

Gordon Rennie is the writer of some of Warhammer Monthly's best-loved comic strips, including that debonair Necromundan bounty hunter, *Kal Jerico*, and of course Leonatos and the rest of the crew of the *Eddie*, from *Bloodquest*. With the second book of the *Blood Angels*' saga starting in this issue (and all of the previous episodes collected as the first *Bloodquest* graphic novel next month!), what better time could there possibly be to talk to the man himself? And did he have plenty to say? Gordon is a full-time writer, who also produces scripts for a number of other comics, as well as stories for *Inferno*! (look out for a new case featuring the redoubtable Zavant Kenniger soon). He lives with his family in Edinburgh, Scotland.

How did you get into writing comics?
Well, it seemed like a good idea at the time. That was back in 1991. I was writing reviews and features for various magazines and real proper newspapers, some of which even paid real proper professional rates. Anyway, one of them was a comics magazine called *Speakeasy*. Difficult as it is to believe now, the British comics industry was actually expanding in 1991 and *Speakeasy* was in the process of metamorphosing into a shiny new adult comic called *Blast*! The editor knew that all critics are really just embittered would-be creators, and asked me to submit some story ideas of my own, instead of just rubbishing other people's work. Like all the other shiny new adult comics that popped up back then, *Blast* lasted about six months, but I managed to squeeze into the last issue with my first-ever comic stories: a weirdo Sherlock Holmes story, and a psycho-redneck road movie saga called *White Trash*. My fledgling career was saved when both of these were picked up by an American comics company. *White Trash* won me a Most Promising Newcomer award from somewhere and – no kidding – a legal warning from the Elvis Presley estate. The rest is, if not history, then at least a mildly diverting anecdote.

When you were growing up, did you suppose any comic writers (did you even notice any writers)?
Um, no, not really. I was vaguely

aware that, for example, the guy who wrote Judge Dredd for 2000AD wrote better stories than the guy who wrote *Roy of the Rovers*, but I didn't really pay much attention to the names. Not those of the writers, anyway. It's always the artists who get all the fans. That's why so many comic writers – well, me, anyway! – are bitter, twisted individuals. We sit there getting ignored at signing sessions while some knuckle-dragging artist gets all the attention. Grrrr.

What was your first published story?
The two I mentioned above were the first ones I ever wrote, but the first one "published" was an embarrassing little one-off that appeared in a British comic called *Toxic*. Interestingly, Dan "Darkblade" Abbott was the editor who commissioned it, although he probably won't thank me for reminding me of that phase of his now world-dominating career. Mind you, neither will I, if anyone ever manages to dig up that story again.

What are you working on at the moment?
For Warhammer Monthly, it's *Bloodquest II* and more *Kal Jerico*. Lots more *Kal Jerico*! [More on this later.] I'm also currently working on two series for 2000AD: a new *Missionary Man* series called "The Promised Land" and a brand new future war series with the bizarre title of "Glimmer Rats". Very bleak and nasty, should be a good one, if I say so myself.

Do you work on American comics as well as British ones, and are there any differences between them?
Famous comics writer Alan Grant once said to me that there's as much actual plot in one of those 100-page Japanese manga stories as there is in your average 24-page US comic, and that the same 24-page US comic only has about much plot as your average 6-page story in a UK comic. I'd pretty much agree with all of that. Most UK comic writers cut their teeth doing 5-6 page stories for titles like 2000AD or WHM, so consequently their stories tend to be tighter and more disciplined. When you've only got 6 pages to tell a story with a beginning, a middle, a fight scene and a cliff-hanger ending, and still make the reader want to come back for more

next issue, you tend to very quickly realise the importance of proper story dynamics. Working on US comics seems like a life of luxury by comparison: acres of pages to tell the story at its own stately pace and – gasp! – the easy-money option of just padding out the story with lots of big dynamic but minimal-dialogue splash pages.

Why are there so many Scottish people involved in comics? (Not that that's a bad thing!)

Beats me. Some people will mumble something about there being a lot of irony and black humour in comics, and those two things supposedly being particularly Scottish traits, but I think it's basically just a case of a few big names blazing a trail for everyone else. At one point, it seemed that half the population of Glasgow fancied their chances as a comic writer or artist. Or it could just be that DC Thomson, the UK's biggest and oldest-surviving comics publisher, is Scottish-based. John Wagner, Alan Grant and Pat Mills all started out there as editors, and the likes of Grant Morrison and Colin MacNeill got their start as freelancers doing things like *Commando* picture war stories.

Who are your favourite comic characters?
Missionary Man, because his puritanical dourness appeals to my Scottish Calvinist nature, and because he's based on Sean Connery. *Kal Jerico*, because he's an effete snob much like myself, and because I like his dialogue. And, though he's a short story character, Zavant Kenniger, because he's another different kind of effete snob, and because I love *Sherlock Holmes* stories.

Other people's characters? Judge Dredd. He can't fly, he hasn't got super-strength and bullets don't bounce off him, but he's the single hardest comics character ever created; a man who absolutely will not give up, no matter the odds. The definitive Dredd moment is that scene Brian Bolland drew of Dredd and Judge Fear: "Gaze into the face of Fear!" says the evil Dark Judge. "GAZE INTO THE FIST OF DREDD!" says our hero, planting his fist through the creep's head. Believe me, comics just don't get any better than that.

An interview with Gordon Rennie

by Marc Gascoigne

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Xiang Xie



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