

Gordon Rennie is the writer of some of Warthunder Monthly's best-loved comic strips, including that delicious *Macromaniac* (featuring Hunter, Kal Justice, and of course Lucifer), and that of the crew of the *Exiles*, from *AlienQuest*. Which the second book of the *Bladed Angels* saga starring in this issue (and all of the previous issues) collected as the *First AlienQuest*, graphic novel (not exactly), when both time could there possibly be the talk to the man himself? And did the hero get the last say? Gordon is a full-time writer, who also produces scripts for a number of other comics, as well as stories for different books (or in one case featuring the indomitable Zanyon Komiker below). He lives with his family in Edinburgh, Scotland.

Now, are you an artist yourself yourself? Well, I assumed like a good idea, at the time. Then, you know, I began. I was writing newsletters and features for various magazines and small paper newspapers, some of which even paid me proper professional rates.

Anyways, one of them was a comic magazine called *Speculator*, difficult as it is to believe now, the British comics industry was actually expanding in 1989 and *Speculator* was in the process of metamorphosing into a shiny new adult comic called *Blazit*. The editor knew that all critics are really just established would-be creators, and asked me to submit some story ideas of my own, instead of just publishing other people's work. Like all the other shiny new adult comics that popped up back then, *Blazit* 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-medieval road movie saga called *White Trials*. My *Blazit* career was saved when both of these were picked up by an American comic company, White Beach, now a *Most Promising Newcomer* award from somewhere and — no kidding — a panel winning from the *Elvis Presley* estate. The rest is, if not history, then at least a mildly interesting anecdote...

What first made you want to write comic strips? I don't really know.

Answer that. For example, the guy who wrote Judge Dredd for 2000AD wrote better stories than the guy who wrote *Story of the Robots*, but I didn't really pay much attention to the names. Most of the writers, anyway. It's always the artists who get all the kudos. That's why so many comic writers — well, not, anyway — are bitter, twisted individuals. Who sit there grunting ignored at shrill screaming while some knowable-drawing artist gets all the attention. Gross.

What was your first publication? 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 revealing one of that phase of his now world-domining career. Mind you, neither will I, if anyone ever manages to dig up that story again.

What are your heroes or art influences?

For Warthunder Monthly, it's *AlienQuest* (I read more Kal stories, lots more Kal, period) [More on that later.] I'm also currently working on two series for 2000AD: a new *Missionary* (Mum series called "The Promised Land") and a brand new future war series, with the bizarre title of "Goliath's War". Very bleak and nasty, should be a good one, if I say so myself.

For most other American comic art, well, *AlienQuest* (and *Alien Art*) are my favourites, I'm afraid.

Famous comic writer Alan Grant once said to me that there's an "actual plot" in one of those 20-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 is 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 *WFM*, 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 bend to write quickly, instead of the importance of proper story dynamics. Working on US comics seems like a lot of busywork by comparison, acres of pages to tell the story at its most static place and — guess — the many-many option of just padding out the story with lots of big dynamic, but mindless dialogue panels.

What's the best comic you've ever written? *Scoutish* probably comes to mind. It's such a nice

book, man. Some people will remember 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 making 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 comic 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 MacNeil got their start as freelancers doing things like *Commando* picture war stories.

Who are your favourite comic characters?

Missionary Mum, because his parental shenanigans appeal to my Scottish Culture, and because that's based on Sean Connery. Kal Justice, because he's an effete snob, much like myself, and because I like his dialogue. And, though he's a short story character, Zanyon Komiker, 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 comic 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 Fawcett facing into the face of fear: "Gaze into the face of fear" says the evil Stark Judge. "GAZE INTO THE FIST OF DREDD!" says our hero, planting his fist through the opes' head. Believe me, comics just don't get any better than that.

An interview with Gordon Rennie

by Marc Gascoigne

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