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There are a handful of titles that come to mind when millennials name the books that shaped their childhoods. Harry Potter is maybe the biggest, but names like Percy Jackson and the Olympians and Maximum Ride also come up, all pillars of early 2000s children's literature that imbued millions of kids' lives with a sense of wonder and magic. One such title is the Artemis Fowl series, written by Eoin Colfer, now over twenty years old and still inspiring kids of all ages with its fantastical adventures and mysteries. The series, started in 2001 and completed in 2012, follows the titular Artemis Fowl, a boy genius and teenage criminal mastermind who finds himself involved with a magical underworld, filled with fairies, goblins, and all sorts of other creatures. The hit series has inspired a number of spinoffs, and even a film adaptation for Disney+, and now, the classic books are being translated into something all new: graphic novels. Artemis's adventure are being translated to comics by Michael Moreci and illustrated by Stephen Gilpin, and the team (Colfer included) have made it up to The Eternity Code, the third book in the series that follows what happens after Artemis lets fairy technology fall into the wrong hands. When Artemis creates a device known as the C Cube, a phenomenally powerful device that uses fairy technology to create a handheld supercomputer, capable of incredible feats many could use for nefarious purposes. After the C Cube is stolen and his loyal friend Butler injured, it's up to Artemis to recover the cube and save his closest friend, all while fighting tooth and nail against the clock as his greatest nemesis threatens to take over the world. Image via Disney Publishing

During this one-on-one interview with Collider, Colfer discussed what it's like working with a team to adapt his own writing for a graphic novel, as well as the legacy of Artemis Fowl, his childhood experience with comics, and how his writing style has changed since the series started. Check out the full interview below, and be sure to pick up a copy of The Eternity Code wherever you get your books.

COLLIDER: First off, I would like to say it is an honor to get to talk with you. I did grow up reading the Artemis Fowl series, so this is sort of a big deal for me as well as for Collider. **EWIN COLFER:** Well, no, it's great. I really like Collider. I read it all the time, so I knew what the website was, and I don't know many websites. Oh, that's fantastic! (laughs) I wanted to talk to you a little bit about the process of adapting your own work for a graphic novel. How involved with that are you? How much do you have to give your work over to other people, and how much control do you have over that process? **COLFER:** It varies from project to project. With this, it was quite streamlined for me because they told me Michael Moreci was going to do it, and Michael Moreci is a bestselling author in his own right. So, I just looked back over his bibliography and they sent me, I think, the first chapter. He's worked with Star Wars stuff, he has a movie coming out called Revealer, which is fantastic. And he has a hit comic series called Barbaric. So sometimes you just know straight away that you're in the hands of experts, and so you just relax then. And obviously, they would send it to me chapter-by-chapter, but honestly, apart from a couple of little tweaks on character design, they followed the book absolutely faithfully. So this was a very easy one for me to do. And actually, one of my greatest pleasures is when you get artwork in that's based on something that you plucked out of your brain. So whether it's a cover of a novel, or even more delightful is the panels from a graphic novel, because I'm a comics person I suppose. I grew up in the 1970s, which would be the Golden Age of Marvel and DC. And they're having their second Golden Age now, but it was really amazing to watch all these people like Jack Kirby and Frank Miller take off on them. We didn't have much access to comics in Ireland at the time — even though this is only forty years ago, it was a different world. So we lived in a little village in Ireland, and when my mother visited her sister in the big city of Dublin, we would go up and there was one comic book stall — not even a shop, a stall on the bridge — and my brother and I would trudge over there and see what else he had. So yeah, to have these experts like Steven and Michael adapting my work is just a complete joy. I imagine it's a little bit how musicians feel when someone particularly good does a cover of one of their songs...And for me, artists are a little bit [like] magicians. Artists and musicians, the way they can just create something like that out of the ether. So it certainly is one of the biggest perks of being a successful sci-fi writer, just watching what comes in...I haven't told Michael this actually, but I even bought myself one of the really fancy Mac screens just to look at what comes in from Michael and Steven. And the artwork is very, very fluid and it just conveys movement in the way that young boys especially really need to have to get them through an entire graphic novel. And so it's been very effective, and if it keeps going as it's going, there's no reason they won't do the whole series and then move on to the twins. That should be fun. Yeah, I was going to ask: with the whole Fowl Twins series that you have going on right now, is it interesting to go back to these original Artemis Fowl novels to help adapt them while you're also working on new work? Obviously there's crossover there with the subject material, but is there any sort of difference that you're noticing in the old novels or differences you're noticing in the new ones? **COLFER:** Well, I think my writing style has progressed. I've gone far more gothic, I think, [like] some of my great heroes, like Douglas Adams and Terry Pratchett...and Neil Gaiman. I think I'm kind of leaning into that overblown, gothic prose that's so much fun to write. And so when I look back on the old books, I noticed they're really lean, they really skip along and I'm impressed with myself, because at the time you're never really impressed with what you're doing. But you do worry that you're going to look back in ten or fifteen years and find that it doesn't stack up. And that's what I was most worried about with Michael and Steven, that they would get this stuff and it would just not be great anymore. It wouldn't be as good as I thought it was. But I'm happy that they all stack up, because what they are, really, is detective stories, and they're detective stories where the detective is the bad guy and you just throw a lot of theories and magic and stuff in on top of that. But basically [the question is], does the mystery at the center, or does the adventure at the center just stack up as a mystery or adventure? And so far with the first three novels, I think, yeah, they're doing really well, and everyone's really liking them, and I think they're recommissioned for the next one already, which is great and I'm really happy. I suppose to answer your question, finally, I promise, is that it puts me back in that Fowl head space, because I'm working on the Fowl books at one end, and then I'm keeping an eye on the adaptations on the other end. But really, I can't take credit for the graphic novel as much as I would love to. Michael and Steven have really knocked it out of the park. So I'm just hoping they will keep knocking it out of the park for the rest of the books. And as long as the readers keep loving it as much as they seem to be, I don't see why that wouldn't happen. The twentieth anniversary, I believe, of the series as a whole was last year, and it's wild that I started reading these books when I was eight or nine, and eight or nine year olds now are still reading them. Does that surprise you at all? Is that shocking to you? Or are you happy about it? **COLFER:** Every day, I just can't believe it. First of all, it's hard to believe that twenty years have gone by. I think because I was so busy all that time, and in the last twenty years, I've written 40 songs and books. So I never really stopped to appreciate the readership that had built up around it. But now I'm slowing down a little bit. I'm not trying to get out two books a year plus a picture book. I'm just trying to enjoy just having built up that community, and they're so nice and loyal. And when I go on readings now, sometimes there'll be three generations of the family who are all reading the books, and that is fantastic. And it really just warms my heart to see, first of all, that some kids are reading, but that they brought their mom and their dad and maybe their grandmother as well. And she's had to read the book. It's just really nice. So my events are not all kids now. It's a real family event, so we have a lot of fun at those. And I just can't wait to get back. I haven't been on tour in the states for two years now, so I really miss that. And hopefully next year, I'll be able to come over again and things have calmed down a little bit, all over the world maybe. I know that this adaptation of The Eternity Code is the second time that it's been adapted. Was there any big difference between the first go around and this one? I know obviously it's a different team and everything, but was there anything you noticed? **COLFER:** I think the first one I was more involved...We took a lot more liberties with the subject material because it was my material, so I felt that I had license to do that. But these ones stick very faithfully to it. And because it's like with the covers, each generation wants their version. So if it's a novel, I think it's okay if there's a different cover on, or a cover that looks a bit more up with the times. But with the graphic novel, I think the publisher felt, and rightly I think, that a lot of kids don't want to read their parents' graphic novel. Now, I would say that the original graphic novel was absolutely sumptuous and fantastic, and it had a huge audience at the time, so it's nice. So I wasn't sure, would people go for another one? Why wouldn't they just buy the original one? But no, Michael and Steven made it very, very accessible. It's much pacier, I think the art is much more dynamic and that has really worked. Because I had to be won over, I was skeptical but now I'm all in. As they say, I'm a big fan. Again, congratulations on the book. It looks fantastic, it reads fantastic. It was so nice to reread that story after so many years. **COLFER:** Well, I'm glad I could flash you back to the early 2000s. You were probably not even in high school, so it's nice. I always think it's funny to hear people who read it when they were younger and who are still, in my book, very, very young. I remember how important the books that I read as a 10-year-old were to me and still are to me, books like The Princess Bride or Treasure Island that are my kind of go-to books, and I really, really like being that book for other people. It's a real honor.

