. It wasn't supposed to. So, everything?

The show is lit and art directed like a primetime drama. How has the aesthetic of the show affected your approach to the series?

It's very important to us. It's a main reason that we got noticed on the Internet to begin, we were the only Internet show that looked like a TV show. Our DP, Marco Margnoli is as much a creator of CH as I am.

How long does it take to get in and out of the clown makeup on the show?

We've got it down to about 15 on and 3 off. I bought a wet towel warmer this season so that helps. It sometimes takes longer because I enjoy Heather, my make-up artist's company.

Childrens Hospital has an amazing cast of funny and beautiful women. There is no question here. That is just what we think when we think of *Childrens Hospital*.

The answer is... Yes.

If money and budget were no object, what would your dream project be?

Money and budget are pretty synonymous and we do so much with very little, so it's not a matter of money for me. If I had complete creative freedom to do anything, I would do something of a similar tone for network TV.

For more information about *Childrens Hospital*, visit Adultswim.com/presents/childrenshospital





JUXTAPOZ

METALOCALYPSE

AN INTERVIEW WITH BRENDON SMALL BY ADULT SWIM

BRENDON SMALL KEEPS FINDING WAYS TO FUSE HIS INTERESTS IN MUSIC, COMEDY AND ANIMATION. AFTER FOUR SEASONS OF WRITING, VOICING AND COMPOSING THE SCORE FOR *HOME MOVIES*, BRENDON RETURNED TO ADULT SWIM WITH ***METALOCALYPSE***. THE SERIES FOCUSES ON THE BIGGEST BAND IN THE WORLD, DETHKLOK, AND THE WAY IN WHICH THE BAND MEMBERS RELATE TO THE OUTSIDE WORLD. BRENDON WRITES AND PERFORMS THE MUSIC IN THE SERIES, AS WELL AS DIRECTS AND WRITES MANY EPISODES, VOICING THE CHARACTERS NATHAN EXPLOSION, SKWISGAAR SKWIGELF AND PICKLES. WE TALKED TO BRENDON DURING THE POST PRODUCTION OF SEASON FOUR OF *METALOCALYPSE*. —ADULT SWIM

- 1 The band at the heart of *Metalocalypse* is Dethklok, with creator Brendon Small writing the show's music.
- 2 The members of Dethklok are William Murderface, Skwisgaar Skwigelf, Nathan Explosion, Pickles and Toki Wartooth.
- 3 Small recently released his solo album, Brendon Small's *Galaktikon*.

Adult Swim: It's always been relatively easy to see where the musical influences in *Metalocalypse* came from, but what animation and art styles influenced you?

Brendon Small: You know, it was influenced by old Filmation stuff like *Masters of the Universe* and *Flash Gordon* and the old *Tarzan* stuff from the '70s. And that was kind of the hope for the line weight and stuff like that. And then old Ralph Bashki, too. That was like *Lord of the Rings* and *Fire and Ice* and stuff like that.

Yeah, "Wizards."

As we keep on going throughout the seasons, we find cool new things that we couldn't do before with the show-art wise. And this

season, between season three and season four, me and Antonio Canobbio (art director of *Metalocalypse*) did a Soundgarden video where Dethklok shows up and I got to direct it. The whole idea was less animation and more cool after effects stuff. And we learned a lot of cool tricks from that process to kind of up the look of the show. And we applied a lot of that stuff to this season.

There's a really cool snow sequence in *Fire and Ice* that I showed all the composers, and we just wanted to make it feel like those older cartoons. And there's some really cool shit that we do later on with just the silhouettes and cool backgrounds and like weird, lava lampy kind of stuff, like in dream sequences. It all goes back to the same thing, you know,

which is like, Ralph Bashki, Filmation stuff and then also, Dino De Laurentiis movies. *Barbarella* and *Flash Gordon*. All of that stuff too.

That's awesome.

Yeah, so that's the stuff I keep going back to. I mean that's been my bag of tricks since the show started. Especially this season, we've got some cool art. There are some really cool visuals that I think are the best ones that we've had.

Really? Like pushing the show more in a fantastical way?

Yeah, I mean there's a sequence in episode







I HAVE AN
OPENING
SEQUENCE IN
ONE OF THE
EPISODES WHERE
DETHKLOK
IS PUTTING
TOGETHER A
BENEFIT CONCERT
FOR A BUNCH OF
TRAPPED MINERS
IN AFRICA.

three that's really fun. I always think, once a sequence starts, it's like a musical. Once music starts, the sets can kind of drift away and we can redo the lighting and reset the mood according to the music. Sometimes we play it pretty straight, we have a big, crazy environment that's real in the world and we just use that. And then sometimes, I found in a couple different episodes that I directed, you can really be expressive with color. I guess you just go with the actual color mood. I'm trying to find a better way to say this.

Well, like the tone. You're setting the mood with the color?

Yeah. And it's like you can kind of be a little bit expressionist.

I always wondered about the musical pieces in the show. Do you start with the song and try to work it into an episode, or do you know where the script needs to have a song?

I don't have the song beforehand. I am never ahead of the episode music-wise. It's always script first, and then animatic, and then I'm like, "Oh shit, I've got like a half hour

to do something".

I have an opening sequence in one of the episodes where Dethklok is putting together a benefit concert for a bunch of trapped miners in Africa. That's the opening sequence, that's the story we have to tell.

So usually what I'll do is just make sure I have enough storyboards for that sequence and then just make sure that we know where everything is in relation to itself. And then I'll just grab a temp piece of music, something I used in another episode, and just lay that in there and go okay, "maybe it's this tempo, I'm not sure." And then we will cut to that, and I'll go, "you know what, I am going to finally write this song." And it's going to be about a mine filled with zombies. Some stupid song, and that's the song. I'll totally rewrite and redo the tempo, and I'll put that in later and recut it based on the new song.

So how often when you cut to the old song are you using pace and tempo?

Sometimes I use it, but sometimes we will change it too. If we aren't too far along in the production, I can do that kind of stuff, and in

the case for this one episode I said, "okay everybody, design this whole thing so we have the design." So we can draw the big mine, draw the miners and all that stuff and just... I know that I have 35 seconds worth of music here. And then once I do it I'm like, "Ah fuck I wish I had a longer... I wish I had a minute and a half because I am starting to like this song." And then someone goes, "well you can cut that bit over there" and we're like, "Yeah, fuck that, let's make the song longer."

That's awesome.

Sometimes it will have to be a short song and then nowadays, I think of it in terms of, okay, I wrote a verse, chorus and a bridge and a little solo section in there, that's good because if I like the song, that will give me enough information to complete the song if and when I do the record.

I want to make sure I have the building blocks of the song, even if I don't get to play the whole thing, or even hear it. If it doesn't get to the last really cool part, I'll go, okay at least I know there's a really cool part I can get to.

That's really interesting.





ONCE MUSIC STARTS, THE SETS CAN KIND OF DRIFT AWAY AND WE CAN REDO THE LIGHTING AND RESET THE MOOD ACCORDING TO THE MUSIC.

Yeah, it's strange, I consider them all kind of demos for the record and I kind of see how people are feeling about the songs at work and all that stuff, and obviously fans start remarking about certain songs more than others. I just kind of collect all that information.

So what's a typical day like in production for you on this show?

This is one of the first seasons where we had our shit together. We had our writing done early and we recorded a lot of the episodes early. It's animation, so there's a lot of hurry up and wait. So if we get our radio play logged, and our animatic logged, we sit there and twiddle our thumbs for a long time. Then there's a meeting and we get a couple new backgrounds in that we kind of look at, and think over for a long time. Then we ultimately change them or recolor them or do something else. But it's a lot of really tiny meetings. It's a lot of administrative work at some point. Animation is not always exciting.

Directing animation is almost like being a continuity person because you're, like, okay that character puts a cup on the table. Then you have a different team of animators doing the next shot, and you wonder what happened

to that cup on the table? We need that cup back on the table. Let's put that cup back on the table. Then Nathan's going to get up and he's going to turn right. Well, now Nathan's turning left and going the wrong way. We have to make sure the direction is clear and Nathan's going out that door. And that's most animation direction.

Then, at the last second, it all kind of comes together and it becomes very inspired once all the music's in there. I try to write new music every single episode, aside from the theme song. I feel like I really blew it if I reuse an old cue, which has been done maybe once or twice. But I think that gives the episode a lot of personality.

There's nothing exciting about animation. I said this a million times before. And then nobody gives a shit afterwards. You don't get like a better seat at a restaurant or anything. Having an animated show is very much like not having an animated show. No one really seems to give a shit.

It's kind of nice if you enjoy privacy, which I do. But every once and a while, I'd like someone to tap me on the shoulder and say, "Sir, we are big fans and we would like you to sit over here,

and the chef brought this out for you," but that doesn't happen because no one knows what you look like.

Where do you see the show evolving to ultimately?

I have an idea of what I'd really like to do. I don't know if it's reasonable or anything, but I'd like to see it in a longer format. I'd like to see some kind of a movie version, even like a musical. Even a made-for-TV or straight-to-DVD movie or something. I'd love to see something like that happen, and I think the story has an ending. I'd like to see it. I'd like to have the balls to do that.

For more information about Metalocalypse, visit Adultswim.com/shows/metalocalypse





ROBOT CHICKEN

INTERVIEW WITH SETH GREEN, MATT SENREICH, AND TENNESSEE REID NORTON BY ADULT SWIM

OVER THE COURSE OF SEVEN YEARS AND 100 PLUS EPISODES, *ROBOT CHICKEN* HAS BECOME THE HIGHEST RATED ORIGINAL SERIES ON ADULT SWIM. THE SHOW HAS RECEIVED BOTH EMMY AND ANNIE NOMINATIONS, AND FOR A SERIES THAT WEARS LOVE FOR '80S ACTION FIGURES ON ITS SLEEVE, AN EVEN HIGHER HONOR: ITS OWN LINE OF ORIGINAL *ROBOT CHICKEN* ACTION FIGURES.

- 1 Seth Green and Matthew Senreich are co-executive producers of the stop-animation show.
- 2 The show has an extensive guest celebrity history including Sarah Silverman, Dom DeLuise, Dean Cain, Roddy Piper, Rosario Dawson, and Sir Mix-A-Lot.
- 3 Robot Chicken aired their 100th episode on January 15th, 2012.

Watching an episode of *Robot Chicken* being made is always a weird experience for someone used to the world of two-dimensional art. Because so many of the animated shows on Adult Swim are in 2D, one gets accustomed to seeing production offices that are just funky, action-figure laden cubicle farms in which the animation gets cranked out. But *Robot Chicken* depends on teams of animators, lighting technicians, editors and fabricators working in concert on several small, but extensively detailed soundstages to create mere seconds of animation that will eventually get stitched together into an eleven minute show. And instead of just indulging He-Man toys to just hang around on a desk, the team at *Robot Chicken* put the Master of the Universe through his paces against a

drunken Fakor. We talked to series co-creators Matt Senreich and Seth Green and Head of Character Fabrication Tennessee Reid Norton about how the process of creating *Robot Chicken* has changed over the years.
—*Adult Swim*

Adult Swim: *Robot Chicken* has been on the air now for seven years. How do you think the show has evolved?

Seth Green: Its evolved dramatically from the first season just because when we started out, we didn't really have much more of a plan than a sketch comedy starring action figures. Since then it's expanded, and I think we've got a little more savvy about parody and how to tell jokes that make a point without ever

compromising our steadfast dedication to being ridiculously silly.

Matt Senreich: I also think in our first season we were actually animating the toys themselves as opposed to modifying the toys to actually hold poses. So you can see the dramatic difference in animation over the course of the last seven years.

SG: The characters have more ability to perform because the puppets are designed to be animated as opposed to toys that are just meant to be played with. Although in the time that we've been on the air, toys have emerged too. There's way better toys out now than there were even when we started the show. Plus the Internet has advanced to the degree









where not only can we do all of the research online, but we can track down all the difficult stuff that we had to either build or find in the middle of nowhere.

MS: We are also evolving in the sense that we're simply getting older. And the people watching our show are younger people getting older as well. So they are coming from a new generation. Although we started this show as making fun of '80s properties, we find ourselves evolving into late '80s, early '90s now as well, in addition to the stuff that's more relevant today.

SG: *Robot Chicken* is really about lampooning pop culture and current events. Of course our wheelhouse is the toys that we grew up with. But we also recognize that kids are influenced by all kinds of things. Commercials. Toys.

MS: It's a balance between current pop culture and nostalgia.

When you get out in the set, do you ever reframe a joke because of the intricacy of the puppet or something in the background that catches your eye?

MS: Yes, all the time. I think it's one of those things where every stage of the show only helps to enhance the joke that we are telling. I always point to the fact that the animators are actors, so we will add things we never even thought possible into the actions of the show. As things are getting built, you will see how brilliant a set looks and think, "I can shoot this from a wider angle and get a lot more across".

SG: I like to get eyes on stuff and allow improvisation on set, whether it's from an animator or from ourselves.

From start to finish... how long does it take for your team to build a puppet?

Tennessee Reid Norton: That question is like asking "How long does it take to shoot

a shot?" It's all relative to the complexity of the puppet, what it needs to do in a scene, how many seconds it needs to stand up to be animated for, whether it's a complete build-from-scratch or a simple toy modification.

I can tell you that generally among the nine builders, we average 75–100 puppets per episode. Each episode build is six days. Each build is comprised of "from scratch," "toy modification," and "RC General Cast" puppet builds. With "from scratch" we are creating an original puppet with no previously existing assets. "Toy Mod" involves taking an existing toy off the shelf and adapting it so that it can be animated. "RC General Cast" means we are drawing from our molded/cast stock size of male, female, child bodies, heads, and clothes.

In the last couple years you have created these really visually kinetic sketches, like the Pluto Nash sketch. How do you guys work in concert with your team just to make sure that everything is firing on all cylinders? Like with that sketch there's so much going on at once, visually and vocally.

SG: The voice acting is done in advance and it's up to everyone else to translate. The Pluto Nash thing was just an innovation of camera movement. We had cameras mounted to weights so you could approximate the movement of a steady cam. You just get a steady cam and stop motion. So there's only what is going on one camera at a time, and the camera just moves from piece to piece. It's sort of like extras are waiting off camera and they just jump on stage and start acting, but only for as long as the camera is on them.

The 100th episode was the most visually ambitious thing we have ever done. It was a single animator working on it for a couple weeks on a single set. Rotating the set, with a revolving camera with replaceable walls and an ascending staircase make it look like that

THE ANIMATORS
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OF THE SHOW.

scene in "The Protector," where he goes up a spiral staircase. We are definitely trying to do things we have never done before, but only for a certain amount of sketches. It's not like we were trying to make everything look like "Throw Mama From the Train." We do that where it is appropriate. Everything else is focused on the joke.

Because you guys are on a really accelerated schedule a lot of the time, are there any sketches where you are like, "I want to do this but visually, it's just going to throw the schedule off, because it is too complex?"

SG: Yeah, we have to cut stuff all the time because of the complications required to shoot or the difficulty or time it would take. Sometimes it is just not worth it.

MS: One of the biggest ones we had was the "Laff Olympics/Munich" sketch which is drastically truncated because we couldn't build all of the puppets we wanted or make them move the way we envisioned. So even the ones that we built that don't move are just in the background in order to make that happen. And that was a much longer, much more complicated sketch than actually aired.

SG: If the joke is going to suffer because mechanically the puppet doesn't work right or the set can't move right, or we don't have the







time to animate it correctly, we would just as soon not tell that particular joke.

What are the challenges of creating a puppet for a character who didn't exist as a toy before?

TRN: Our biggest challenge is to constantly create a convincing character that matches an existing franchise for the parody, that animates well and looks good on camera—all within the super tight time and budget allocation.

How many treatments can you get out of one of the puppets before it is unusable?

TRN: It all depends on what happens to the puppet when it gets into the hands of the animator. Generally a puppet has to be completely rehabbed or even rebuilt before ever being used again on stage.

Over the years, you guys have created an increasing amount of music segments. What are the challenges of writing and then animating some musical segments?

SG: In the first season, we realized we could write music with that “Voltron Break Dancing” sketch. We realized we could have the toys break dance and that was a game changer, honestly. Since then it's just so fun to be able to make music.

MS: We have had some writers who specialize in that. Erik Weiner and Jordan Allen-Dutton kind of come from a Broadway background and they started writing musical sketches for us that just resonated, and from that, kind of worked with our musical supervisor at the time.

SG: We wanted to play around with the format. We wanted to make music videos. We wanted to do theater stuff, we wanted to do things like Parappa the Rappa. Your content dictates the style that you make it.

What is the hardest step in the puppet fabrication?

TRN: I would have to say the hardest step is actually the designing of the puppet build. I work with Becky Van Cleve, our Costume Designer and my two Lead Fabricators, Tommy Kaiser and Dan Field to outline the creation of each puppet. Every week our challenge is to figure out creative ways to make kick-ass puppets that will look great in high def, be able to get the performance Creative is looking for, and be built within the time and budget constraints we face on *Robot Chicken*.

Best part of the day is when I meet with my Lead Fabricators and review what we have accomplished that day and go over the next day's assignments. I am always, always blown away with our ability as a team to set goals and accomplish them while still having a blast.

Honestly the best part of the week is when we, the whole studio, get to see all the footage that has been completed that week. Seeing our puppets come to life never, ever gets old.

There's a lot more stop motion shows now since you guys started. How does that affect your show?

MS: It's more exciting. I think it's great that there are more stop motion shows. If anything, I think that makes us more relevant. It also gives us a better talent base to be working with.

SG: The more shows there are, the more public interest there seems to be, and people doing this as a job. As a result, there are more artists coming up. We meet a lot of young people who are just getting into stop motion, and we have the opportunity to help train them in a particular direction so they can make this kind of show. It's awesome.

MS: Plus it's fun to watch.

SG: The more there is surrounding this

EVERY WEEK
OUR CHALLENGE
IS TO FIGURE
OUT CREATIVE
WAYS TO MAKE
KICK-ASS PUPPETS
THAT WILL
LOOK GREAT
IN HIGH DEF

medium, the easier it is for us to continue to make stuff. It's a relatively small community. I think we are just happy to be a part of it.

For more information about Robot Chicken, visit Robotchicken.com



JUXTAPOZ



THE VENTURE BROS.

INTERVIEW WITH JACKSON PUBLICK AND DOC HAMMER BY ADULT SWIM

THE VENTURE BROS. FIRST AIRED ON ADULT SWIM IN 2003, ALTHOUGH JACKSON PUBLIC KICKED AROUND THE IDEA FOR THE SHOW LONG BEFORE THAT. THE SERIES HAS GROWN INTO A MUCH DEEPER AND MORE COMPLICATED LOOK INTO THE WORLDS OF SUPER SCIENCE, SUPER HEROES, GUILDS OF CALAMITOUS INTENT AND GENERATIONAL FAILURE AND REGRET THAN ANYONE WOULD HAVE PREDICTED NEARLY A DECADE AGO WHEN THE SHOW FIRST MADE ITS DEBUT. AS THE SERIES GEARS UP TO RELEASE SEASON FIVE, WE TALKED TO THE TWO MEN WHO OVERSEE ALMOST ALL ASPECTS OF THE VENTURES' LIVES, JACKSON PUBLIC AND DOC HAMMER. —ADULT SWIM

- 1 The show has many homages to the great Johnny Quest.
- 2 Show creator Jackson Publick was one of the main writers for the Saturday morning animated series *The Tick*.
- 3 The 5th Season of *Venture Bros* will premiere in 2013.

Adult Swim: What artists, films and TV shows did you look at for inspiration for this season?

Doc Hammer: *Tank* starring James Garner.

Jackson Publick: *Clash of the Titans*.

Doc: Starring James Garner also.

Jackson: I went and saw *Safe House* which was not as helpful to the story I was telling as I thought it would be.

Doc: I saw *Ballistic: Ecks Vs Sever*. I can't get through the first 15 minutes. It has replaced the commentary for *Pirates of the Caribbean 2*, which is very, very boring, as the thing that will definitely put me to bed. I recommend it for

anyone on Ambien. It's awesome. Oh, and I also made myself watch *Zorba the Greek* and *Tempest*.

A lot of the characters in the show have their own iconography and logos and everything. Who designs those logos?

Doc: I do.

JP: Those are Doc Hammer. He does all of them.

How important is the iconography to you for establishing who the characters are and the logo design?

JP: Extremely important, because the villains

and the corporations, like *Venture Industries*, are all their own entities, and you need a good logo to put on your chest and your tank.

Doc: It helps to add to the fantasy. The idea that when each person and each group has their own graphic like that, it makes it seem like this thing has been around for a long time.

Or when it's a new graphic, like the *HankCo* logo, it doesn't just say something about what Hank does, it says what Hank thinks about stores. This is Hank's crazy indication of "store."

Along those same lines, all of the characters kind of have their own fashion sense too, as well as a sense of style. Are you guys





interested in fashion?

Doc: [Laughs] Well yeah, I am interested. To the characters, that's extremely important. I try to impress that to the character designer all the time. Like, what kind of suit does this guy wear? Is he a single button guy or a double-breasted guy?

JP: It's actually really tough working that into character design. You make all these people's outfits and think about what kind of material they would have and every time you look at it... it's a cartoon. I am consistently being way too anal with the designer stuff.

Doc: It kills me that we can't do blends or textures. I can't do a terry cloth or a corduroy.

When you create the characters, do you start off with the look of them, or the personality trait, or somewhere in the middle?

JP: Somewhere in the middle.

Doc: I draw constantly while I am writing a script. I can't really write for a guy, at least not a main character, unless I can really wrap my head around what he looks like. I can't make a joke about the guy because I don't even know him until I see what he looks like.

Still going in that same direction, there are obviously a lot of musical references and musician's quotes in the show. Are there any performers or genres that you associate more with certain characters?

JP: I don't associate music with characters so much, with the exception that, obviously, Brock is a big Zeppelin fan and Dr. Venture with prog rock.

Doc: You equate every character with music!

JP: I don't necessarily. If you ask me what they listen to, I would probably know. For me, music is more soundtrack and stuff. I have definite scenes in my head as soon as I hear certain songs, some that have actually made it into the show, and some that haven't. Obviously Pete White is a new wave guy... So there are a few stand outs, but I don't assign it to everybody unless you force me to. Certainly one or two of us has written a joke or said, "I don't know if the character



would know that band.”

Doc: I am much deeper; my association with music is more intense, so I do consider what everybody listens to. Or if they don't listen to music at all, which is a really important character trait. You know those people that say, I like everything but country. That's like a real thing. There are people that just don't like music.

When you look at where some characters are headed this season, have any of them changed in ways since they were created that are surprising to you?

JP: Pretty much all of them, if I went back to where my brain was when we started

season one.

Doc: There's no way 21 would be where he was if you asked us.

JP: Yeah, well there was no 21. There were just uniformed henchmen.

Doc: So I think their roles developed but in a way that we find surprising because, since the beginning, we have always let them grow. We never had the sense that they can't change, they can't grow, and they can't die. We were always really open to that.

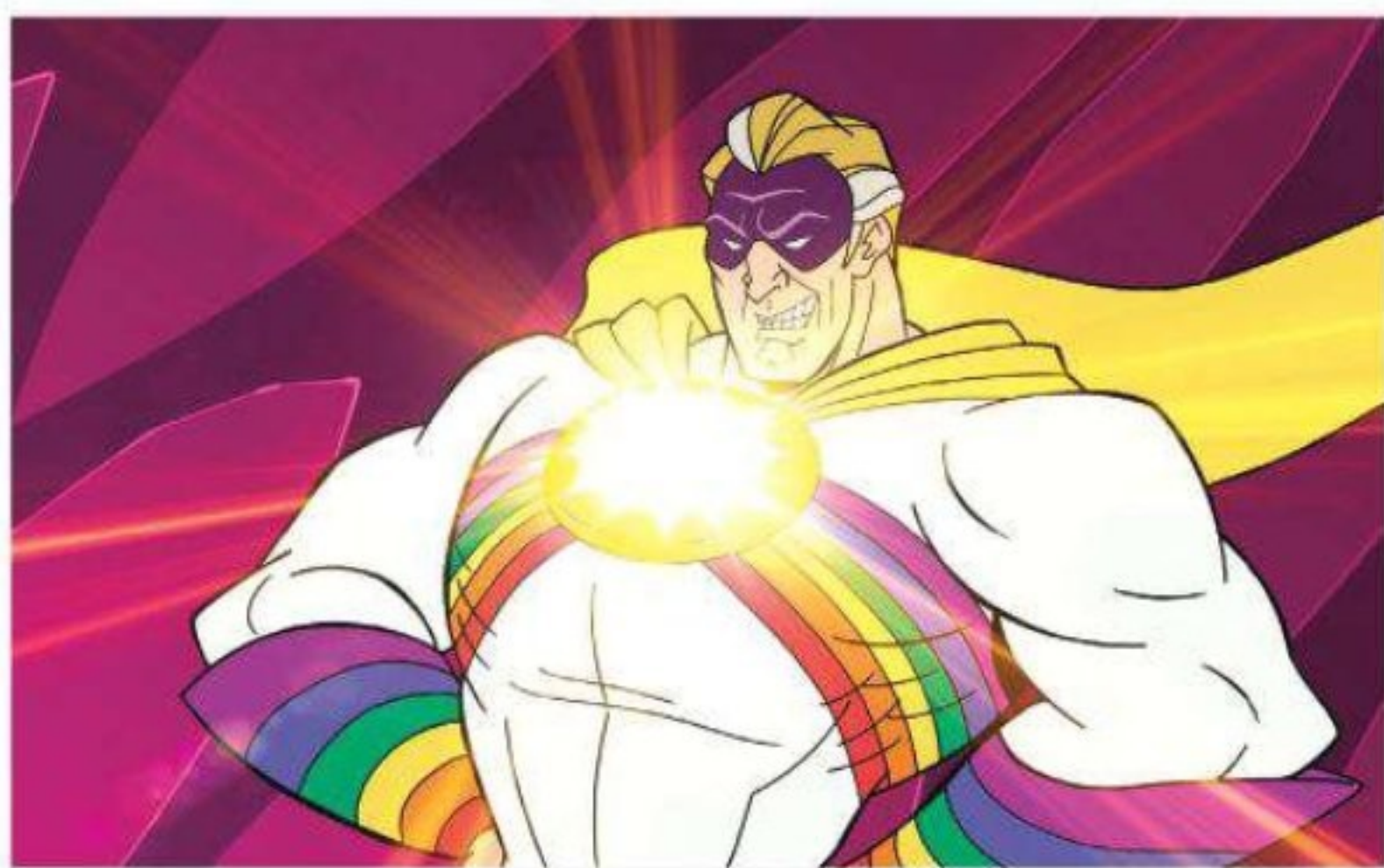
JP: We felt obligated to do that.

You guys are key figures in almost every

aspect of the show. Like the writing of the show, the look of the show, the voice acting. Is there any part that seems easier now than before? Or a part that you look forward to more?

Doc: It's all hard. I guess after we have done it so many times, the sense of how it times out, like how long the show is and how things can flow, is something that we understand a little bit better now. It's hard for us to watch old episodes. Sweat forms on our brow at these long moments of awkwardness.

JP: There was so much dead air in the early ones because we were just not editing them the way we should have been when we were building the shows with animatics and stuff







like that. I was new to that aspect. I had storyboarded for years. I had designed for years. I had written for years, and was new to all of the temporal aspects. But being new, it's really exciting to be involved in all facets. I get excited when I go over to the composer's house, and we are figuring out the score, and he plays me something he just did for a new episode.

Every stage of it is a challenge and there are things I gripe about, and they are all hard but they are all enjoyable. I love doing every single part of the show that I do. Everything is in service of that script that I wrote three months ago that I wanted to make sure came out the right way. Each thing feeds on the other and nurtures each aspect.

Doc: It's all exciting to do but there are some things, like when the script is going well, that make me think that writing is one thing that I like the best.

JP: Yeah that's certainly the place where I get the biggest high when it's going well.

When you guys go to conventions, there are a lot of hardcore fans that have seized some background characters and dress up like

them. Does any of that ever change the way you view some of those characters, or has this elevated their positions in your mind?

Doc: We aren't that far from our fans. We are the same kind of people. We've always focused on background characters, so it never surprised us. What's funny is that they may dress up as an insignificant background character, and we will bring them to the forefront one day anyways... so actually there are no insignificant background characters.

JP: Yeah, any time we throw anybody in the background, even if they are just for a crowd scene, we try to make them as intriguing-looking as possible. We are just trying to pad this world with characters, and to me, everyone on screen should look like they might have a story anyways. It has paid off like a dozen times for us because, you know one of us just likes the look of the background guy and we are like, "Let's do something with him. Let's explain who he is and why he has actually been important to the Venture world off screen for years."

Doc: And then he will just be a name in a list of names and he gets his own episode and he never goes away.

THERE WAS SO MUCH DEAD AIR IN THE EARLY ONES BECAUSE WE WERE JUST NOT EDITING THEM THE WAY WE SHOULD HAVE BEEN

JP: We've done that every season with somebody. We are doing that with two or three guys this year.

For more information about The Venture Bros., visit Adultswim.com/shows/the-venture-bros

SUPERJAIL!





SUPERJAIL!

INTERVIEW WITH CO-CREATOR CHRISTY KARACAS BY ADULT SWIM

CHRISTY KARACAS IS BUSY ALL THE TIME. AS CO-CREATOR OF THE ANIMATION SERIES *SUPERJAIL!*, HE DIRECTS, CO-WRITES AND DOES VOICEOVER WORK. IF THAT PERPETUAL WORKLOAD WASN'T ENOUGH, HE ALSO PLAYS GUITAR IN THE NEW YORK CITY-BASED ROCK BAND, CHEESEBURGER. CHRISTY PRACTICALLY CRACKLES WITH ENERGY AS CELEBRATED IN HIS SHOW, A VIOLENT, RHYTHMIC CELEBRATION OF THE POSSIBILITIES OF ANIMATION. BUT IN SHARP CONTRAST TO THIS MAYHEM FILLED WORLD, CHRISTY IS A VERY WARM AND THOUGHTFUL GUY. WE PESTERED HIM FOR AN INTERVIEW WHILE HE WAS NECK DEEP IN THE PRODUCTION OF SEASON THREE OF *SUPERJAIL!*. —ADULT SWIM

- 1 The majority of *Superjail!* is set inside the eponymous prison, hence the name, *Superjail!*
- 2 The show contains graphic animated violence. Which makes you want to watch it more.
- 3 The third season is currently being written by Mr Karacas.

Adult Swim: Working on the third season of *Superjail!*, what shows, movies and art are influencing to you?

Christy Karacas: For the new season?

Yeah.

Um shit. Uhh..

...or really just in general.

Well, in general, it's just kind of the obvious stuff, like Dr. Seuss. You know, like cool, fucked-up animation. I love Vince Collins, anything psychedelic... I mean it can be funny, even if it's really violent but has that cutesy vibe too, so weird kid stuff. Looney Tunes.

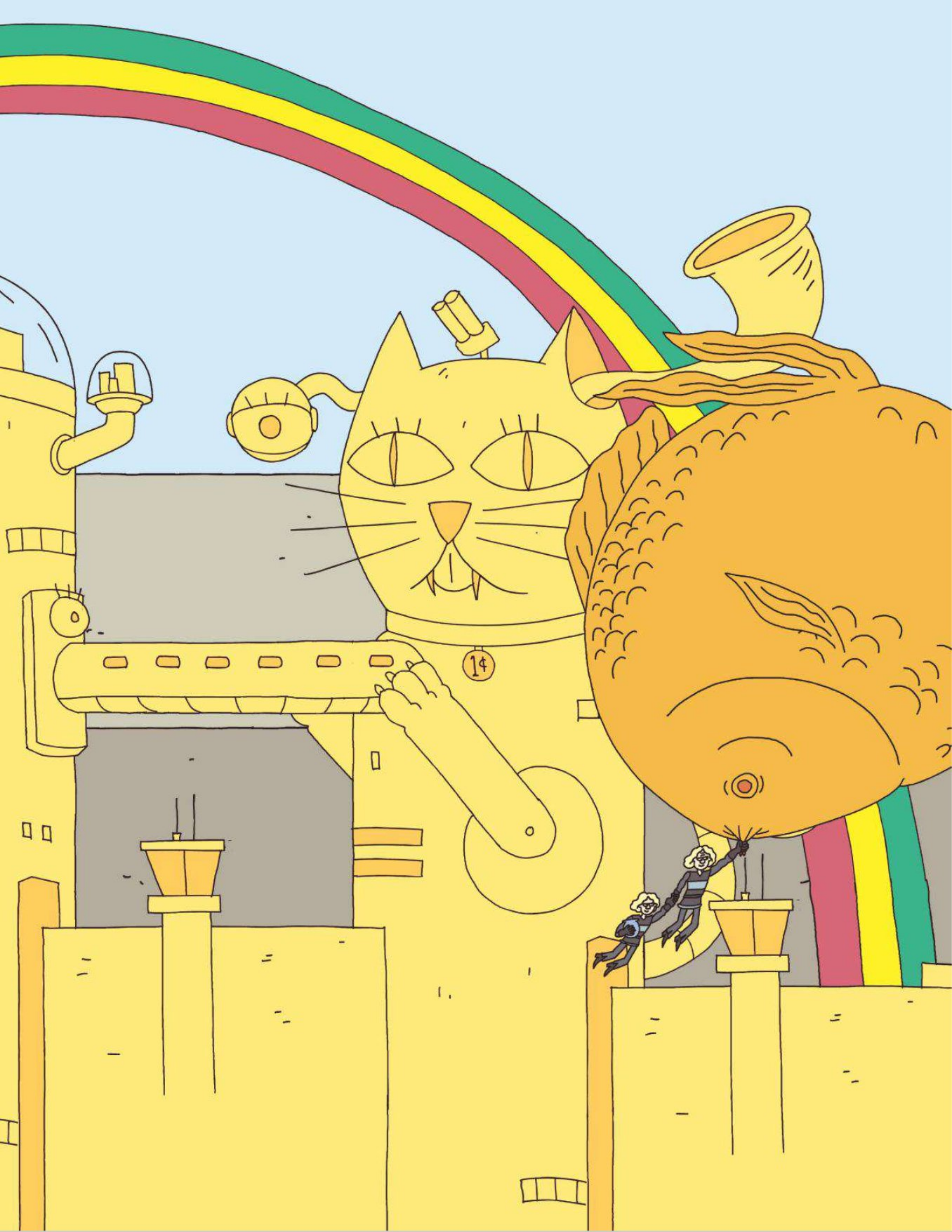
I think also the underground comics and shit. Nothing specific, but you know the inmates and the looks that are always funny or goofy, like Peter Bagge types. Crumb. Gross, gross funny drawings. To me that's kind of the obvious stuff, and *Beavis and Butthead*.

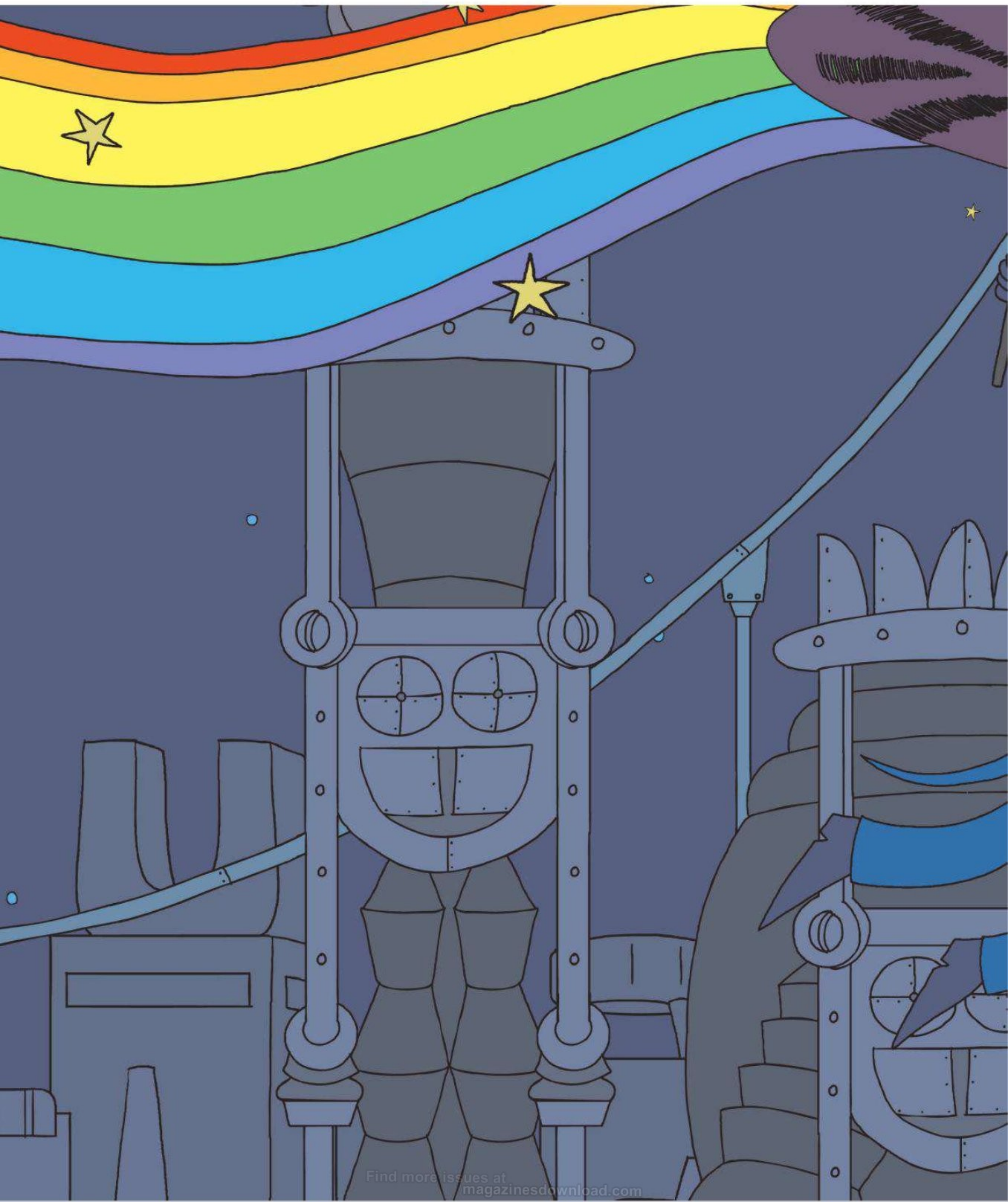
One thing you've always had within the Jail are these gangs of prisoners, and sometimes the gangs always have specific influences too.

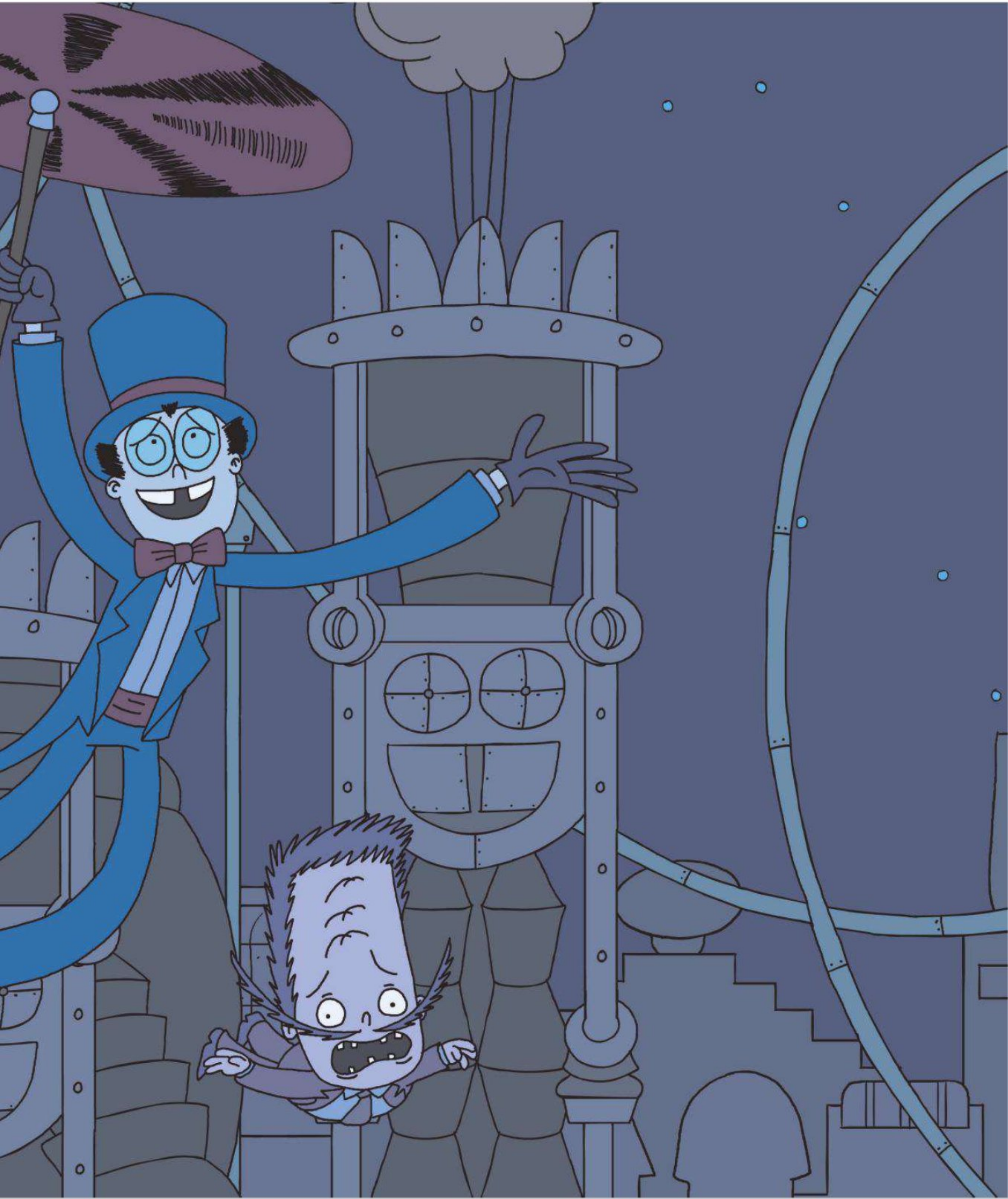
Yeah. I think when we started, we were trying to get all types of races and gangs. And then, you know because of standards, you can't use real gang shit, so we were like, "let's just start making stuff up." We're usually just trying to make them funny and crazy with fun tattoos and stuff.

With the tattoos and everything, there's so much detail. How does that affect the animation process?

It depends, I love really busy drawings. I like it to be super busy with lots of lines, and that's obviously the worst thing for animation. We try to do it as much as we can. You know, if there's a still shot that doesn't move much, we might draw a ton of tattoos. Certain characters, like the gay couple, and Jackknife, they have a lot of tattoos. And if it's a fast shot and they're running, and sometimes if you frame by frame it... sometimes it's not all there, it's just kind of indicated. But a slow shot where they're just sitting in a chair, we will draw everything in detail so it kind of gets away with what your eye will catch and









not miss.

Superjail! has all of these really kinetic and really beautiful fight scenes. So when you're doing those fights, do you start off with the visuals, or do you start with the writing on that?

It's funny, for those main fights in Season One, we knew what the theme might be. We would say, like, "there's going to be a fight in the freezer." So the first season, when we outlined the episodes, we would do a brainstorm session with a bunch of the animators and a bunch of people that work on the show. We just come up with tons of funny gags and write a big list. And then when I sat down to thumbnail it, I would just start thumbing really funny ones, and then kind of seeing where

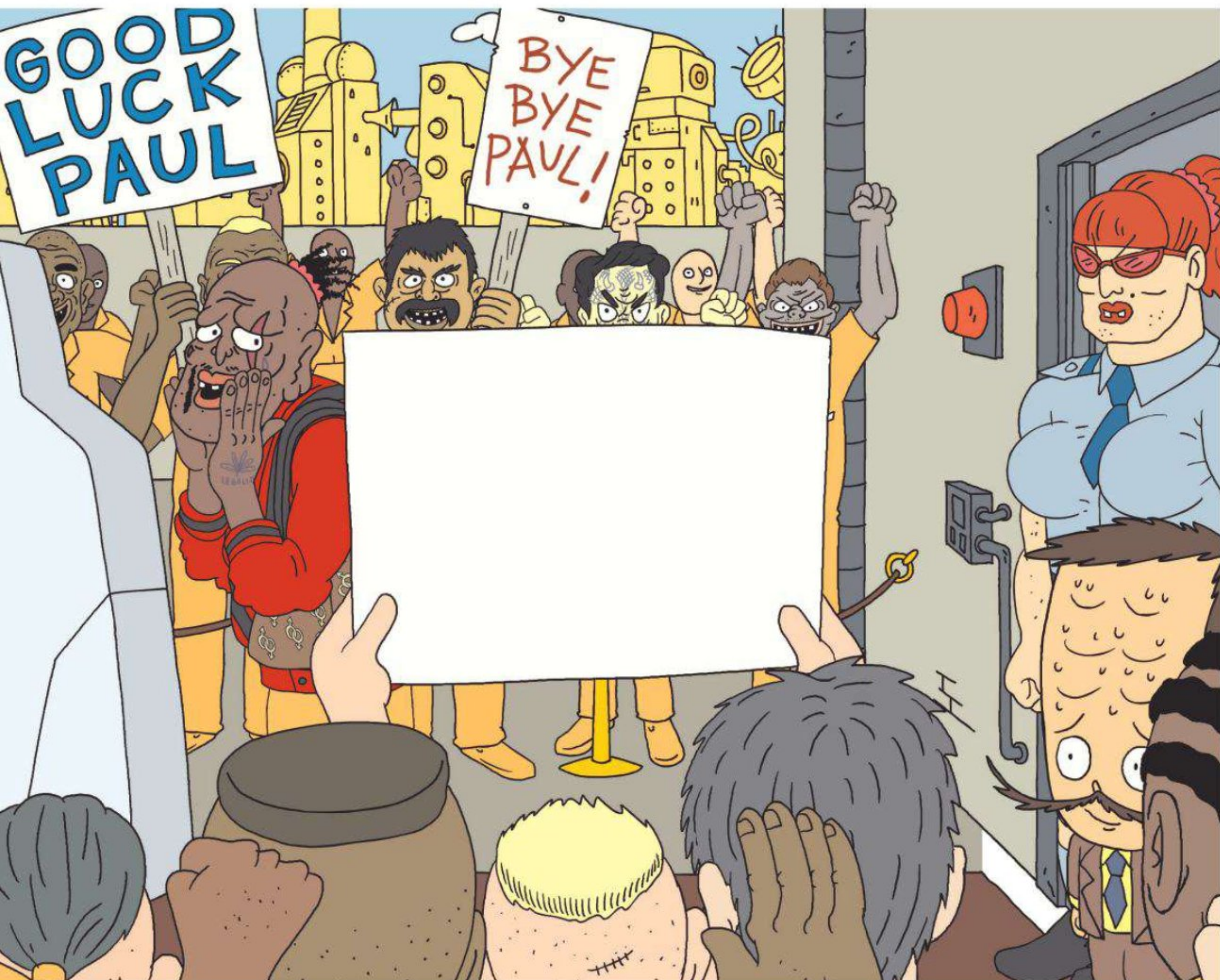
they connect visually, and starting to kind of fill in the blanks. And sometimes you would leave a blank spot and come back to it later. And it was kind of a really organic process like that.

And then, Second Season, we were just focusing on the writing where we didn't have as many of those fights like that. This season we are trying to get back to those fights and we're going to start out with brainstorming again.

I don't know, sometimes they are written in, and sometimes we go back and add; a lot of times we are really under the gun to get the episode done and we will be finishing it. Usually it's already like a week or two late and we're like, "God, what part of this is really slow, where can we add?"

I find you get the funniest stuff when you get a bunch of people talking together, just trying to make each other laugh. You know someone will write it and you always want to plus it. Say we have fights in the laundry room and it's like, "this guy punches a guy and his head goes flying off." You want to find stuff in the room to make them visually funny, with clever puns. If it's a fight in the laundry room, you want to have a guy grab an iron and maybe burn the dude's face off, and maybe a guy runs to wash his face off because it hurts; maybe he dunks it in a washing machine that's full of water that turns on and cuts the rest of him up. You know they always talk about plussing the joke, kind of like that. You know?

That's interesting, because I was going to ask



about the flow and the pacing. This might be a bit of a reach, but because of your musical background do you think that helps with the rhythm of the show?

I don't know if it helps but I think, I don't want to say yes, but I think there's like definitely wicked similarities between constructing a song with parts, and constructing an edit, a visual edit of live action whatever. I definitely think as far as those things go, the idea that there's a rhythm, and there's a kind of tidal flow, I think are very similar. I don't know if I'd say it helps, but when I think about and compare them, it's definitely really similar.

With the violence there has to be some kind of rhythm so it doesn't get boring. When you

establish something, you don't want to just have the same beat. You might have some guy running and his head gets chopped off, but he keeps running and he slams into a wall and then you have a little slow moment.

I think with the comedy stuff and with the visual stuff, it's not just timing, but also expectations. Like surprising someone. Maybe it's similar to music with the notes you use or the rhythm changing. I think, with a visual, it's the same thing. A lot of playing with expectations, those kinds of things, which might seem weird but all kind of intertwines, you know what I mean?

How would you characterize your style, especially artistically?

I think my style is giving up any style and just drawing how I draw, and not worrying. Almost embracing the crappiness. I mean there's flatness and stiffness and I think it was to stay away from trying to be good.

If I'm going to draw a car, I'm just going to try and draw it. And you know, obviously, I know how to draw and I can draw better than someone who has never fucking drawn before; at the same time I'm not some superior draft smith, you know? And in doing that, things come out.

I think it's funny because we have a shitload of people on the team that makes this show. Everybody draws a little differently. We're all trying to match this style. And it is an interesting



I FIND YOU GET THE FUNNIEST STUFF WHEN YOU GET A BUNCH OF PEOPLE TALKING TOGETHER, JUST TRYING TO MAKE EACH OTHER LAUGH.

question because we have a hard time finding people who are good on this show because a lot of these animation kids draw too good.

You know, your hand is trained a certain way. Some people can copy any style; some people can only draw how they know. And you know, to work on a show, you have to learn to draw in the mode of the show. It's been a weird style because whenever we are training background artists or animators or layout artists we're like, it is difficult to define the idiosyncrasies for *Superjail!*. It's really hard because there's pretty complicated animated things going on. But the drawings themselves, they're not volumetric. There's a flatness to *Superjail!*. It's almost a little more design-ish I would say, when you see the style.

It's a lot of line work, almost like, here's a shape: fill it in with busy lines. We're often telling people to get less volumetric. It's funny. We have that a lot with the Warden especially. When the animators draw him sometimes, they get a little Ren and Stimpy with his face. The second season you see that a lot. You know, getting a bulbous, volumetric kind of line work and a way to describe the form. But we're always like, "flatten it out, flatten it out." You know with these little tricks, don't draw

his nose with volume, and don't scrunch up his eyes so you can see his cheek over lapping it. There is a real logic to it. So I would say my style is like a crappy fun. I mean, it is kind of raw, but that's the characteristic aspect.

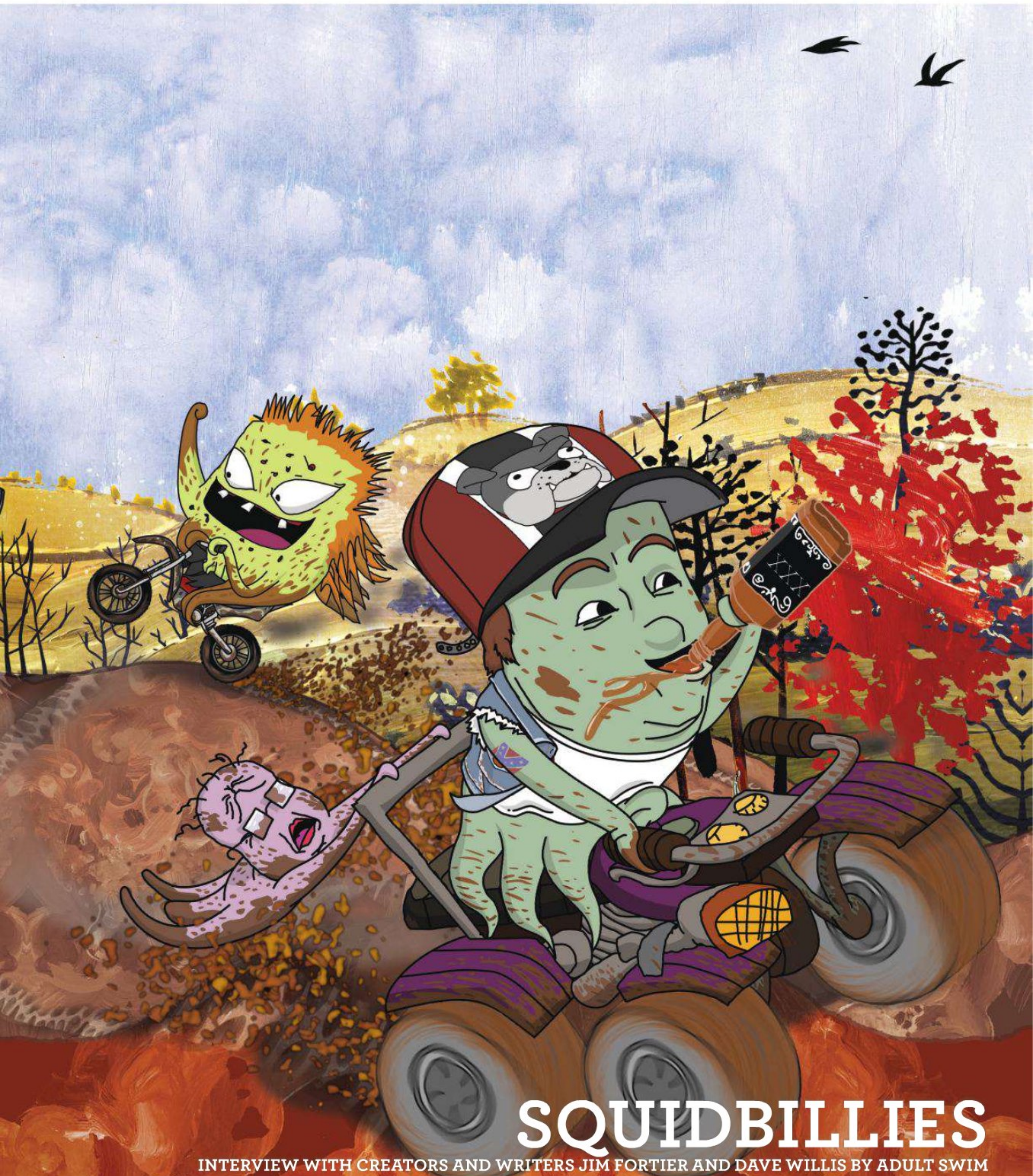
Yeah. That makes sense.

For me, it's stimulating to keep trying what can we do visually to keep this a really fascinating show that you know when you sit down and watch it, and waste fucking eleven minutes of your day, it's going to be worth it, and you're going to be, like, "Whoa, that was neat."

For more information about *Superjail!*, visit Adultswim.com/shows/superjail







SQUIDBILLIES

INTERVIEW WITH CREATORS AND WRITERS JIM FORTIER AND DAVE WILLIS BY ADULT SWIM

SQUIDBILLIES IS OFTEN HAILED AS AN AUTHENTIC TAKE ON THE SOUTH AND ALSO ON SQUIDS. PERHAPS THAT AUTHENTICITY COMES FROM THE CARTOON'S CREATORS/WRITERS DAVE WILLIS AND JIM FORTIER BOTH GREW UP IN THE SOUTH AND KNOW A SQUIDS WHEN THEY ARE ONE. OKAY, TO BE HONEST, ON REFLECTION, PROBABLY SHOULD HAVE ASKED MORE QUESTIONS ABOUT SQUIDS BECAUSE THIS INTERVIEW IS KIND OF SOUTH-HEAVY. LET'S JUST ASSUME THAT THEY CONSULT MARINE BIOLOGISTS FOR THAT STUFF, SEEMS PLAUSIBLE? —ADULT SWIM

- 1 The show follows the Cuylers, an impoverished family of anthropomorphic hillbilly squids living in the Appalachian region of Georgia's mountains.
- 2 Co-creator Dave Willis is also a co-creator of *Aqua Teen Hunger Force*.
- 3 Squids aren't normally found in the Appalachian Mountains, so this is a rarity.

Adult Swim: What can you tell us about the upcoming season of *Squidbillies*?

Dave Willis: We're still working on it. We don't know... I don't know, we're finishing the first one and I think it's just got a—not that the rest of the season hasn't got—I think we can be counted on for the same crass, hard-hitting humor. But the first one's got a sweetness that I like a little bit. But they're funny. They're great. We work hard on them and feel like they're really good.

Are you saying that one has a different tone?

DW: Every once in a while we'll pull out, I don't know if it's pretentious or what, but something that feels nice having your

characters sort of living in this world and having moments, you know. I think it's still funny, and still sort of in the vein of humor of the show... ah, I don't know what I'm talking about; I'm blathering. But it's got sort of a sweetness to it that I think is really pleasant.

The "Snow Dad" episode had some poignant moments.

DW: Yeah, every once in a while, you know. Some of that stuff is great when it's in relief of all the sugary crap that you would see elsewhere, but it can't be all just mean and harsh. If it's not earned, then it sucks and it's saccharine, but I think this one feels a little real.

Are you going to continue to get different

musical acts this year for the theme song, or was that a one-season thing?

Jim Fortier: That is a thing that we're going to do forever as long as we can do it.

Do you have any lined up yet, or are you still looking?

JF: We do. Well, we have an Elizabeth Cook theme. We have a couple that she did that are great so we're not going to just leave one on the shelf. It's kind of early in that process because we just have one episode ready that needs one, and so we have a few months.

But we have some big ones we're shooting for. We'll see if they say yes—B.B. King is one of





those. We're trying to go after Natalie Maines. She seems to be giving us back radio silence.

DW: We were recently rejected by Paul McCartney.

JF: Sir Paul McCartney rejected us.

DW: Yes, Sir Paul McCartney rejected us. Robert Plant has our information. That may happen. Who knows? Lambchop, I think, is going to do one.

Chuck Leavell, who is the keyboard and piano player for the Rolling Stones—he's rumored to be some sort of a local legend but he does own a huge tree farm in Macon. He's an internationally known arborist, apparently. As well as a keyboard player for the Stones.

JF: We're going to use him for his arborist skills.

You wouldn't want to let that to go to waste.

DW: We're going to record him growing a tree.

When you had George Jones do the theme, was he aware of the mini-bio you ran at the end of the episode? Did you have much interaction with him?

DW: He's asleep by nine, so I don't know if he saw it. If he has a DVR...

JF: He was super-nice. He was great to work with and he was fun. He didn't come in there with any sort of, "Do you know who I am?" He was awesome. I don't know that he was aware of the stuff at the end of the show because we put that together so long after he recorded.

But he sang that extended version of the song.

JF: We just figured if we got him in a room, we're going to make the song into a...

DW: A twelve-minute epic.

JF: No kidding.

And he was good with all of that?

JF: Yeah, we had some great musicians in there doing the tracks.

DW: His wife objected to him singing the one verse we had about his nuts being blown off in Vietnam. So I remember that was one we couldn't use.

But she was okay with the other shooting? There was still a violent shooting in one.

DW: Oh, yeah, yeah, there were all sorts of felonies and misdemeanors depicted, but having his nuts blown off in Cam Ranh Bay was not gonna work. Not gonna work for The Possum.

Have you ever tried to cast any politicians?

DW: I just don't see that ever happening. Do you?

JF: We can't even get a marching band from a college to do it because they want to appeal to families. Their reputation is that they're good, clean, homey fun, so they said "thanks, but no thanks."

DW: This is Dave talking. And it was The University of Georgia Fucking Redcoats. How is it that-fucking unbelievable-half of our audience are college kids and they would somehow think that by doing the theme song it would apparently reflect poorly on them?

If it were my choice alone, I would go straight to Georgia Tech and ask them. And maybe we'd get rejected there too but it's just idiotic. Stupid. They'd get way more press.

JF: Our theme song must be the *Animal House* of television themes. No colleges will accept us. Maybe there's one small Northwestern

OUR THEME
SONG MUST BE
THE *ANIMAL
HOUSE* OF
TELEVISION
THEMES.

college that will lend a couple of trumpet players to us.

DW: So, Georgia. University of Georgia: when you approach graduate Jim Fortier for money next year, why don't you consider that you rejected us on these grounds.

JF: That's Dave Willis talking.

DW: That's right. My sister went there [Silence].

JF: This is where you can put in that there's a very long silence as Dave calms down.

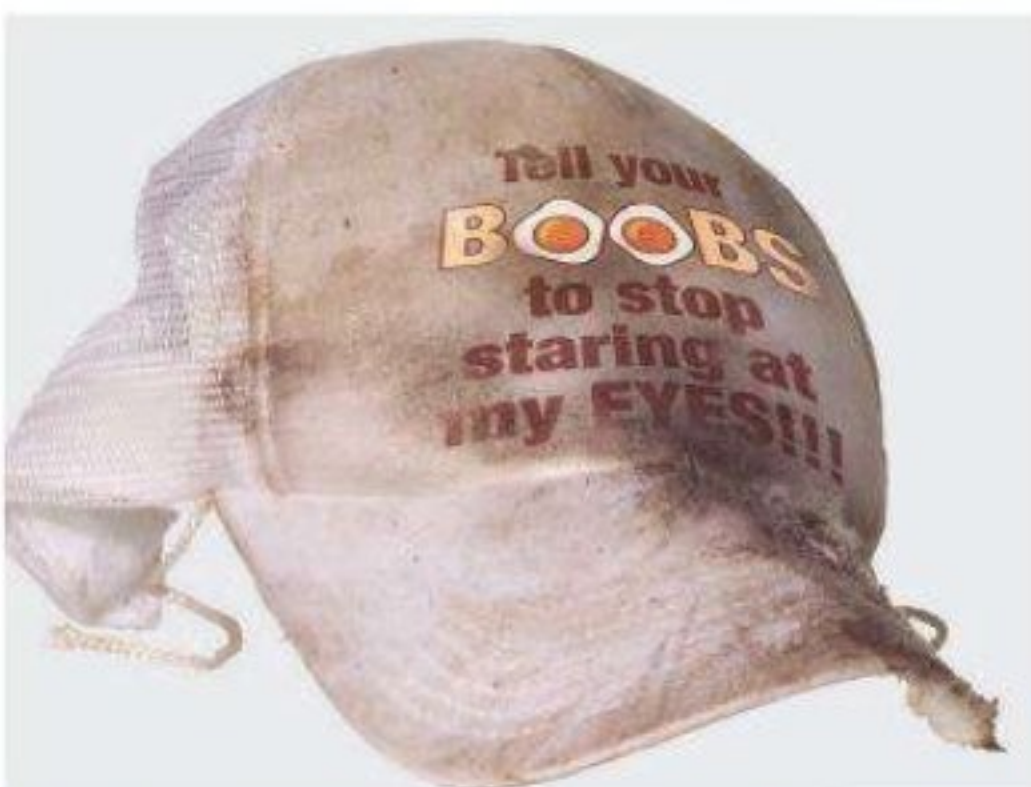
Everyone let the tension settle.

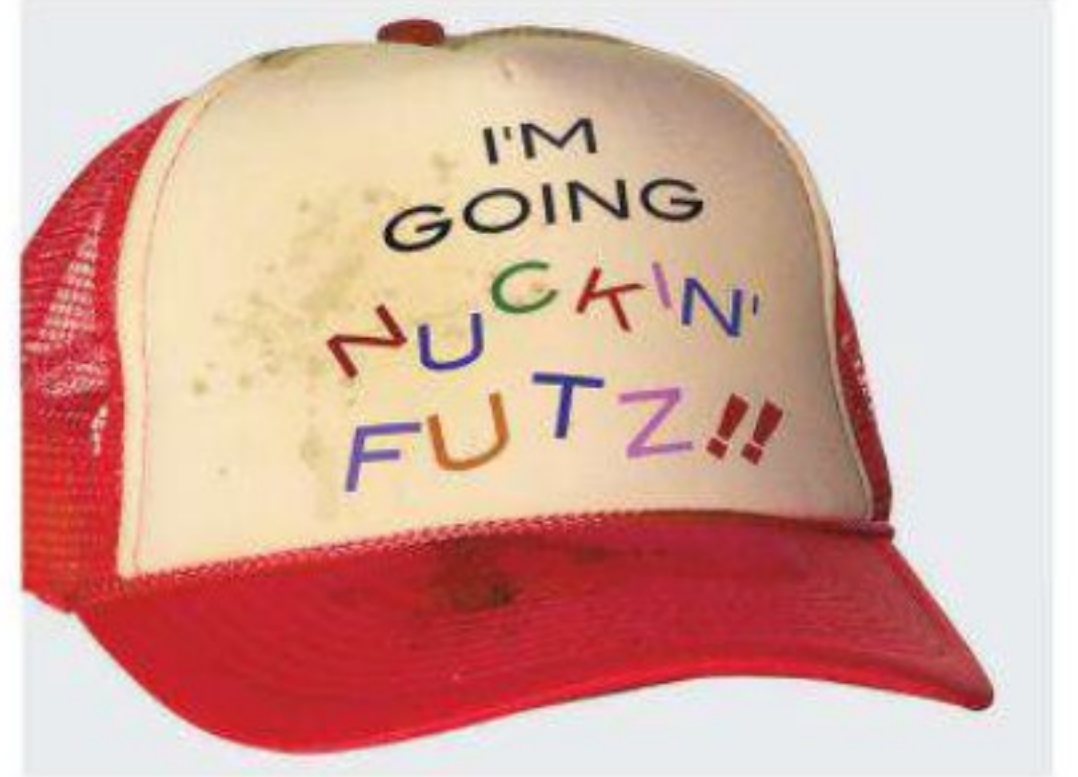
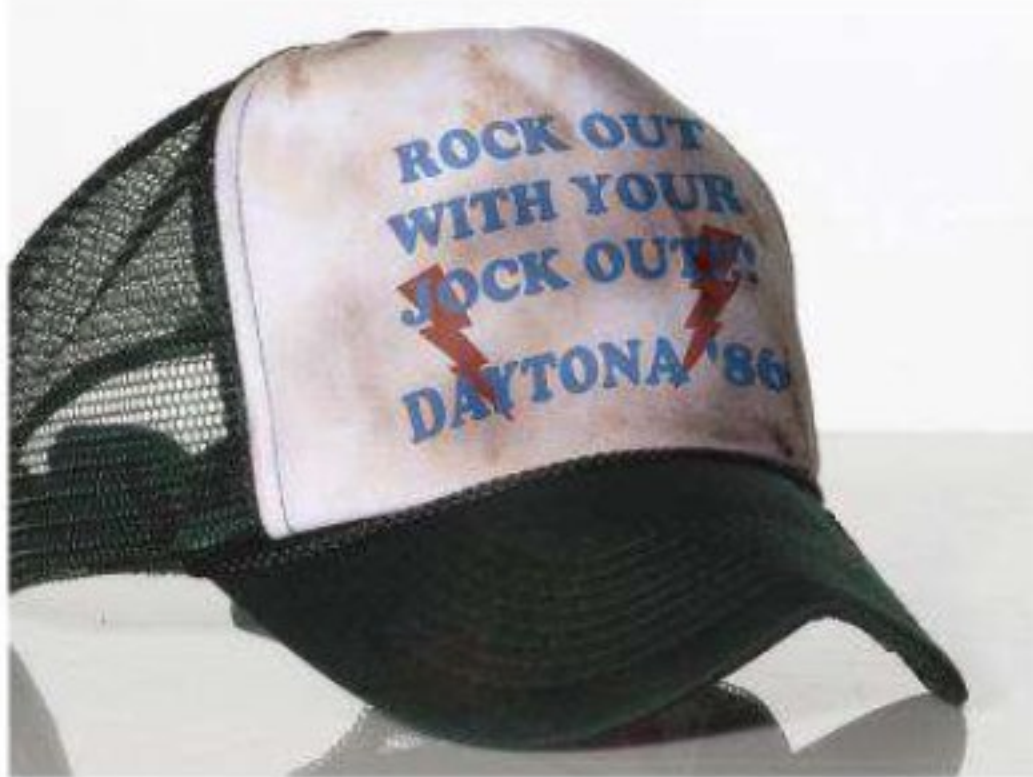
JF: I stopped the recorder [Everyone laughs]. Dave went on for ten minutes about...

DW: ...he shred a poster of Herschel Walker. That happened to be hanging in the hallway of Adult Swim.

Have any of your feelings towards the South changed based on your experiences working on the show?

JF: No, I don't think my feelings have changed. If anything, I've started to realize that a lot of the exposure that I had to the types of people I think about when we're writing the show has diminished. I don't see as much of it as I did





WE SHOULD
BRING BACK
FOGHORN
LEGHORN.

when I was growing up, I guess, because of the circles I travel in now—this building, and the highway, and my house. In a way, it would be nice to sort of have more experiences like that to draw from.

DW: Yeah, I think that's true. It's weird. I have a very complicated relationship with where I grew up and where I choose to live. I sure wish there was an ocean here. Or a mountain. You know, I resent it being caricatured by other people, and yet we feel free and easy to caricature it all we want in the show.

But I also feel like there's some legitimate stuff that we hit on that comes from living here, growing up here and understanding it. I resent when it comes out of LA or something.

I mean, *King of the Hill*, you know. Mike Judge is from Austin, and I'm not comparing this to *King of the Hill*, but he understands what small town Texas is like. And I think we're pretty rooted in the South. I think we can do our realistic depiction of what happens here.

From the squid angle.

DW: From the aquatic angle, yes.

There are no *Gone With the Wind* accents.

DW: Right. There's no *Forrest Gump* or

Foghorn Leghorn character.

But that's a thought. A Foghorn Leghorn character.

DW: Yeah, that would be great. We should bring back Foghorn Leghorn. "I say, I say-uh."

JF: "Russell, I say, bo-ah,"

DW: "Kiss-uh mah grits."

Have either of you been back for a high school reunion in Conyers?

JF: Dave has.

DW: I have.

JF: Dave was the class president at our high school.

DW: Yeah.

Have you had interaction with the people from your hometown about the show?

DW: We've brought some of our friends from high school into the show, like Daniel McDevitt, who was one of my good friends growing up. He was Jim's roommate in college. So we're real tight with him. And when we were auditioning people for parts we thought his redneck accent, from just driving around and hanging out, was way funnier than these hundreds of auditions that we were going through. And that's how we cast him. He's like a commercial airlines pilot.

He's great at the voice. Has he done any other voices on the show, or does he stick to Rusty?

JF: He pretty much just does Rusty. I think Dave gave him a couple shots of bourbon and shoved him into a recording booth to audition way back when.

DW: Yeah, he was a little nervous, you know?

It was sort of foreign to him, this whole process. But he's a really funny guy. As soon as everybody heard the audition, it was like, "There's Rusty."

And when we started, we got David Powell and Brad Burch, two friends from high school. They were playing in a band locally, kind of just of jamming, and they had a bunch of really sort of infectious melodies; little tunes. David had this three string dulcimer, and we just brought them in for an evening with one crappy mic in the middle of our old studio, which was affectionately known as "the fart vault." They just played for a couple of hours and we still use a lot of those tracks. We've used them throughout the shows, just as mood music.

How do older relatives react to the show? Does anyone seem offended by it?

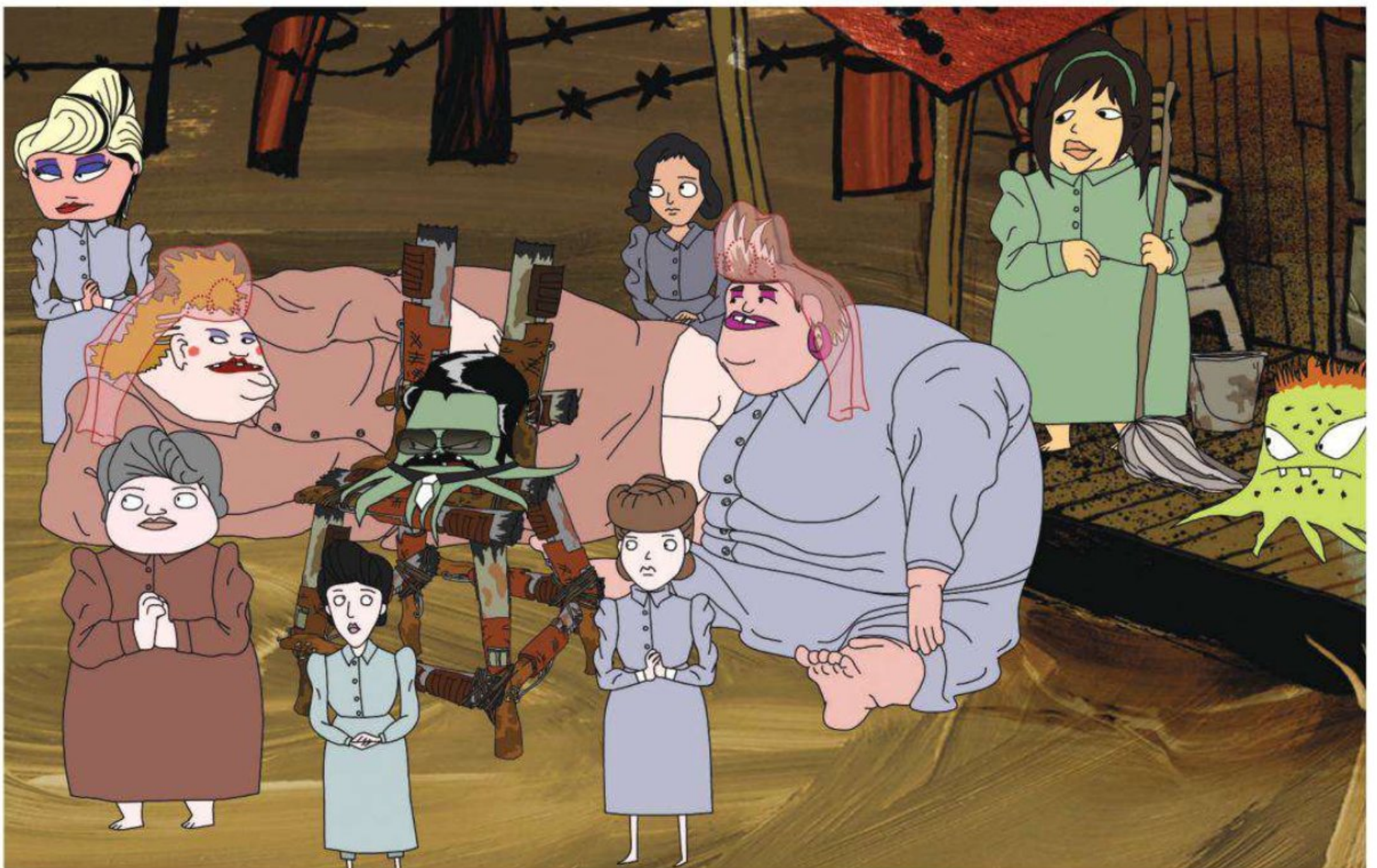
JF: In order for that to happen, they would have to watch it ever, or care [Laughs]. Two things that there's very little of. My wife doesn't even watch the show. She'll Tivo it, you know. "I'm gonna check—now this year, this season, I'm watching it." And I'll just delete the season pass at a certain point because they're stacking up unwatched.

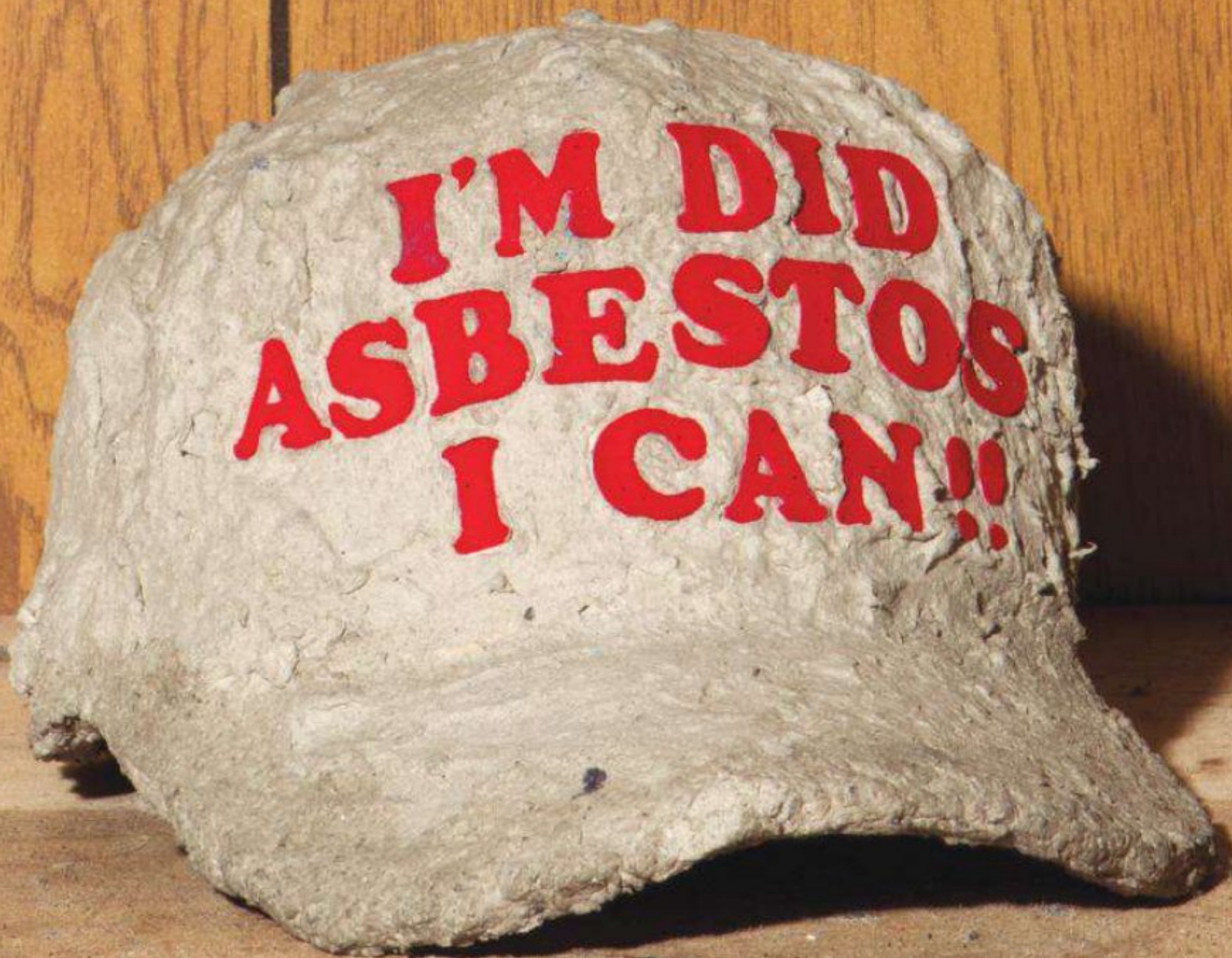
DW: My wife, she prefers it to *Aqua Teen*, the other thing I work on. She assumes, I think, that it's just more relatable. And, yeah, my parents are just like, "what have you got going on with *Space Ghost* this year?" Yeah, I'm still working. At the Cartoon Network.

JF: I've started just saying "Time Warner." Because people start to ask you, they ask you this series of questions, getting all the way down to the root of it, and you say *Squidbillies*, and their eyes are already glassed over.

DW: If I meet new people it's always, "Turner Broadcasting." Yeah. "I work at Turner."

JF: "Well, what do you do there?"





“Oh, you know, we have to run cables. We run a lot of cables. We hook you up. We make sure you get shows.”

DW: “I’m the cable guy.”

JF: “We work on shows, delivering shows.”

I know this stuff’s popular because of the numbers, but I never meet anyone that’s aware of it.

DW: “Oh, Adult Swim. Is that the late night thing? The *Family Guy*? *Family Guy*? I’ve seen *Family Guy*. Do you do the voice of Stewie? Do you draw the cartoon?”

JF: Do you do the voice of Stewie...

DW: “Do you do the voice of the baby?”

JF: “That talkin’ baby’s a funny guy.”

DW: “The baby in the *Family Guy*.”

JF: “Them babies are funny. What sorta oil did you want in here again? You goin’ with the 10W30?”

DW: Yeah... My grandmother played a little role in one of these episodes. So she was aware of it.

Was she in *Squidbillies* too? I remember she was in *Aqua Teen*.

DW: She had a tiny role as Sheriff’s mom in *Squidbillies*. We didn’t animate her. It’s implied that she just yells at her son from a loudspeaker at the house. She goes out on the porch with a megaphone.

Have you ever considered moving the Cuylers out of the South for a season, like when Josie and the Pussycats go to outer space? No?

JF: Never.

DW: But that is a great idea. If we did a whole season in space? If it was just like, this is the jump-the-shark season? We moved it all to space. That would be just the boldest capital F, capital U to everybody and everything. “You’re moving it where?”

JF: To the moon!

DW: To the moon, motherfuckers!

JF: SQUIDS 1999.

DW: “I come up here, they promised jobs, minin’ the space dust. I get up here and there ain’t nothin’.”

JF: “Get off my quadrant!”

DW: We should do just one. Just one. Don’t explain it.

JF: The first one of the next run, too. Just open it with a theremin version of the song [Does an impression of *Squidbillies* via theremin]. And they have a robot now. “Danger, Rusty.”

DW: “They said the space ark would only hold this much—I came in here and just—I painted the wall with brains. I said you ain’t leavin’ us in that Space Ark, no siree, Bob!”

JF: “We’ve escaped the race war.”

DW: Yeah, you just open with the best and the brightest, and then Early comes in with a shotgun.

JF: “Out of the ship!”

DW: [Laughing] “Everyone out of the ship.” And they watch from the moon as the meteor just passes by the earth.

JF: It just goes by. “...Well...”

How about a full length *Squidbillies* movie,

OH, YOU KNOW, WE HAVE TO RUN CABLES. WE RUN A LOT OF CABLES. WE HOOK YOU UP. WE MAKE SURE YOU GET SHOWS.

ever consider it?

DW: That’s the premise. Yeah, sure.

JF: Yeah, send the transcript of this. That would be great. The *Squids* movie is about when they leave earth.

For more information about *Squidbillies*, visit Adultswim.com/shows/squidbillies





UPPER PLAYGROUND

MUNK ONE



REVIEWS

CANCELLED ADULT SWIM
PROGRAMMING

ALL TEXT BY MIKE LAZZO

**MINORITY TEAM (2005)**

Minority superheroes fight racist villains. That logline is all we really needed to hear to convince us to spend millions. Twenty episodes were ordered directly out of the pitch and I have kept the pitch board in my office to remind me.

Lesson Learned: Who the hell would order 20 episodes without a pilot?

**SADDLE RASH (2002)**

An armless gunslinger seeks revenge in one of the earliest Adult Swim pilots. The animation is early flash and total crap but look at the talent involved: Loren Bouchard, Jon Benjamin, Sarah Silverman, Mitch Hedberg (sigh), Todd Barry, and Waylon Jennings(!).

Lesson Learned: Like everyone else, we have no idea what we're doing, but less so.

**SAUL OF THE MOLEMEN (2007)**

A clueless geologist, a teen pop star and a jerk of a robot journey underground and discover the world of Sid and Marty Krofft—which looks impossibly cheaper than any of the original Sid and Marty Krofft. There's some pretty good stuff here, but not really.

Lesson Learned: That's right, 20 episodes, bitches!

**ASSY MCGEE (2006)**

A pair of buttocks atop two legs mumbles his way through a confused detective parody. The overlords hated this series until they discovered how much they enjoyed saying the words "Assy McGee" over and over. I get asked about Assy more than other cancellations because people can't seem to believe we actually made it.

Lesson Learned: Guess who ordered another 20 episodes without a pilot.

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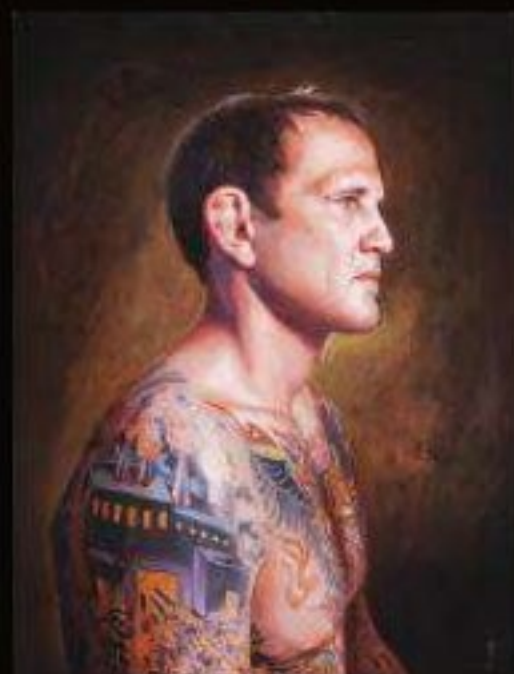


STARTED WITH A HANDFUL OF PAINTINGS, the Tattooed Portraits Series quickly developed into an obsession and a life-changing event for artist Shawn Barber.

The series documents contemporary tattoo culture and history through fine art paintings ranging from traditional portraits to colorful, expressionistic abstractions.

This beautifully printed volume contains photographs, paintings and essays chronicling a six-year living journal.

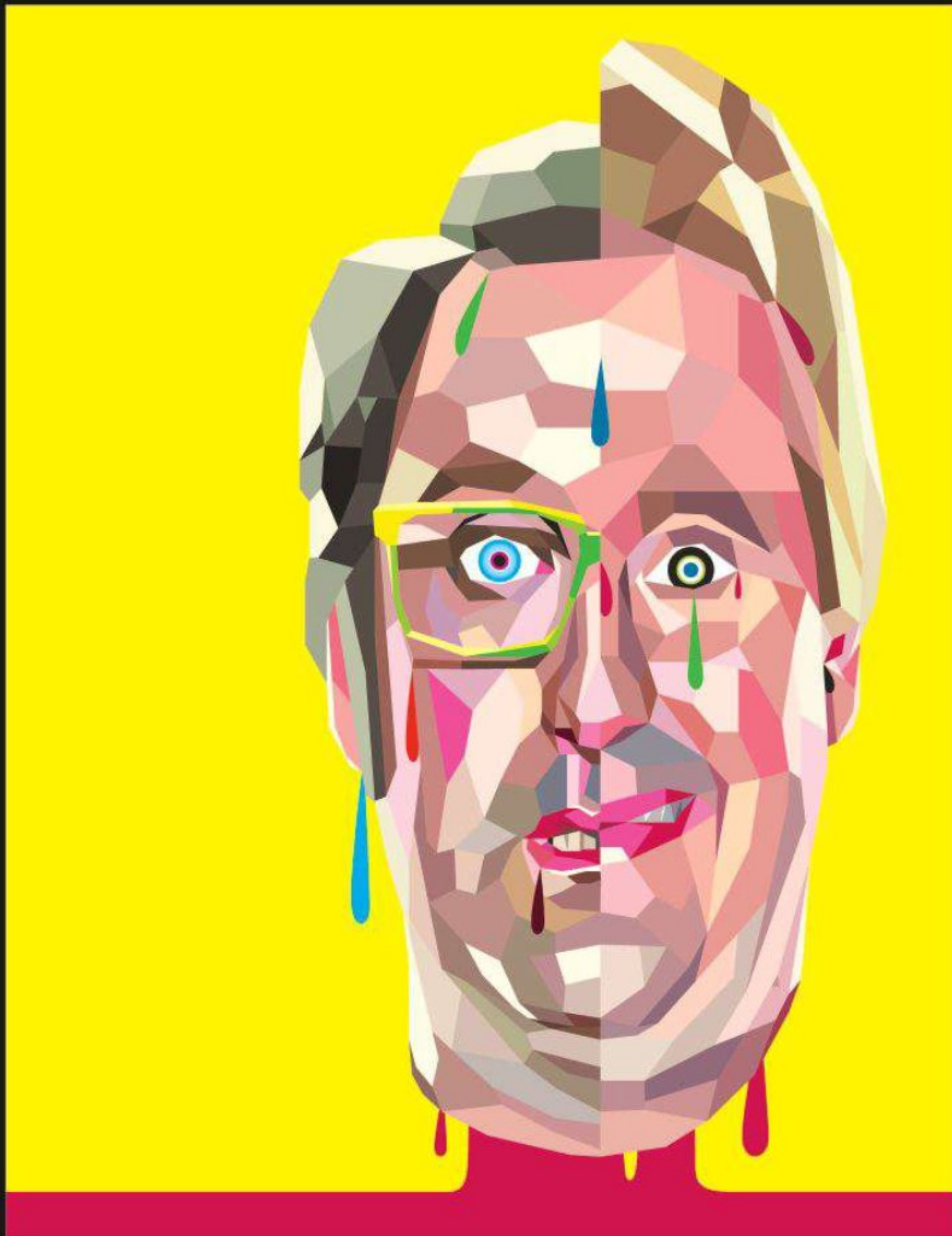
Memoir: The Tattooed Portraits Series includes paintings of Don Ed Hardy, Bob Roberts, Grime, Paul Booth, Marcus Pacheco, Kim Saigh, Jack Rudy, Thomas Woodruff, Aaron Cain, Mike Giant, Adrian Lee, Margaret Cho, Shige, Stanley Moskowitz, and many more.



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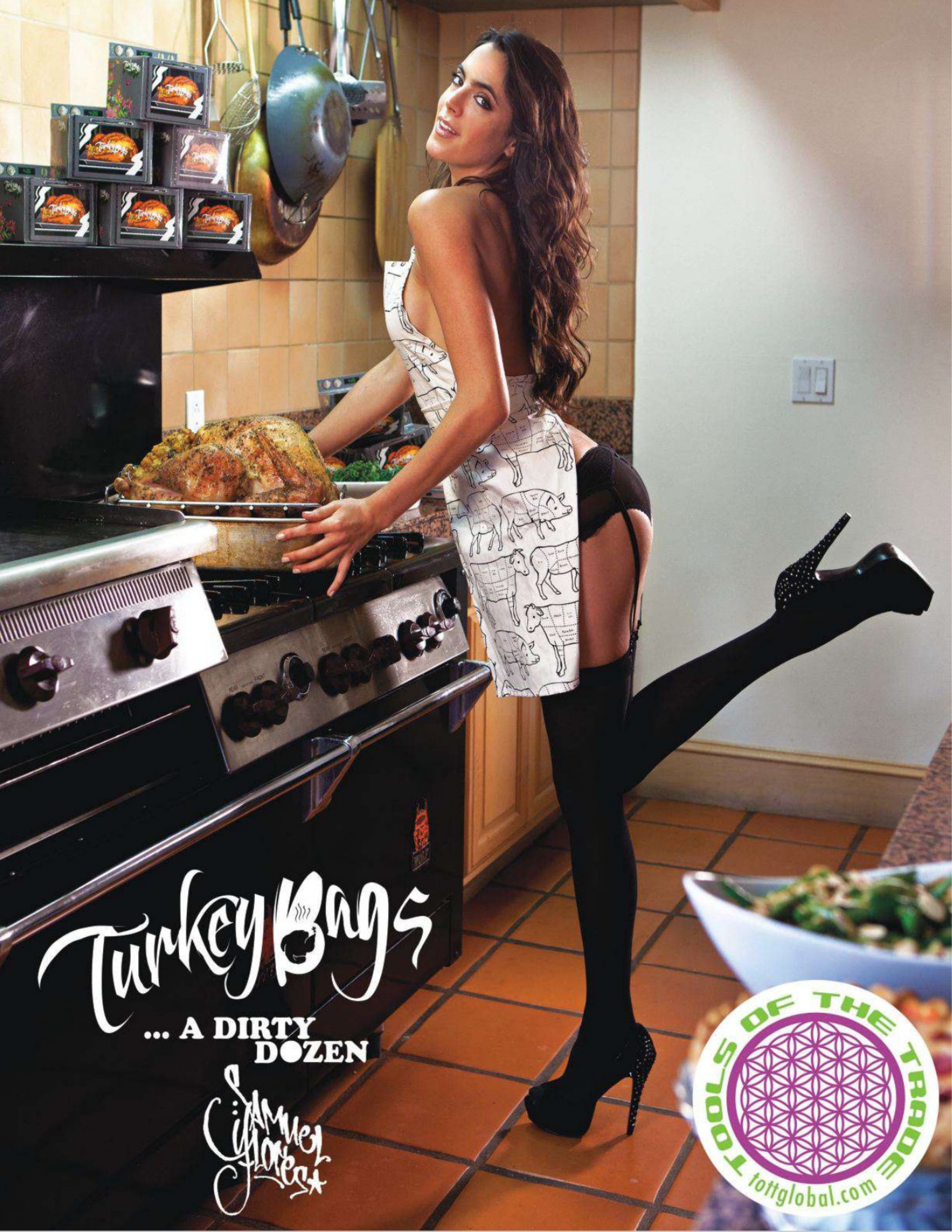


TIM AND ERIC



Tim Heidecker and Eric Wareheimer, both spawned from Germanic seed, first encountered one another in the great city of Brotherly Love. Fueled by Lorenzo and Brocco's 40 ounces of malt, they humped their way to the silver screen. They humped and humped all the while re-envisioning how each thrust could shape their peculiar vision and their uncanny friendship. One man stood tall, a mighty viking. The other man stood regular, but with the wit of a mastermind. Two have become one. Congratulations and thank you, Tim and Eric. —*Bob Lacovera*

Art by Tim Biskup



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DELOCATED



When I first heard about Adult Swim taking over an entire issue of *Juxtapoz*, I was very excited to have the opportunity to ask firsthand why the magazine feels compelled to spell “juxtapose” incorrectly. I didn’t get an answer, so I moved on.

The *Delocated* shoot was a great time. The ski mask is obviously an integral part of the show, and we decided to make that the focus of the piece for the magazine. It’s a one-of-a-kind mask. The few back-up masks we had made might work for the occasional odd scene. But they don’t quite match the unique quality and look of the original, which is the only mask we’ve used for the past three seasons. I found it at a thrift store years ago. There’s no tag inside, so we were never able to contact a company and order more. It’s a little nerve wracking using one mask, but we try to take very good care of it.

We were very fortunate to get two very talented artists involved to create other one-of-a-kind masks for the shoot: Laura Birek made the wallpaper ski mask, and Olek made the multi-colored ski mask and backdrop. As you can see here, they both created stunning, beautiful, very cool ski masks. They’re very different concepts, obviously, but both incredible, and I’m glad we got to include both in the magazine.

—Jon Glaser

Art by Laura Birck



Jet Martinez

info@plsf.com

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REVIEWS

“V/H/S” OR “BE CAREFUL
WHAT YOU FILM, CUZ IT
COULD EAT THAT ASS”

A REVIEW BY EDDIE RAY



Get ready to shit your pants with “V/H/S,” a new horror movie popping off soon. I am going to break that shit down for you. Six directors worked on this film. That’s right, horror kids! It’s a found footage horror anthology! I know some of you are sick of the “found footage” movie concept, but check it, this one starts off with you watching a videotape about these fucked up dudes who are hired to break into this old man’s house to find another VHS tape. Here’s the cool part, each VHS tape has a different scary ass found footage story on it. I LOVE THIS IDEA. My favorite videotape was the first one (*Amateur Night*). This one takes place in Atlanta, Georgia and involves three frat guys filming their night of partying, sex and dehumanizing girls. Until they realize some girls can never be de-HUMAN-ized. Okay, I really enjoyed watching this movie and it had some scary-ass shit in it. It’s a perfect movie to watch on a dark-ass night, and the darker the better, so that nobody will notice that you shit your pants.

The facts:

- A. If a girl looks and acts creepy, chances are that bitch is probably a demon or on her diet pill.
- B. Webcams are for online sex, not for seeing ghost kids.
- C. Stay out of attics and basements. They are fucking death traps bitch!
- D. Director Ti West is fuckin’ Abba Gold!
- E. There are boobies and pee pees in this movie. You gotta keep it even.

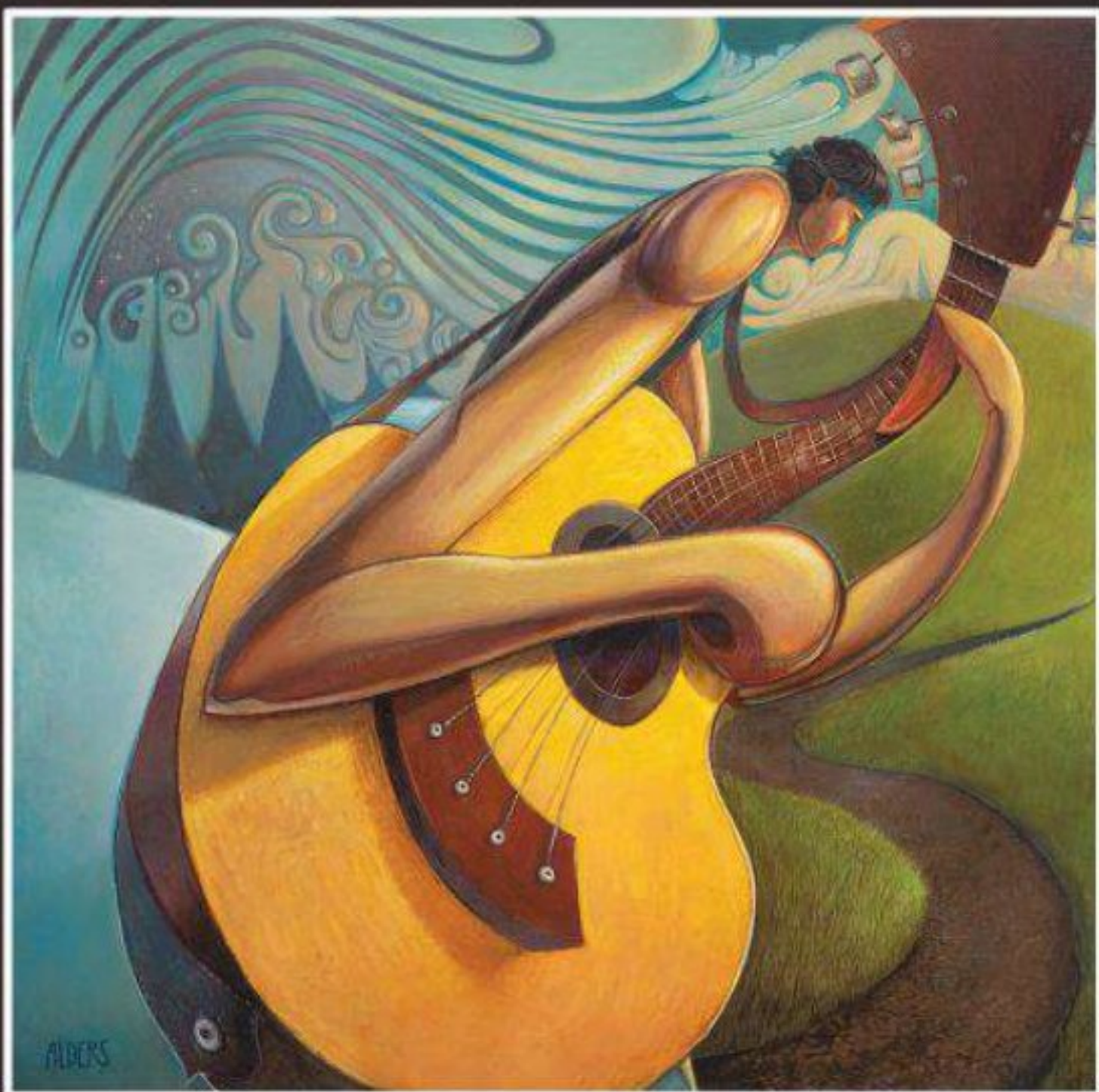
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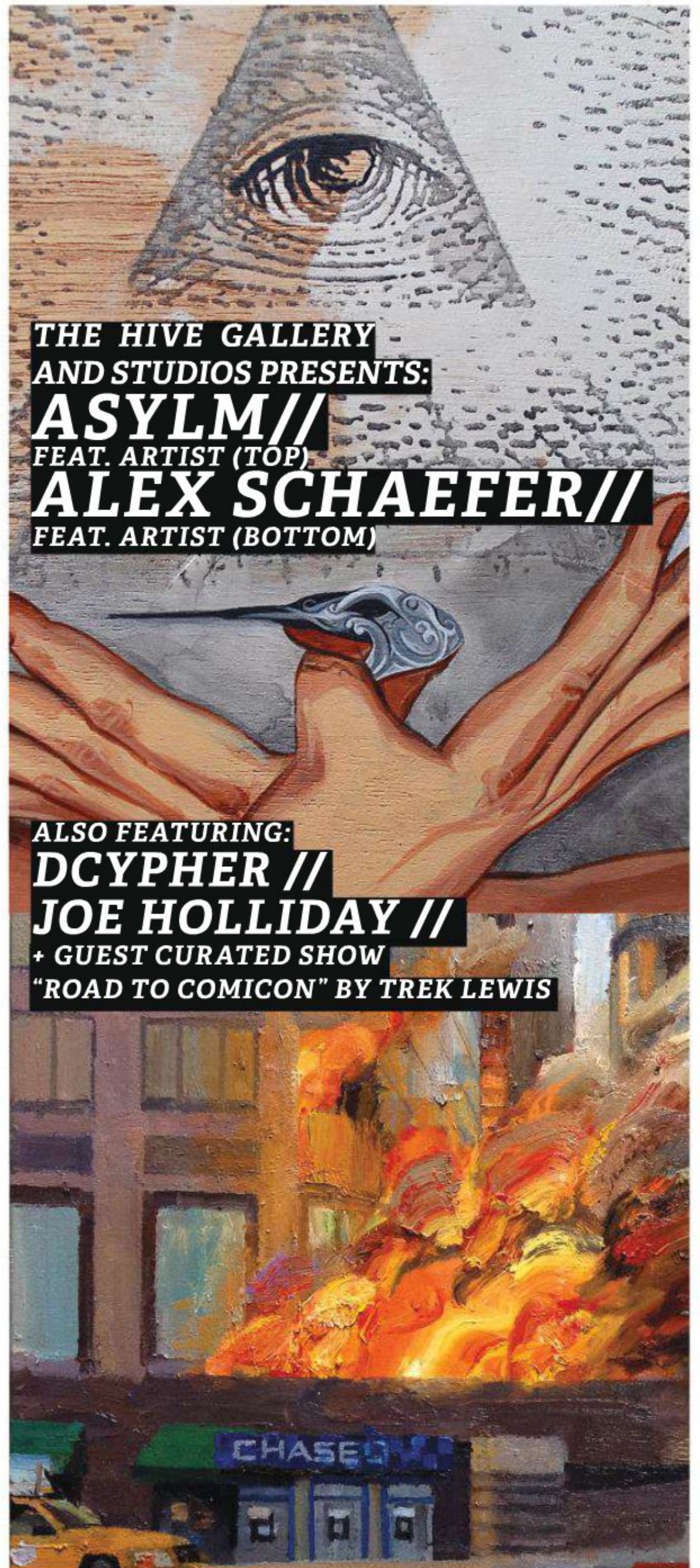
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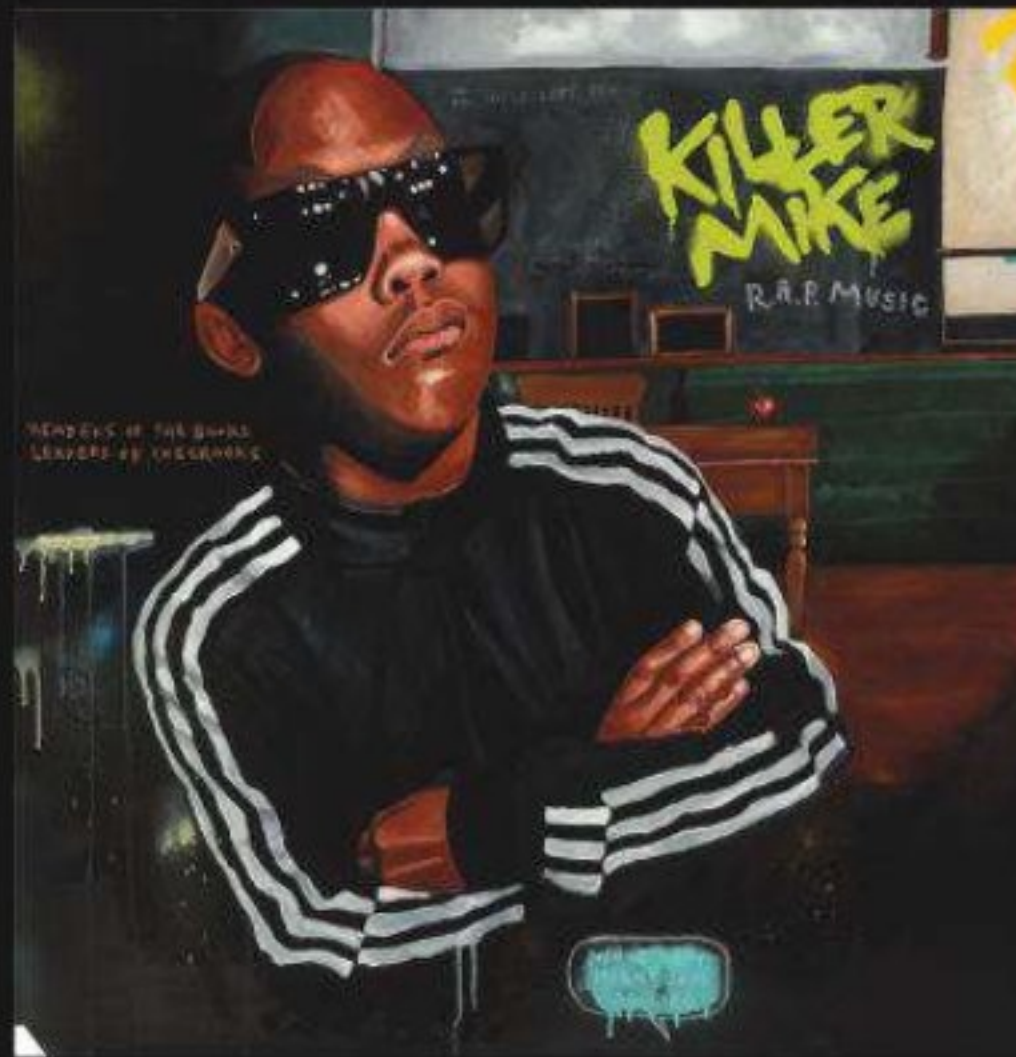
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MUSIC
REVIEWS

MUSIC REVIEWS

AS REVIEWED BY JASON DEMARCO



**KILLER MIKE – R.A.P. MUSIC
WILLIAMS STREET, 2012**

Killer Mike is a rapper everyone agrees is amazing, but he hasn't made a definitive, classic record—until now. Putting Mike together with the dystopian production aesthetic of El-P has pulled something new out of him. Something more urgent—and more powerful. Mike's stated goal with this record was to re-create the sounds of '90s era Ice Cube, and he's done that, but *R.A.P. Music* is as firmly rooted in the present as it is in the past. This is a political record you can nod your head to, and hopefully, it's merely the first chapter in a creative partnership that's just beginning. Don't take my word for it—go check it out.



**EL-P – CANCER FOR CURE
FAT POSSUM, 2012**

And Speaking of El-P, his new solo record is incredible. Over the years, El's "shattered glass" production style has become more streamlined, and samples have taken a back seat to synths and "real" instrumentation. But the power and darkness of his vision hasn't mellowed one iota. These days, the biggest change is the dark humor in his rhymes (that relieves the seriousness of his topics), and the beats are just as hard and unforgiving as ever. It's been a while since we last had a proper solo record from El, and it's good to see he's still more fired up than ever. Marlon Brando in "The Wild One" pretty much sums up the feeling I get from this record. When asked "Hey Johnny, what are you rebelling against?" He simply replied "Whattya got?"



**DEATH GRIPS – THE MONEY STORE
EPIC RECORD, 2012**

The THIRD best rap record of the year is the first of two recently announced albums from Death Grips, *The Money Store*. The first thing we heard from these guys is their mixtape, *Ex Military*, which was a nasty, grimy little thing that nicely worked as a statement of purpose. *The Money Store* steps it up quite a bit. Drums crash into unrecognizably distorted samples in a cacophony through which the only through line is Stephan Burnett's gruff, frequently overdriven vocals. For a record this fiercely experimental, there's an underlying pop sensibility that's surprising (and always welcome). The closest antecedent to the Death Grips style is, well—El-P. And the circle is complete. Or something.

KNOW YOUR ENEMY



THURSDAYS 12:15A

POP LIFE

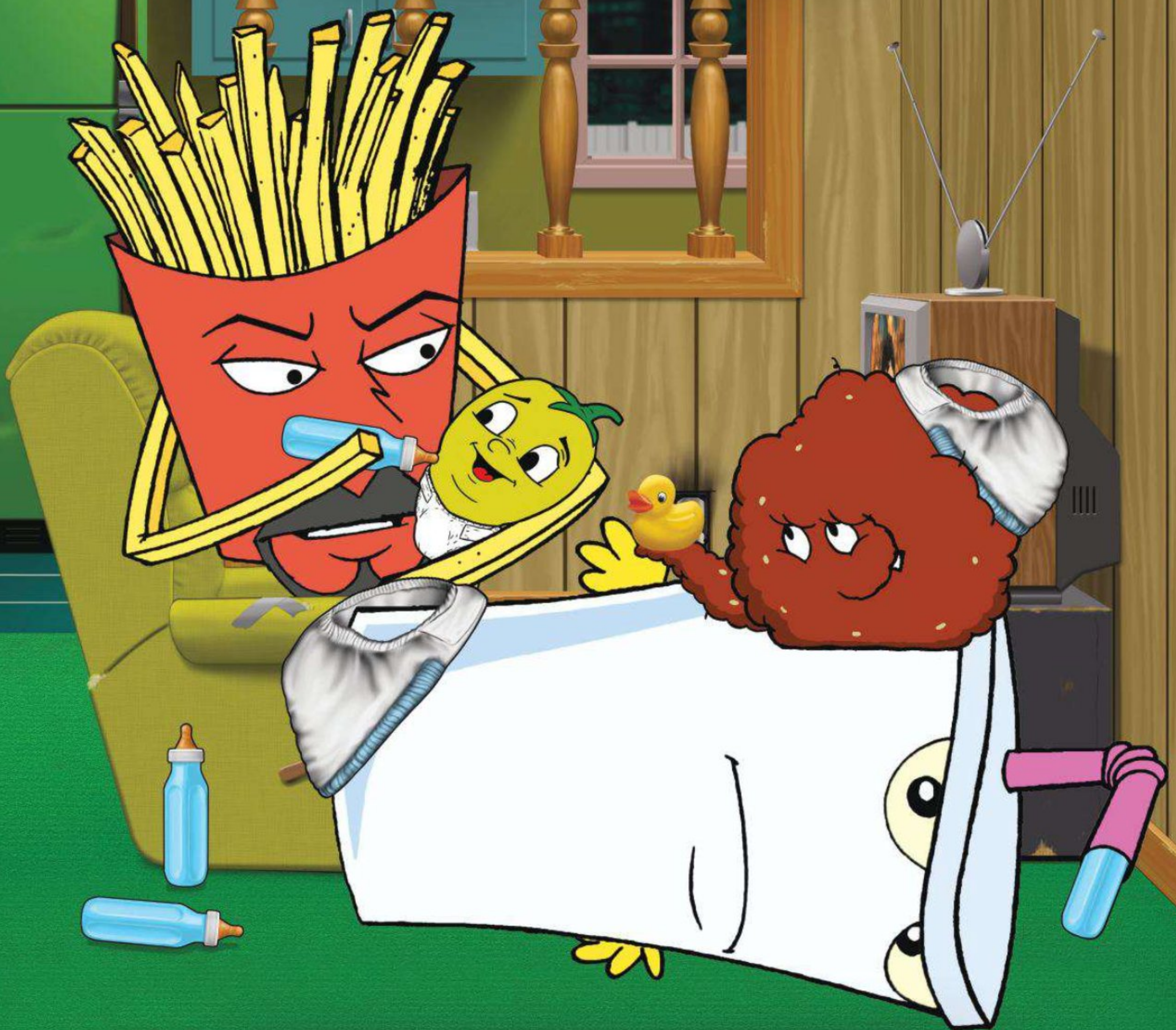
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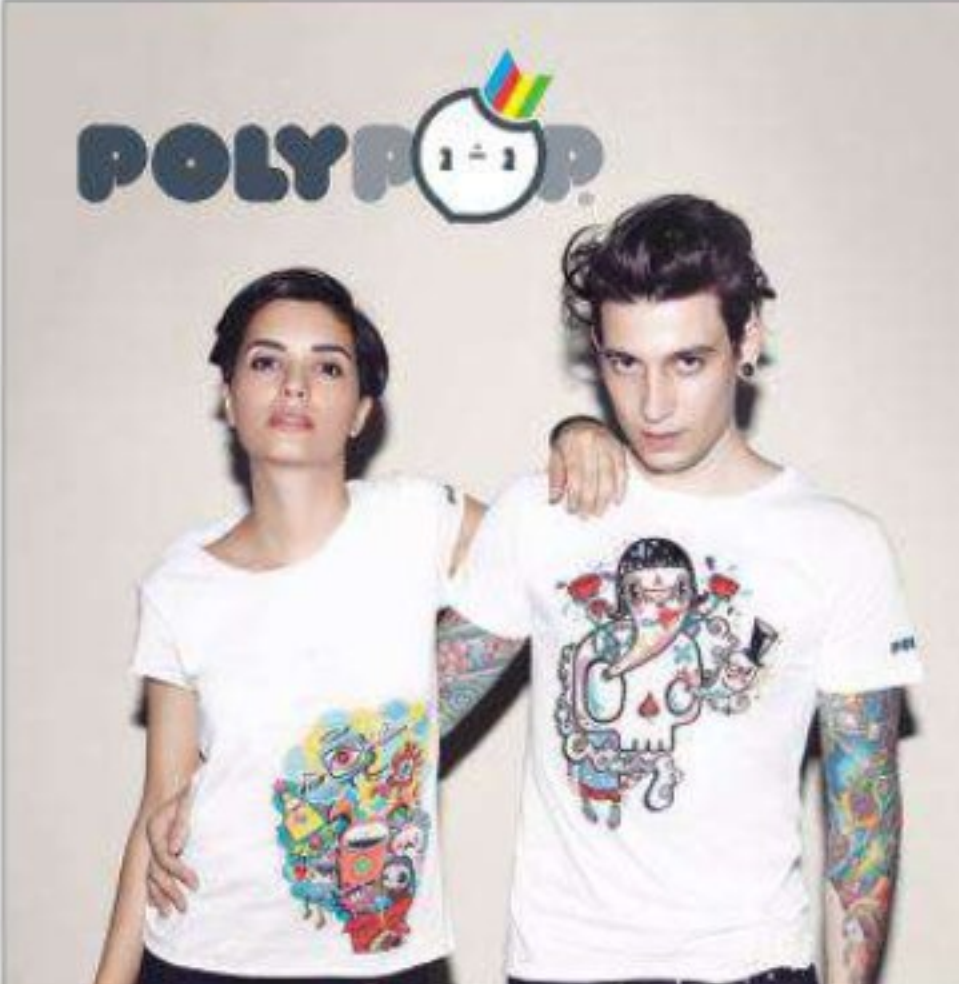
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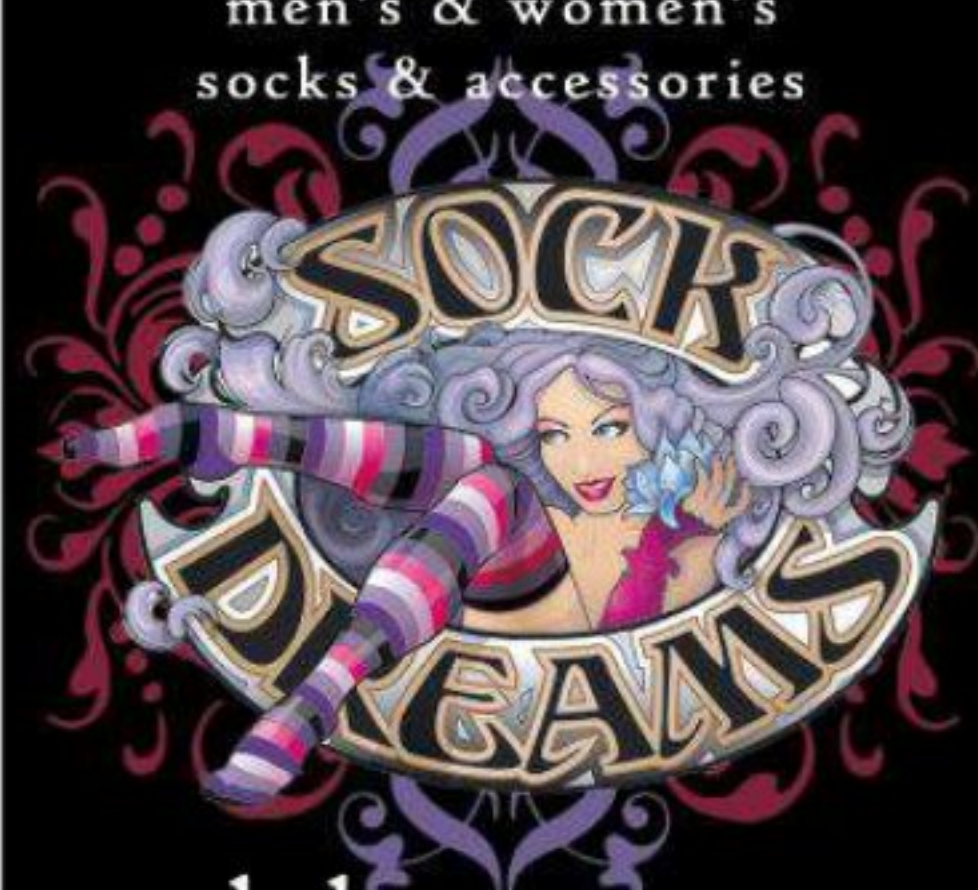
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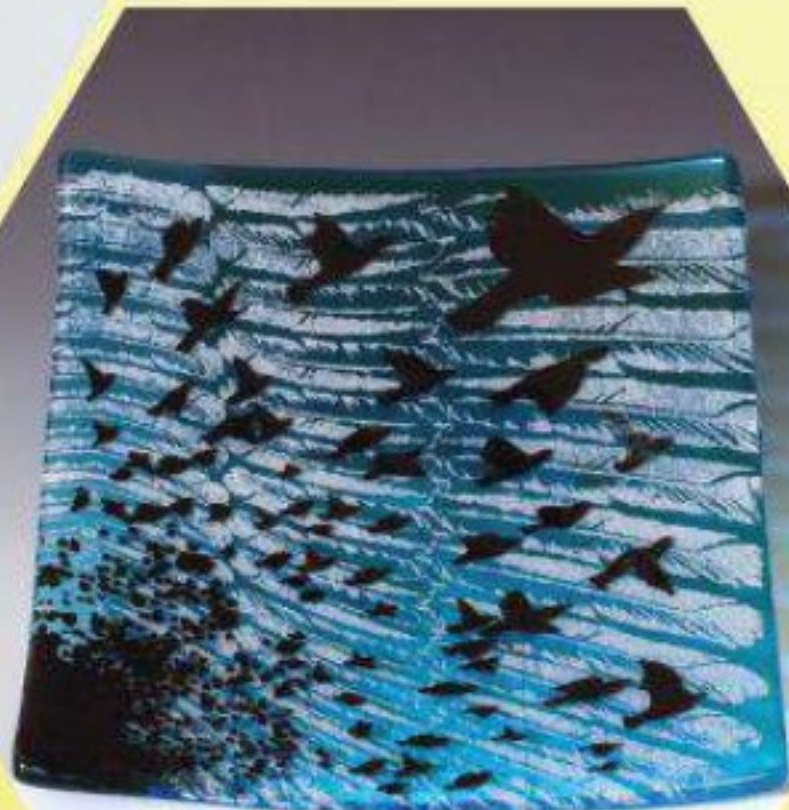
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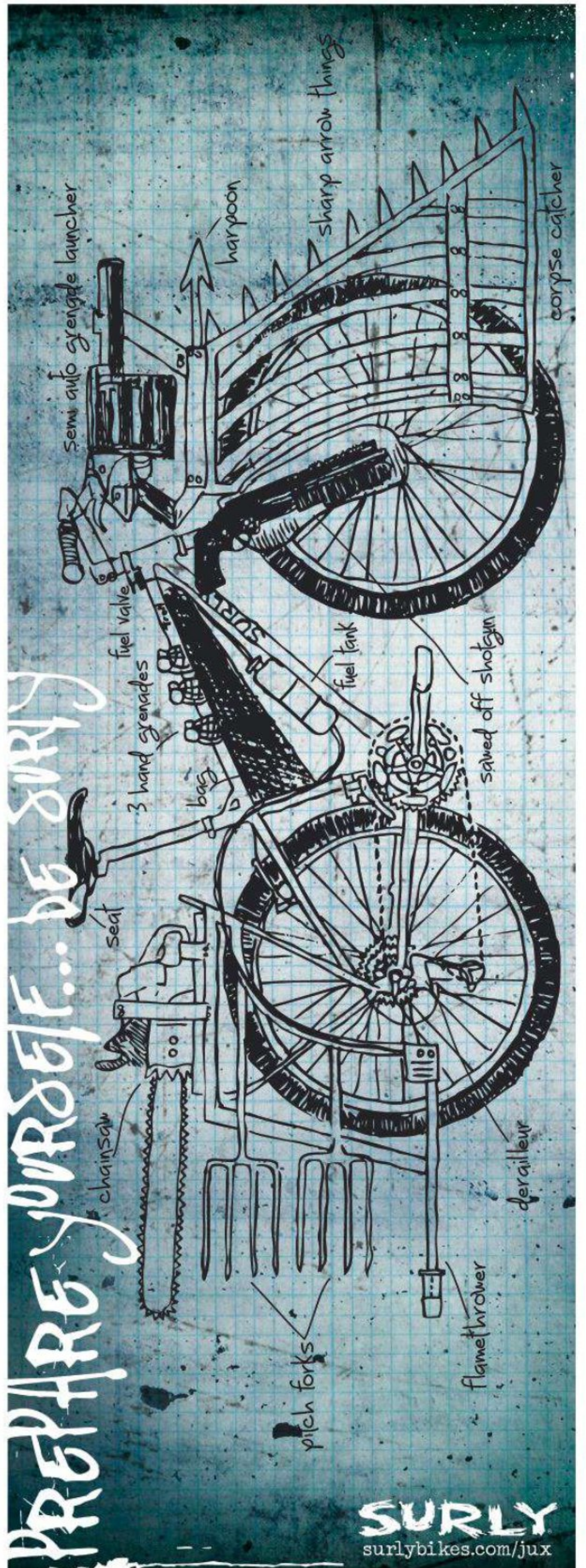


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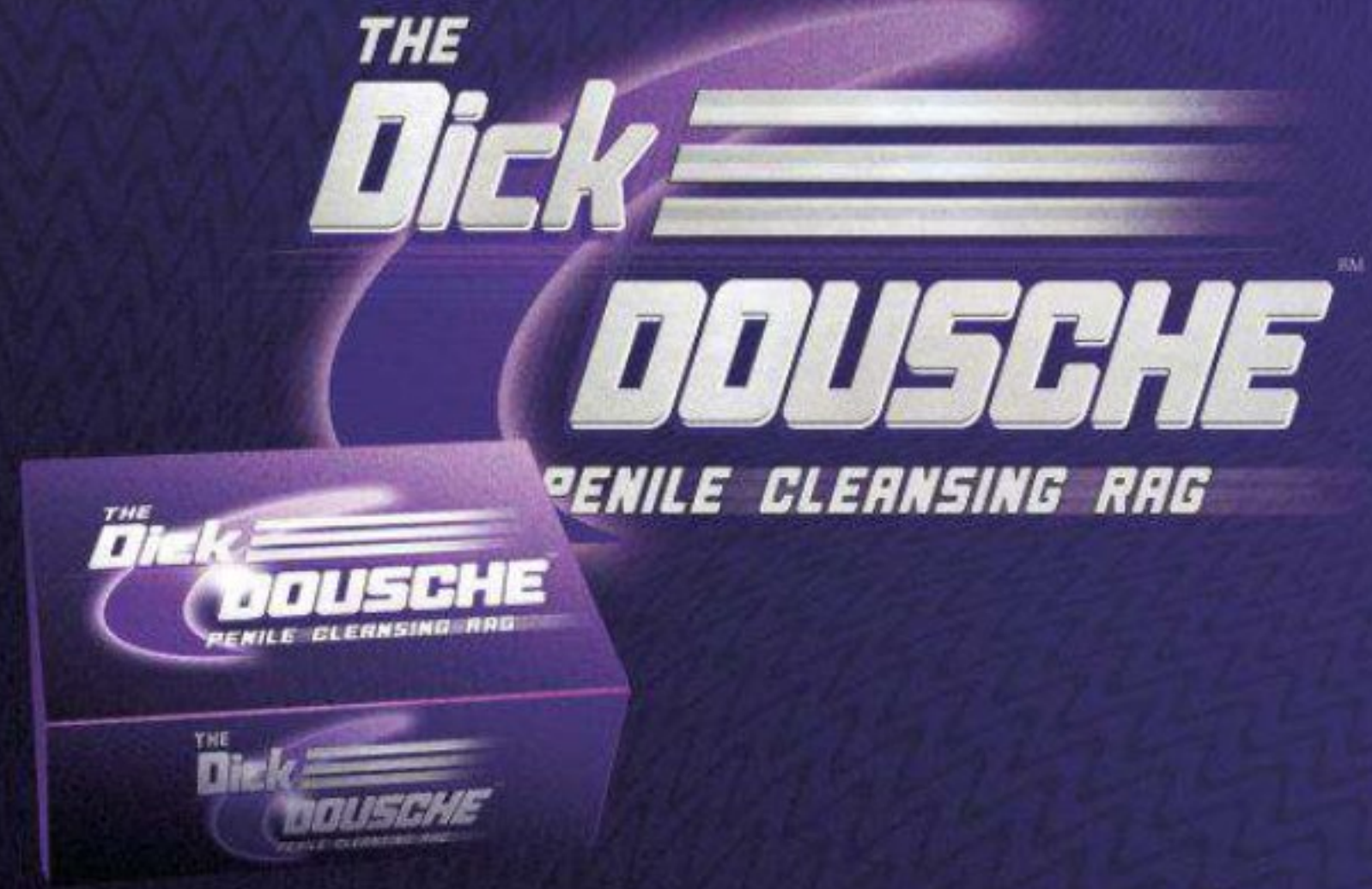
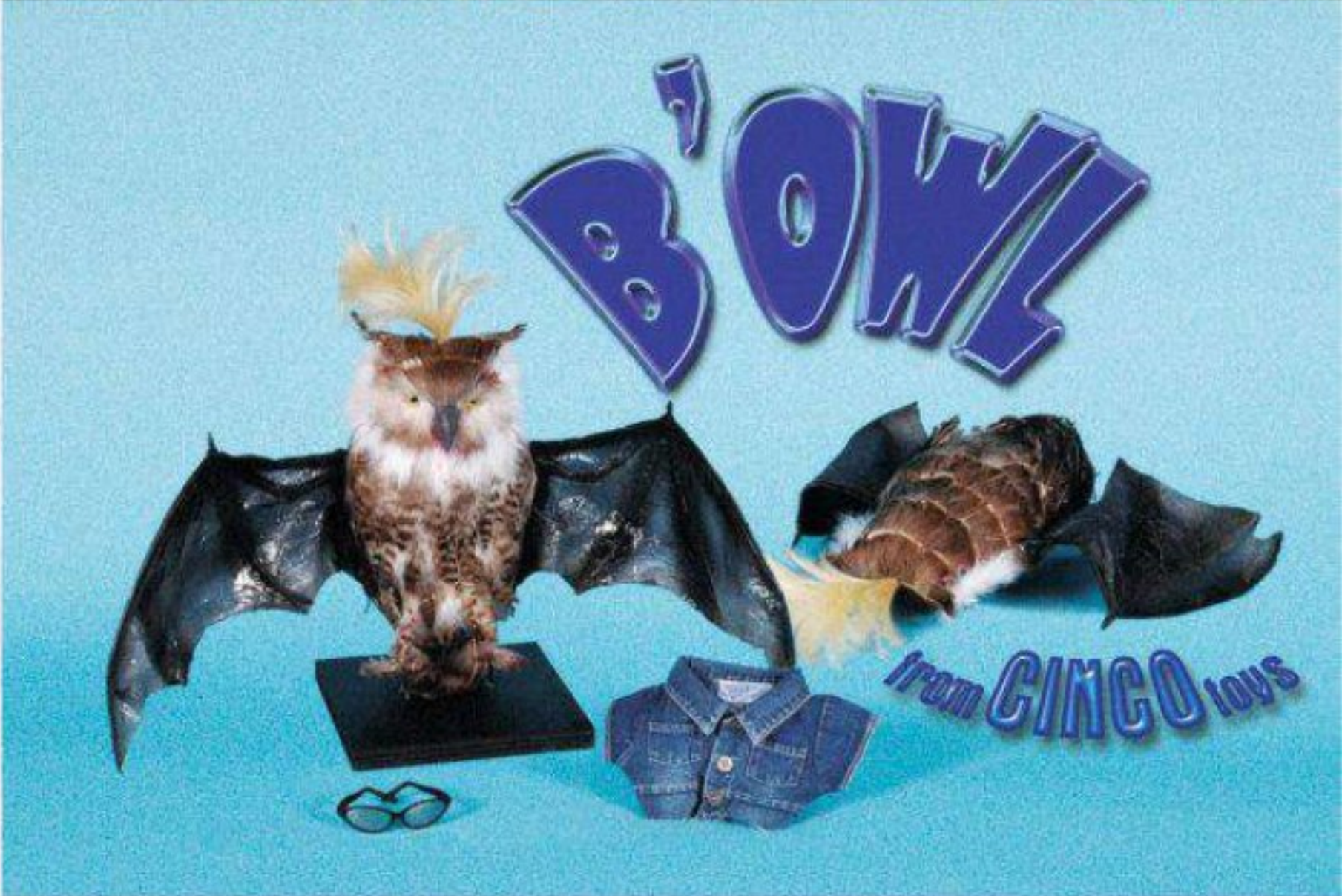
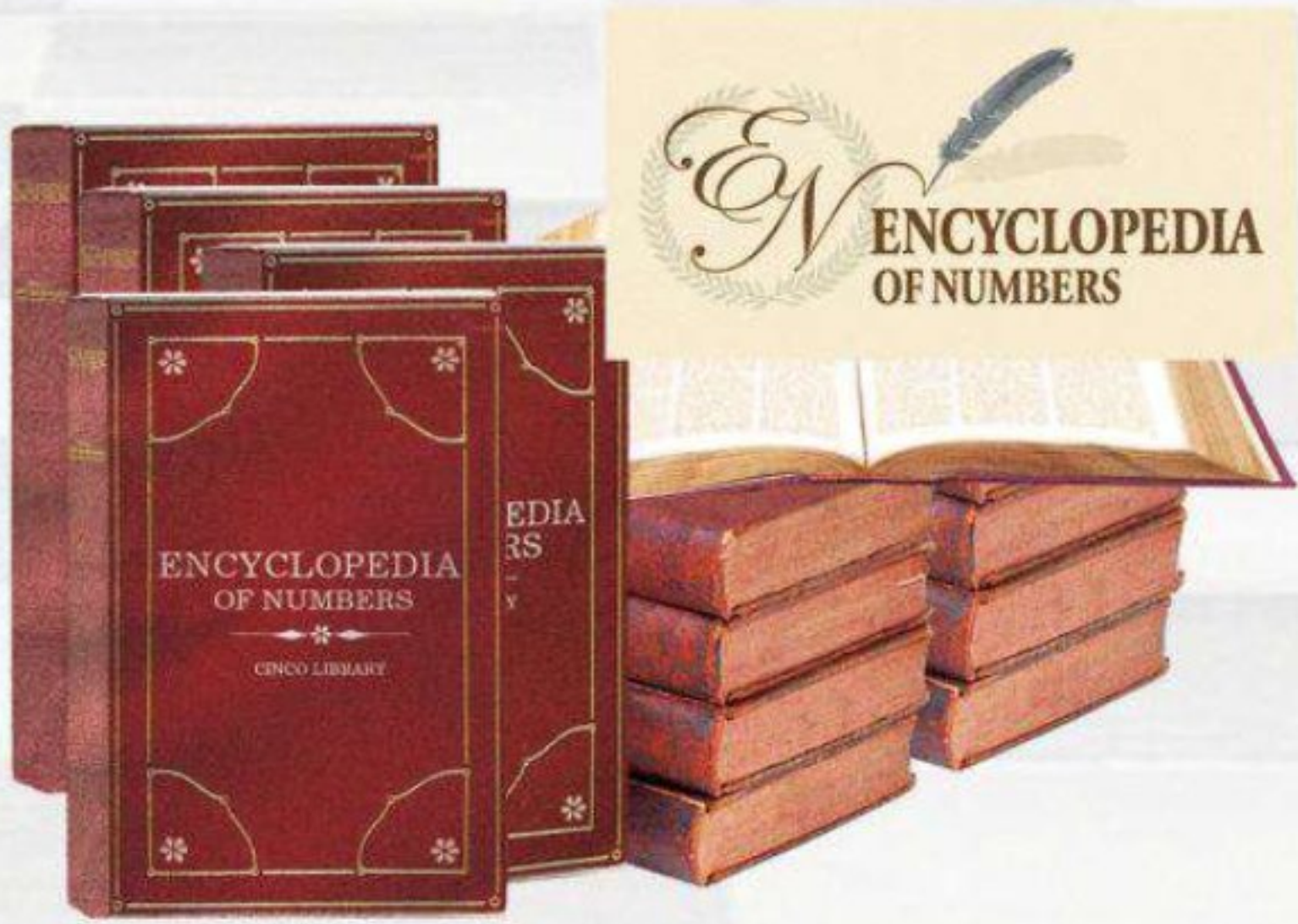
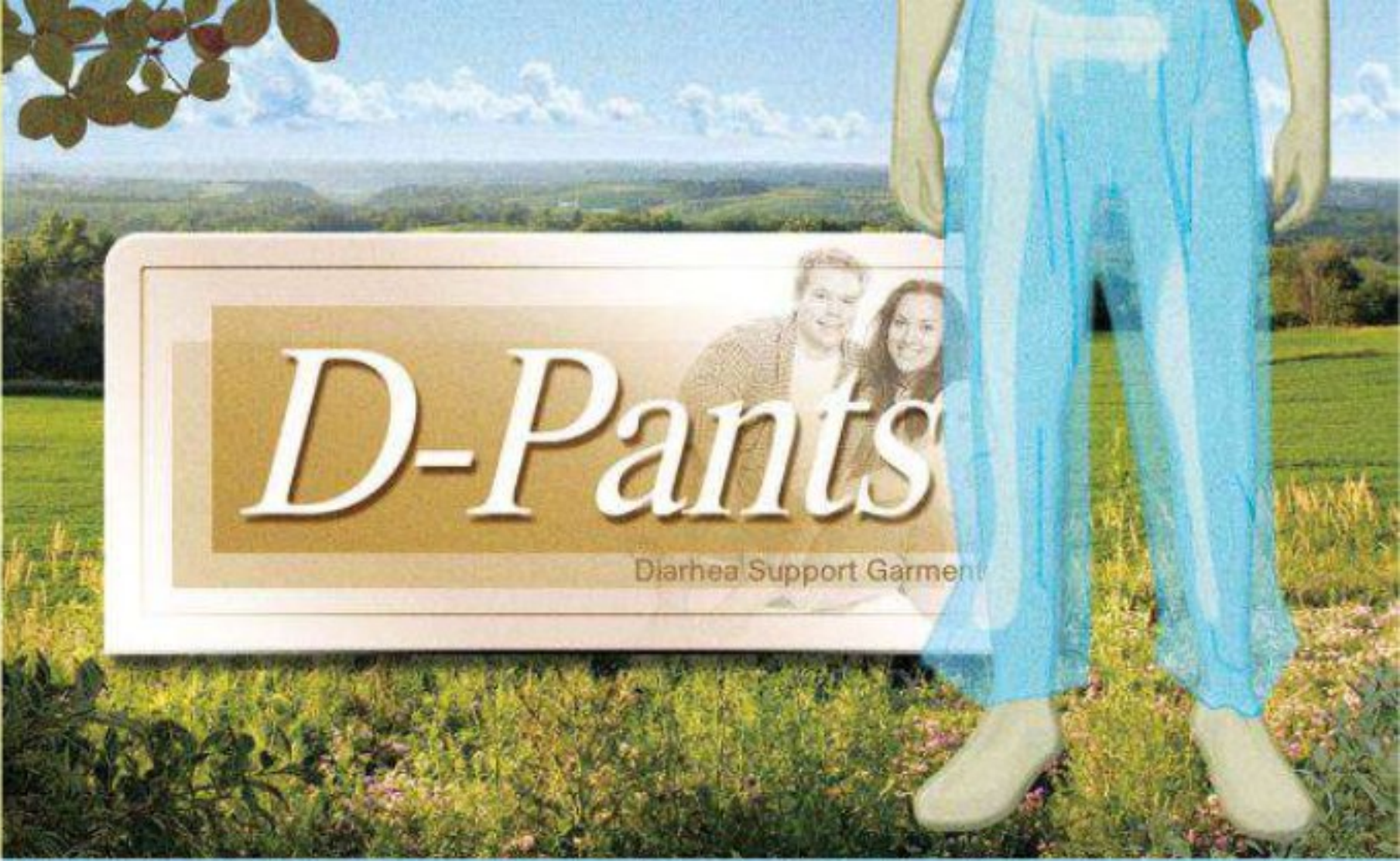
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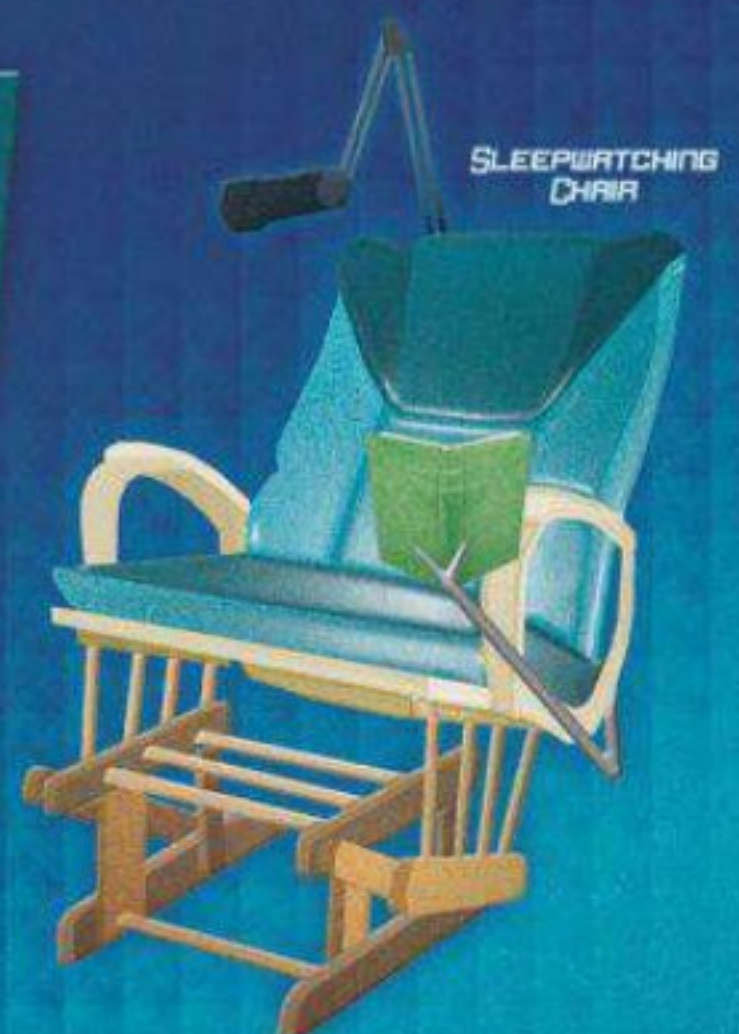
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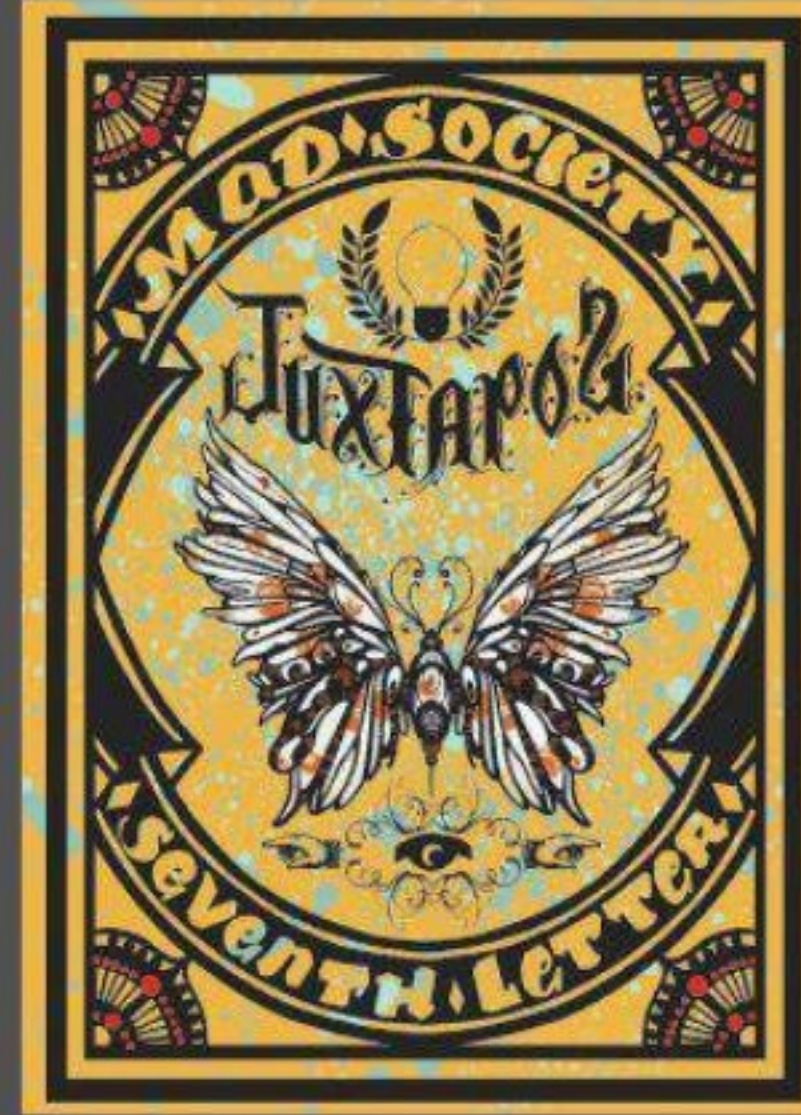
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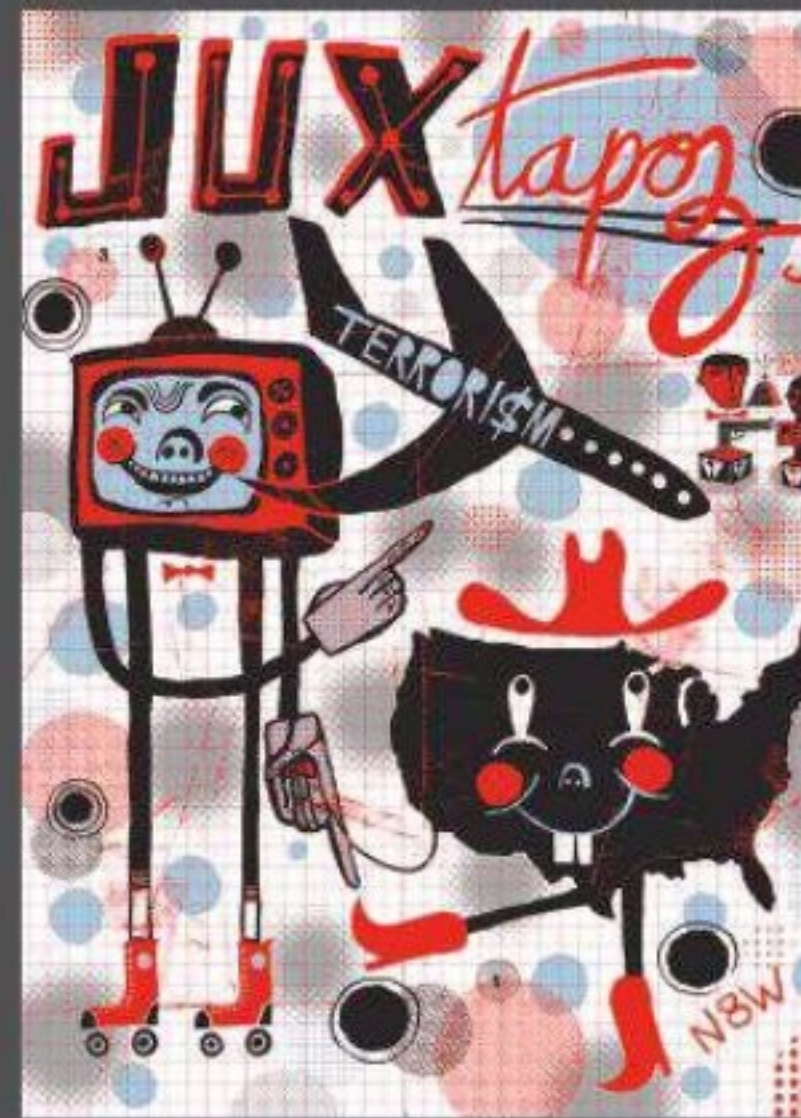
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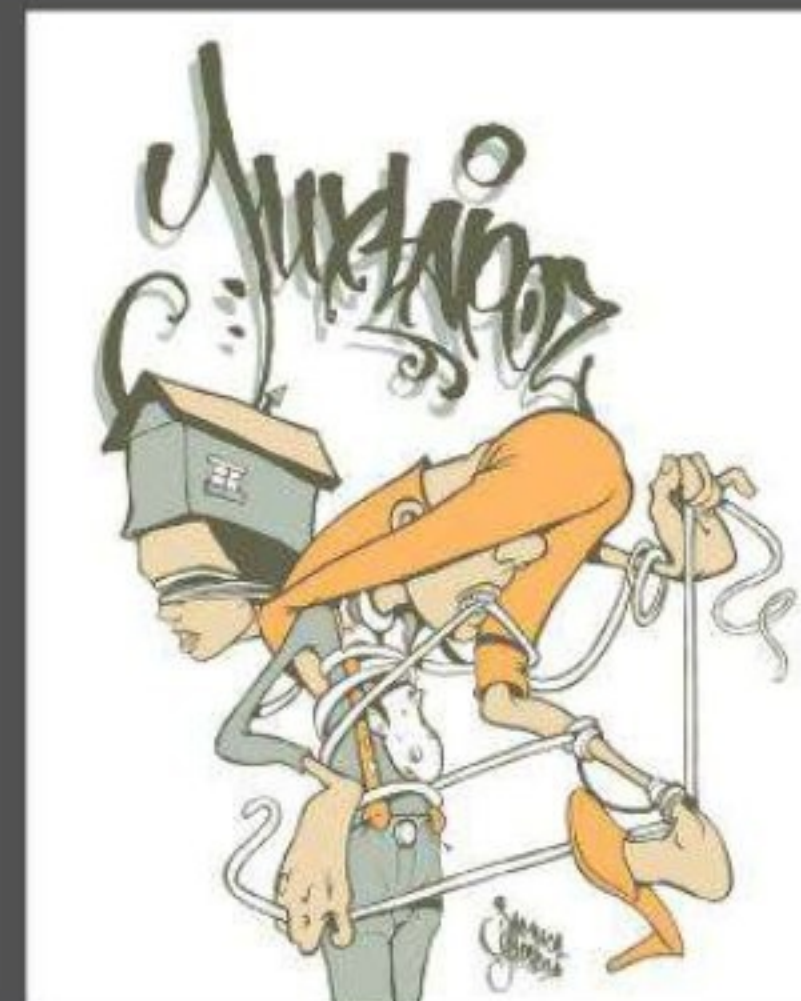
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For the October 2011 issue of Juxtapoz, we asked our good friend Jeremy Fish to 1) be on the cover and make an original piece of art for us, and 2) to create a Jeremy Fish x Juxtapoz logo for that same cover. We have taken the Fish logo treatment and made a pullover of it. Pre-shrunk, 100% cotton tee featuring the Juxtapoz Logo by Jeremy Fish.

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I wanna see Bruce Willis and Brad Pitt ask each other cool questions while jumping around killing folks. Nat Ports and Charlie Zeus-On could be there, too. They'd drive in a tank across space, and they'd open up to each other due to the long drive. Someone would finally explain what "cunny-lingo" is. When they'd get

to God's house they'd tell him that the only way to fix the universe is to have Lucy Fur back to God's clubhouse so they can speak cunny-lingo and play with action figures like they used to. For this our team would get tons of laurels on their heads like topiary Pisa leaners. Angels would give them Emerald City baths. Bruce

would drive home across the milkiest way and Nat would throw blankets on Brad and Charlie 'cause they come from deserts. Afterwards maybe someone could make a movie of it all.
—Baby Cakes



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