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# Interview with Phillip Sevy and Drew Zucker of The House

BY FABIENNE PAYET · PUBLISHED APRIL 30, 2017 · UPDATED APRIL 30, 2017



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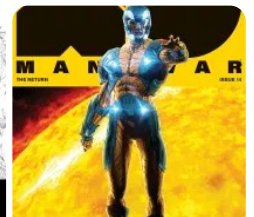
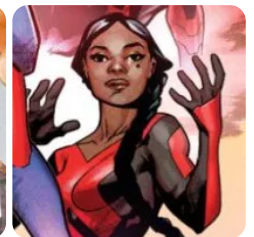
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Outright Geekery's Fabienne Payet recently had a nice chance encounter over Twitter which lead to interviewing the dynamic duo of The House, Phillip Sevy and Drew Zucker, THE horror comic series you must read! Get a deep (or not) insight on what inspired them to write the series and what will happen next. If anything I can recommend to get this series in your hands as soon as possible. You will not be disappointed! Check out Fabienne's review [here](#).



**Outright Geekery : How did you come by the idea of writing a story about a haunted house in WWII**

**Drew Zucker:** *The idea for The House came from some personal issues I was having. I had a lot of guilt over a situation in my life and I wanted to find a way I could turn it into a story. The idea of setting it in WW2 was an aesthetic one, but also a nod to Apocalypse Now. The idea that a story could present itself as one thing on the surface, but once you dug a little deeper it revealed itself to be something totally different. I also just wanted to draw WW2 stuff.*

**OG: How much research has gone into the series prior to writing?**

**DZ:** *I'm a fairly large history buff so my base knowledge is pretty wide to begin with, from the art end though the amount of reference that has been gathered up is insane. There has been a lot of time spent to go as accurate as I can from the art side without it being a slave to reference.*

**Phillip Sevy:** *I'm very lucky to have the collaborator in Drew that I do. Military history is one of his passions, so when he came to me with the project, he directed me to episodes of Band of Brothers and other specific things to help me understand the time period. Having had grandfathers and other relatives serve in WW2, it's also an area of interest for me. Beyond that, so much of the story takes place in our titular location, that I was able to use lots of imagination over reference.*

*And then, I was always keeping an eye out for locations and images that evoked the right emotion so that I could send them to Drew. I remember visiting an old plantation house in South Carolina and taking hundreds of pictures for Drew as inspiration. I also found loads of online reference. Building a giant, creepy house that constantly changes is really hard. Drew did a fantastic job in the early issues, setting the stage before things got too crazy. Those first few issues were really labor-intensive and time-consuming.*

**OG: What type of entity is the House itself? Or is it just the ghosts inhabiting it?**

**DZ:** *Ha! Well that's the story, I don't think we want to give to much away.*

**PS:** *The best answer to this question is cagey and annoying, so you'll have to forgive me – but "you'll see..." We worked so hard on the tension and mystery of the*



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story, that we'd hate to spoil anything. I can say that we do explore what it is/how it affects people later in the series, but we may not be direct or obvious about the answers. I find, especially with horror, the more you explain the less scary things are. Michael Myers is horrifying because he just kills. No reason. No backstory. He's just a force of nature. Same situation with the Xenomorph in the original Alien.

**OG:** Will we find out more about Ethan Wilde?

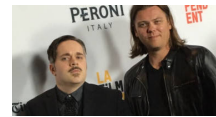
**PS:** Ha! He's become the rock star of the book, apparently. We've started getting this question recently. I will say that the mythology and history of the House isn't done being explored in the series. As to the specifics of what and how much we'll reveal, you'll have to keep reading. I, as a write, especially wanted to work to show the audience that the mythos of the House is much bigger than this one night in 1944. That it stretches back, far in time. I love stories with that epic sense of world-building that is only hinted at. As a reader, it makes me more invested and attached to a world that has more to offer than just what's in front of me.

**OG:** This house really creeps me out (well done!), does it have some time travel capabilities as well? It already seems to be a sort of portal through another world...

**PS:** Ooh, that's a great question. It made me stop and think, running through all the story. I can say, firmly, that it doesn't and does. Ha! Sorry, I'm the worst. There are things that happen in the later issues that will address this idea and question. Wait and see...

**OG:** I like how we are equally confused as the readers as the characters themselves are. Do you find that stories which reveal more to the reader function less in a horror genre?

**DZ:** I think that's a give and take, there are times where the viewer having knowledge can be a benefit, but I myself am a big believer in keeping the audience off balance. For me the perfect horror movie is Alien and The Thing (Yay – 4/26 today time to go watch Alien!). Having the viewers as off balance as your characters I think goes a long way in helping build the tension of a story especially in comics where horror can be a bit trickier.



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**OG:** I read that the art of Mr. Bernie Wrightson influenced your work, aside from him are there other artists that inspire you?

*DZ:* I grew up like a lot of people on Drew Struzan and Ralph Mcauarrie, obviously Bernie Wrightson had a big influence on me. In more recent years guys like Greg Capullo, Tim Sale, and Andy Kubert have been my touchstones. I remember reading *The Long Halloween* and just having my face melt with the pure awesome of Sale's compositions. I did have a very long period as a teenager where I wasn't plugged into comics at all so most of my influences in storytelling were coming from film.

*PS:* Oh yes. Tons. It's very interesting – my career has primarily been as just an artist. *The House* is the first comic that I'm just writing, so it's been fun to stretch different muscles and work with a great artist like Drew. But, artistically, I've been inspired by guys like Jim Lee, Marc Silvestri, Michael Turner, Tom Lyle, Chris Bachalo, Gary Frank, John Romita Jr, Stuart Immonen, Sean Murphy, Frank Quietly, Sara Pichelli, Chris Samnee – how much space do I have here? Lol. As an artist, I've very much evolved into someone who is inspired by and admires strong storytelling. To me, the ability to tell a clear, strong story that involves me and evokes an emotion trumps all ability to draw pretty pictures. That's what I, as an artist and storyteller, aspire to.

**OG:** How does it feel to finally have you work out there after 6 years of working on it?

*DZ:* Exciting and stressful. These projects that take a long time become hard to do because it's just you and another person. For years this was literally Phil and I going back and forth with each other and having to keep the faith that what we were doing was not only good, but worth investing this amount of time into. The response we've received for the most part has been extremely positive to the point that I personally feel like we were justified in sticking with this.

*PS:* It feels fantastic! This is a project, like you noted, that has been years in the making. I spent years writing it, doing through draft after draft, to get it to what it is today before Drew even started drawing it. And for him, it's been a labor of love. He's put in incredible amounts of time and made plenty of sacrifices to bring the work to everyone. To



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have it finally out and to have such a resoundingly positive response has been humbling and mind-blowing.

**OG: What is next for you?**

*DZ: I have another long gestating project with C.W. Cooke that we plan on finally getting around (not horror this time around but will definitely be a good time), there are a few pitches in the line up that I need to get to drawing and I'm not sure about Phil, but I'm going to be back for another round of free Star Wars comics with Tim Daniel later this year.*

*PS: The two volumes of my run on Tomb Raider with writer Mariko Tamaki are now out. My sci-fi oneshot Paradox has just been printed up and will be available from me at shows and at some point, online. I'm working on a really cool creator-owned project right now that I'll hope to have some news about in the next few months. I'll be writing, drawing, and coloring that book so it's a massive undertaking, but very exciting.*

**OG: Will you be attending any conventions this year. And if fans wish to get in touch via social media, where can they find you?**

DZ: I sadly am not really hitting the con circuit this year (next year I plan to go a bit more.) I should be at New York Comic Con though and hopefully Phil and I will be tabling together for that. We're still a little ways out on that side of it though. As for contact I can be found at the following.

Twitter – @Drew\_Zucker

Facebook – DrewZuckercomicart (Where I post most of my updates)

Instagram – drew8737

And if anyone wants to get updates, and early previews into The House we have a newsletter just email [Thehousecomic@gmail.com](mailto:Thehousecomic@gmail.com) to get added to it.

On that note thanks again for having us here, its been a lot of fun talking with you and we really are grateful that you've enjoyed the book and are spreading the word!

PS: I'll be a guest of Comicpalooza in Houston, TX in May as well as exhibiting at Phoenix Comic Con in late



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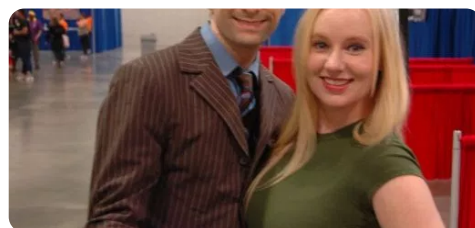
CosPlay Profile – Matches Malone



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OG Goes to Wizard World Nashville



May. I'll be at SDCC, as well, wandering and doing some signings at Top Cow and Dark Horse, most likely. That's all I have planned right now, with my new book taking up most of my time.

If you want to get a hold of me, you can follow me on twitter @phillipsevy and Instagram and Facebook. We love to hear from people, so feel free to reach out!

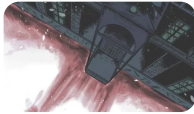
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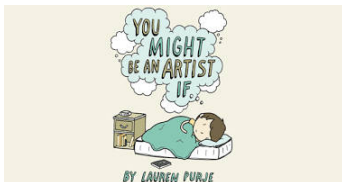
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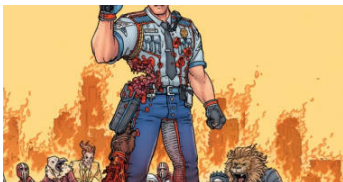
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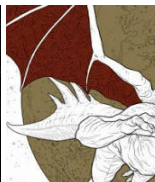
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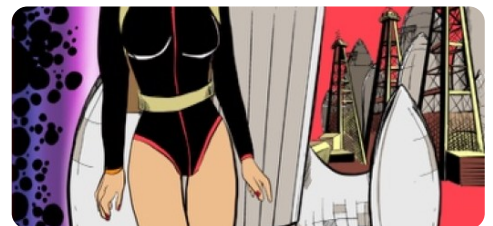
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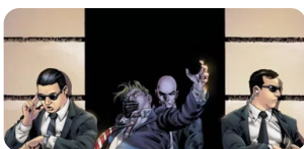
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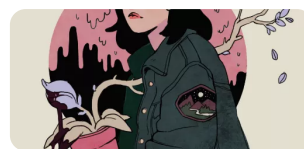
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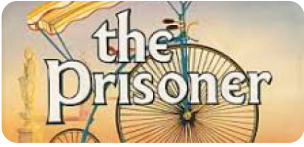
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