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PUBLISHER'S NOTE

Hey Gang.

Welcome to May! Man, I do hope you're having a killer spring—I know it's been a bit of a winter back east (as I write to you in my t-shirt here in sunny California!) but do hope you faired well. I have, however, been spending a lot of time in East Hampton, Massachusetts, home of the Heavy Metal warehouse, getting things in better shape to serve you better—and loved the fact I get to visit the snow I love for a week at a time and leave it! I'm pretty sure I'm hated by all of you in middle America, and the East coast for that, sorry kids—but my thoughts are with you!

I have to tell you one of the best times I had this early winter (January) was at the "Big Apple Convention" January 22nd and January 23rd—I landed on Friday, started work on Saturday, and had two feet of snow by "late Saturday!" Loved to hang with the few fans that made it in, and was thrilled to spend the extra time with all of them. Thanks to Mike and his crew for putting on a great show despite the nasty situation.

This month's issue is extra cool for me, as I've been trying to work out doing a cover and a gallery of Max Bertolini in the same issue. And here you have it—an amazing cover and gallery by one of my newest favorite artists! Welcome Max—I know this is your first time, and I'm thrilled to have you!

Stefano Cardoselli—I HATE this guy! I've only published everything he's sent me. I think he can draw his ass off, and look forward to his next contribution. Not that I will ever take away from all the other artists I select—special mention goes out to Eric Kraus and his effort—mainly because it is extra killer, but Simon and I got really drunk with him and trashed Simon's hotel room together—more details to come later.

Royo—you have to ask? We love him, his new book "Tarot" and the new "Comics" series he'll be doing with us over the next year. This works in well with our personal friend Art Suydam, who returns to us, big style, in an adventure that will continue for a long time to come.

After all this "blathering" about these few guys I mentioned above, what else would I have to say? Well, I wouldn't have chosen Autheman, Lebetkin, Bamforth, Clampi, and Bezian if I didn't love their work enough—this wouldn't be the issue I planned it to be without them.

Yes, I'm saving the featured graphic novel for last. Mosdi and Froissard who do all the chores on the main adventure, and I will never forget Karl and Steve for some of our main attractions.

And then there's me, as I'd like to talk about me for the next ten paragraphs, Howie is telling me to "Fuck Off" so I'll leave you with my compliments to Mr. Savage who is our back cover artist and Mr. Harris who is our featured artist!

God-ish bless you, visit our store often, and I'll be talking to you real soon.

Best.



LETTERS TO THE EDITOR

Dear H.M.,

I wanted to spread the word about my project for an animated short story featuring the mysteries and demons of the last days of Vincent Van Gogh. Mood provoking, with intense graphics and great music, the project is in the early development stage but you can already have a good feel of what the story is about. You're also invited to leave a line or two with critiques, suggestions or complaints in the cafe forum. The website is: www.peterwilster.com

Thank you, Peter Wilstermann

Dear Peter,

I just wanted to let you know I checked out the film, and it's killer! I hope everyone gets to check it out at www.peterwilster.com Keep up the great work, and keep us posted on all your new projects.

Dear H.M.,

Today, flipping through the last issue of "Comic Book Artist" in the comics shop I saw an ad for upcoming books about several comics, including HEAVY MET-ALLURGY, the long-awaited official HEAVY METAL Companion. What is this?

The ad shows the cover of the book, a new illustration by Simon Bisley of a big-titty girl in the typical HM cover fashion. The title, HEAVY METALLURGY, features the classic HEAVY METAL logo adding the letters LURGY to the right of METAL. The publishing date is "late 2005" and the publisher hasn't been decided yet. I did a search on the intermet but I didn't find anything.

-Screametal

Dear Screametal,

Thanks for your note and I agree this will be an excellent project when it's finished. The writer/designer, Jon Cooke has been swamped with a million other projects, but we've been able to come to an agreement and a time-frame to see it through to completion—hopefully this year... I'll keep you posted here, and in the HeavyMetal.com forums.

Dear H.M.,

Richard Corben has announced on his official web-page that: "I have several possible projects I want to do including a revival of DEN'S adventures." The original DEN adventures were serialized in the classic first Heavy Metal era: "DEN I" in the first 13 issues of the magazine and "DEN II" in issues 54 to

72. So I have three words to say: PAG-ING KEVIN EASTMAN! Any chance that this new DEN stories could appear in Heavy Metal? I can't imagine a better place for this long-awaited return.

-Fan

Dear Fan.

We've been in touch with my hero— Richard Corben about collecting his two self published art books, and repackaging them with a lot of his newest work, and hope to close the deal soon. In the meantime, I would be more than THRILLED to do anything new Richard does, and "DEN" would be on the top of the list to get behind. I'll give him a call...

Dear H.M.

Last night me and a few friends were sitting around bullshitting about "Requiem" and "Gypsy" and the rest of the great stories always featured in Heavy Metal... when we had a few ideas.

We were playing Soul Calibur 2, one of those 1 vs 1 fighter games, like Mortal Kombat, and street fighter type games... when we thought how fucking cool would it be if Heavy Metal put out a killer game like that... Say different characters from each of the featured stories that Heavy Metal publishes. I can name hundreds of Heavy Metal characters that would be totally kick ass in such a game, and most of them would probably be better than half the character in the real games...

We were also thinking about "Requiem" the movie... Judging by the whole story line and how epic of a tale it is, I could see it totally blowing a lot of the sci-fi movies out of the water... I know I personally would fucking love it... same as if any of the Gypsy stories are made into a movie.

I guess what I'm asking is... Are there any plans of opening up the Heavy Metal name to start including games and movies

-Jerimiah

Dear Jerimiah,

There WILL be another Heavy Metal based game in the near future—we've been working with a few different companies to find the right content and cutting edge format to really put the brand up there with the best of them. We're getting very close—and I'll be the first to let you know when we finally hit solid gold. I, personally can't wait.

Check out our web-site at: www.heavymetal.com

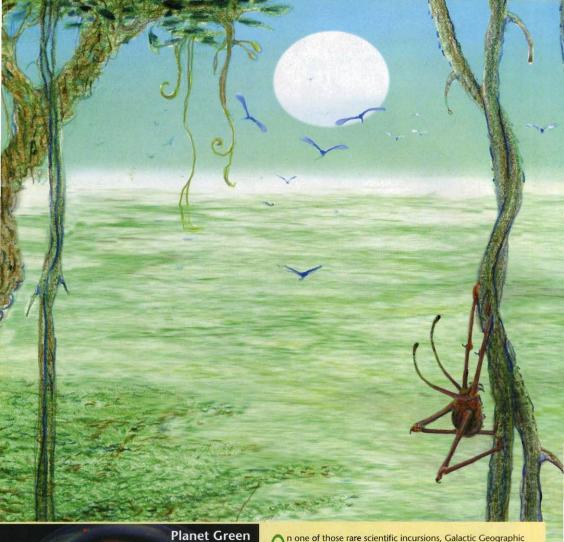


FETUBLE

A TOURIST'S VIEW OF A HOSTILE PLANET

he hothouse planet called Green is a world seldom visited, except by teams armed with special defenses against the most hostile and overcrowded biosphere in the known worlds. With one side of this water world always facing the sun, every place you try to land is a battleground for creatures competing endlessly for space and survival. To xeno-biologists Green is a magnet. Here, evolution has hit high gear. Species come and go at an astonishing rate and life-spans are short. Biologists remind us that life can survive in environments as hostile as Green, where massive impenetrable roots support a continental forest that rises to a height of over 25 kilometers. High in this forest, bathed by a burning sun and nourished by a thin atmosphere, is a realm of relative piece and quiet; a place called the "Tips of Green." (Continued on next page)

Now in book stores: THE GALACTIC GEOGRAPHIC ANNUAL 3003 - EARTH EDITION GALACTIC GEOGRAPHIC © 2004 - Created by Karl Kofoed - GALACTIC GEOGRAPHIC COM



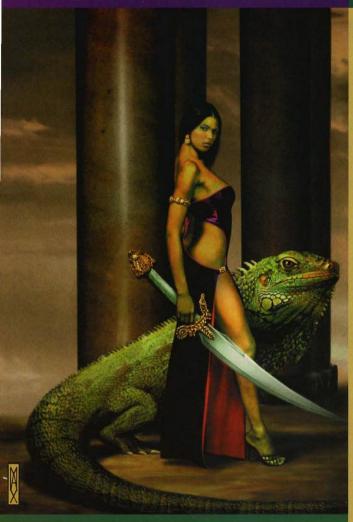


n one of those rare scientific incursions, Galactic Geographic Society artist and writer Karl Kofoed joined a mission to the Tips of Green, the life zone where the painting on these pages was created. "Our team wore polyceramic suits with reinforced head gear and a heavy bio-pac. The gravity was greater than Earth's, so it was hard for us to do our work," writes the artist. "But somehow I managed to at least start a datastrator painting. Luckily we'd taken enough pictures so I was able to finish it on the way home."

Asked what his picture shows, Kofoed writes, "It's the place where we disembarked the shuttle. Vines were everywhere – so many that I couldn't tell how they connected to the underlying structure. We didn't expect to see many creatures. But even in the thin air and harsh sunlight there were lots! And many of them wasted no time in attacking us or spraying us with poisons or glue to keep us still while they tried to eat us. It was an amazing experience, it's true, but I'll never go back. Even though it's the right color, I think the planet should be called Deathworld, not Green."

GALLERY

MAX BERTOLINI



ax Bertolini was born on June 6, 1967 in Milan, the city in which he still lives and works. He didn't attend art school, therefore he can be considered a true natural talent. As a child, he was fascinated by American superhero comics, and the fantasy and science-fiction art he saw in magazines and on book covers.

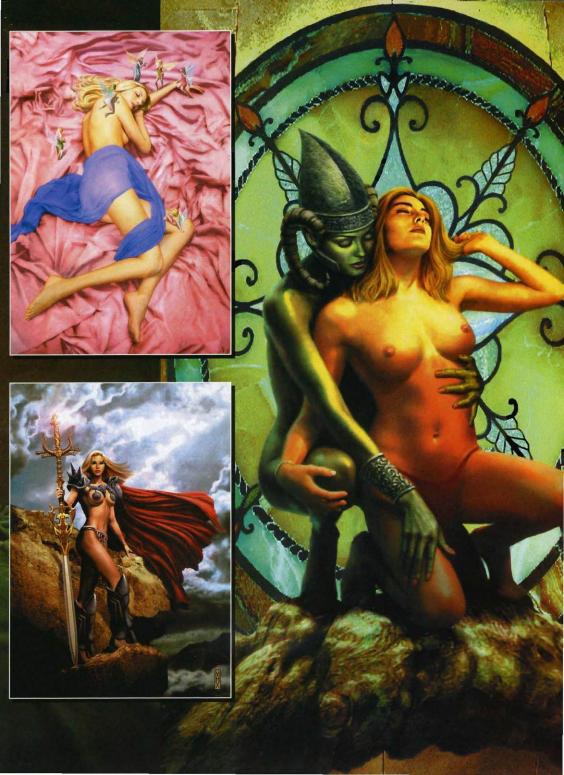
The arrival on the newsstands of the first issue of Nathan Never published by Sergio Bonelli Editore in 1991 was a revelation for Max, because it combined his old love of science fiction and the Italian adventure comic book genre. He prepared a few illustrations of Bonelli's comic book hero and presented them to the publisher. After a few illustrations, Max's progress was so rapid that he was entrusted with the official tests for the character, and then he was hired for the staff of the Alfa Agent.

After a few years Max began to feel that comics weren't enough for his art and started creating cover images. Again, he was successful. His images, where you can often find the beauty of the naked human form, cover everything from fantasy to science-fiction, passing through horror and thriller.

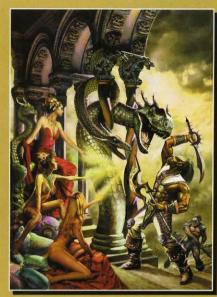
He is one of the cover artists of Eura Editoriale and Mondadori, the main Italian publishing companies. His fantasy and sci-fi covers have also been published in France, Germany, Spain, England, Russia and China. In 2004, Diesel, the famous Italian fashion company asked him to create the illustrations for its winter worldwide advertising campaign.

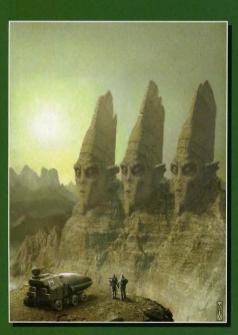
In March 2005, Paper Tiger, the well known English publisher of fantasy and sci-fi art books will release "Revelations, The Art of Max Bertolini." a 128 hardcover art book.













DOSSIER DOSSIER IS WRITTEN BY S.C. RINCGENBERG REACHABLE AT SRINGGENBERG COX.NET



Jordi Bernet-Master of Noir

If you like good comic art and you're still not aware of Spanish artist Jordi Bernet, then you need to climb out from under that rock you live under and get hip. This man is one of the current geniuses of graphic fiction. With an affinity for hot jazz, beautiful dames, tough gat-toting protagonists (you really can't call most of his main characters heroes since Bernet has a decided fondness for stories about gangsters, goons, and other assorted thugs) and the peerless ambience of 1930s America, Bernet comes on strong, like a cuppa boiling java thrown in your face. His style can best be described as combination of Alex Toth, Noel Sickles, Milton Caniff, and Joe Kubert, with Bernet adding his

own superbly cinematic storytelling to the mix.

The son of Spanish cartoonist Miguel Bernet (A/K/A Jorge), Bernet took to comics like Tiger Woods hitting the links, doing his first work in comics at the tender age of 15 for a humorous strip entitled "Dona Urraca" in 1960. But within two years, Bernet had developed his own more realistic style, and was contributing to international magazines in Italy, the UK and the USA. During the 60s and 70s, Bernet, working under the pseudonym Jordi, did several different strips for Spirou magazine, including "Dan Lacombe," and "Paul Foran." For the German market Bernet produced "Wat 69" and a beautifully-drawn barbarian strip entitled "Andrax."

During the 80s, working with writer Antonio Segura, Bernet illustrated "Savan" for Cimoc magazine, and "Kraken" for Metropol. However, American audiences probably know him best as the artist who succeeded Alex Toth (no one can replace Toth) on the "Torpedo" strip in 1982. With its ruthless hit man hero fighting against all odds in a superbly realized Depression-era urban setting, Bernet tackled "Torpedo" like he had actually lived the gangster life in the '30s.

Although he hasn't done that much for American publishers yet,

Bernet continues to dazzle his existing fans and make armies of new ones with his dazzling, bravura brushwork and dynamic, seemingly effortless layouts. If you haven't yet seen "Torpedo" or any of Bernet's other works, then fortunately you can get up to speed on his oeuvre in Auad Publishing's superb collection, titled simply Bernet. If your local comics shop or bookstore is too lame to carry it, you can get a copy direct from the publisher at: www.auadpublishing.com. As always, tell 'em Heavy Metal sent you.

(Big thanks to Manuel Auad for his assistance translating this interview, and for providing the illustrations accompanying it.)

Jordi Bernet Transcript

HM: From childhood onward, did you always want to be a cartoonist?

BERNET: Very much so. I was surrounded with artists within the family. You could say I was predestined to be an artist.

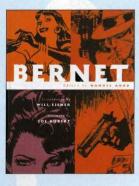
HM: How much of a professional advantage did you gain from having a father who was an established cartoonist? Did he train you at all?

BERNET: As a child, I always played under my Father's drawing table while he was busy working. When I got older, I looked over his shoulder for hours watching him draw. It was fascinating. He hardly penciled the figures, went straight to inking. He'd tell me stories about famous comic artists. I asked him who he thought were the best and he would name Harold Foster, Alex Raymond, and Milton Caniff.

HM: What kind of art training did you have?

BERNET: Given the situation we were in at the time, I did not have the means to go to art school as much as I would have liked to. I'm self-taught. Completely. Later on I realized that most of my colleagues experienced the same thing as I did.

HM: Your work shows strong influences from both Joe Kubert and Alex Toth. Would you care to comment on the way the work of both men has influenced your approach to cartooning?



BERNET: From the beginning I knew I wanted to be good at my craft. And to be good you have to learn from the best. I studied and observed the best illustrators from Spain and Italy, which were being published here in Spain at that time. Also Foster, Raymond and Caniff. But the one that really had a tremendous influence on me was Frank Robbins (who I had the pleasure to meet in person here in Barcelona). I was always impressed at the way he told a story. His use of black against whites and vice-versa. The way he drew shadows-it was almost cinematographic. The man was incredible.

HM: Which other artists have influenced your work?

BERNET: Joe Kubert and Alex
Toth. Sadly I discovered them
much later on. Also Will Eisner - I
admire him very much. As time
goes by I'm discovering other
American realists and comic
artists. One of the best finds I've
had recently is a German magazine
called Simplicissmus with expressionistic drawings by Edward



Thony and others. They're great! It's absurd for these artists and their art not to be recognized.

HM: Would you include Milton Caniff and Noel Sickles among your influences?

BERNET: Oh, definitely. And again, even though I discovered Noel Sickles a little while back, he's one of my favorite artists right now. Strangely enough though, I see a similarity with Noel Sickles' style to the German artist Edward Thony and I feel that Sickles might have inherited from him and passed it on to Caniff, Robbins, Toth, Graff, etc. In the end, who knows, I may have some of those genes.



HM: What about writers of toughguy fiction such as Dashiell Hammet or Raymond Chandler? Does your work reflect influences from them or other writers?

BERNET: Hammet, Chandler, Cain, etc. read and loved them all. I'm a great fan of those gritty noir stories. Some years back I did a lot of book covers for those types of novels.

HM: When did you first encounter the work of American cartoonists such as Toth and Kubert?

BERNET: During the 70's I would find comic books on "Sgt. Rock" by Joe Kubert. That's when I met his work. Occasionally we would get reprints of US comics from Mexico in Barcelona. And that's where we were introduced to the works of Alex Toth. Let me tell you, we literally used to fight over those books. Kubert and Toth are phenomenal.

HM: Why are you so fascinated by the 1930s? What is it about that time period that you find so interesting?

BERNET: Because it was the decade for the birth of everything that I love. The great magazine illustrators, the comics, jazz, the movies, paintings, sculpture, etc. It was an exciting time.

HM: Would you prefer to live in an earlier era?

BERNET: I would have loved to have lived in New York doing a daily strip with a Sunday section too.

HM: What aspects of American pop culture from the 1930s do you find most interesting, film, music, art, design, or something else?

BERNET: Well, most of the ones I mentioned earlier but basically it would have to be illustration, jazz, and the comics.

HM: Will there be any more Torpedo strips forthcoming?

BERNET: I'm afraid not. And I can assure you, it's not because I don't want to

HM: What are some of the other projects we can expect to see from you in the U.S. in the next 2-3 years?

BERNET: I would love to do a lot of work for the US.

HM: Will you be doing any more work for American comies companies like the Batman story you drew?

BERNET: At the present I'm doing a comic book for D.C. called "Solo". It will have several stories by different writers and I believe the last story will be a "Batman" story. It's being edited by Mark Chiarello, who in my view is one of the best.

HM: Has your approach to comics storytelling been influenced more by comics, film, or real life?

BERNET: It would be difficult for me to say which one influences me more. I see the comics like a movie and the movie like a comic but all in all I am always conscious of the reality that surrounds me.

THE FALL OF A COMICS TITAN

Will Eisner: March 6th, 1917— January 3rd, 2005

Well, that great Bullpen in the Sky just got a massive infusion of talent with the recent death of comics legend Will Eisner, due to complications from heart surgery. Damn, I hate it when this happens. With Eisner's passing, there is almost no one of his stature left



from the early days of comics (with the possible exception of Captain America creator Joe Simon).

In addition to his most famous creation, *The Spirit*, Eisner had a hand in creating such memorable characters as Sheena, Queen of the Jungle, Blackhawk, Uncle Sam, Hawks of the Seas, and Dollman. But undoubtedly his greatest contribution to comics was his influence on the maturation of the medium, both as adult entertainment, and as a vehicle for educating people quickly and efficiently.

Born on March 6, 1917, Eisner quite literally grew up with the comics medium, entering the business in 1936, while still in his teens by contributing art and stories to Wow! What a Magazine! It was there that Eisner met Jerry Eiger and the two men soon formed Eisner-Eiger Studios, one of the best of the early comic book packagers. Their success was due no doubt to the talents of the two partners but also to having among their freelancers such future greats as Batman creator Bob Kane, Jack Kirby, master illustrator Lou Fine and the excellent Bob Powell and Dick Briefer, Eisner, it should be noted, always had great taste in sidemen, which is one of the reasons he chose the talented Fine as his primary ghost on "The Spirit" when Eisner was drafted in 1942. Eisner and Eiger's clients included Fiction House and Quality Comics, and their studio turned out reams of high-quality covers and interior art for both companies. Eisner finally split with Eiger in 1939 when Eisner entered into a deal with Quality Comics to produce the syndicated Spirit Section, a 16-page coverless comic book that was carried in papers all over the country and seen by millions of readers. The Spirit, called by some fans, "The Citizen Kane of Comics" was absolutely Eisner's most impressive achievement. Upon returning from WWII in 1946 Eisner produced beautifully drawn, thematically mature, and graphically innovative stories week after week. Taken in its totality, it's a staggering body of work that pushed the envelope of graphic fiction farther than any single strip. Eisner, along with assistants such as Jules Fieffer, Wally Wood and Lou Fine, continued producing The Spirit until 1952, when Eisner finally dropped the strip due to diminishing circulation.

While still producing The Spirit, Eisner had formed his own company, American Visuals Corporation, to produce advertising art and commercial illustration. Eisner also produced P.S. magazine for the U.S. Army, an innovative publication that used text and illustration to show soldiers how to maintain their equipment and learn new skills. Eisner did P.S. until the mid-70s, before gradually re-emerging into the comics business when Warren Publications reprinted The Spirit in magazine format for 41 issues. He eventually presided over a complete reprinting of The Spirit strips in comic book form for Kitchen Sink press, contributing articles, interviews and many, many new Spirit covers. In the late 70's, Eisner also began producing original graphic novels such as A Contract With God, Invisible People, The Dreamer, and 15 others. Eisner also created Comics & Sequential Art, one of the best how-to books for aspiring cartoonists. The latter-day reprints of his newspaper comics introduced the Spirit to several generations of new fans, and thankfully, all of Eisner's Spirit strips will see print in a set of uniform, full-color hardbound volumes published under the aegis of DC Comics. They are all still in print and available now. If you can't find them at your local comics shop, they are also available directly from the DC Comics web site or online comics dealers like Bud Plant. At the time of his death, Mr. Eisner was working a graphic novel about the creation of the anti-Semitic tract, The Protocols of the Elders of Zion.

To my readers, please note: any obituary, however lengthy, could only scratch the surface of Eisner's accomplishments. I sincerely hope that reading this will inspire you to look up anything by Will Eisner. He was a towering figure in the world of graphic fiction and his like will never be seen again.

DUMB DOGS



CLEAN UP AFTER YOUR DOG!
YOU SHOULD BE ASHAMED OF
YOURSELF... LEAVING EXCREMENT ALL OVER THE SIDEWALK!

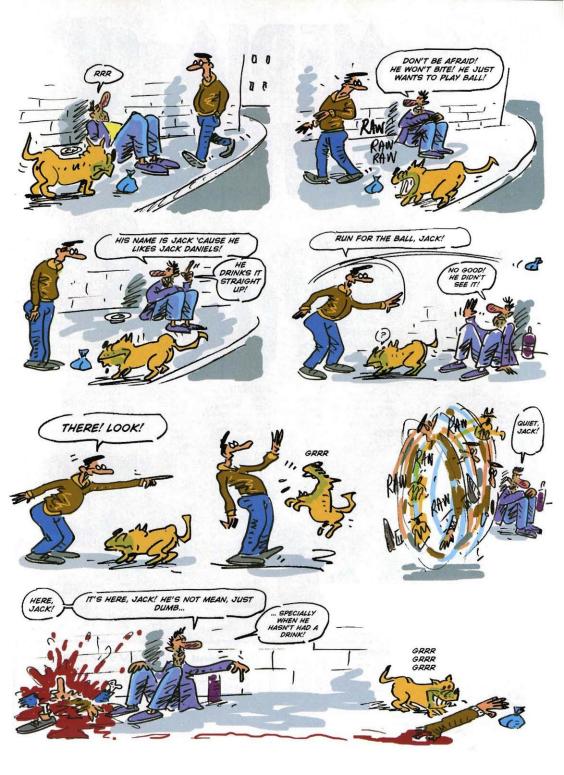


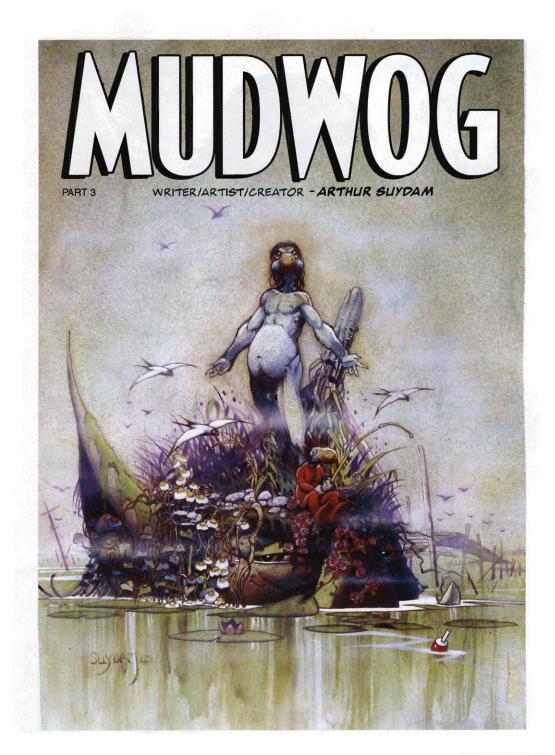


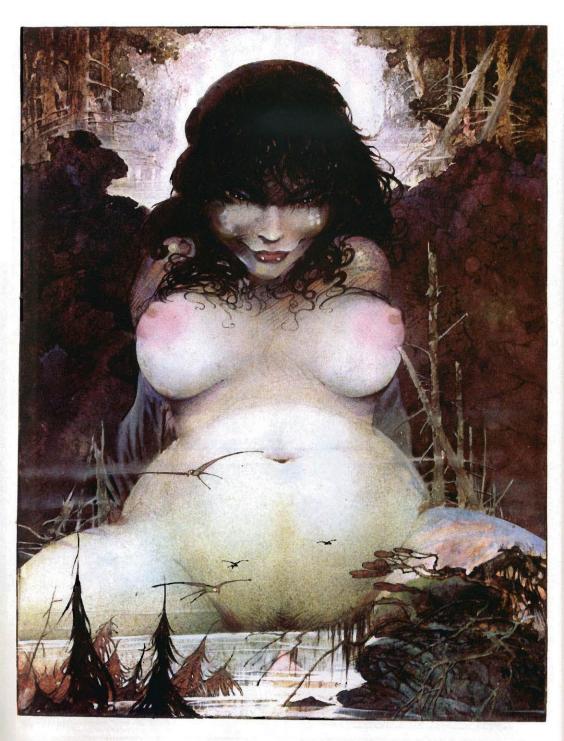
















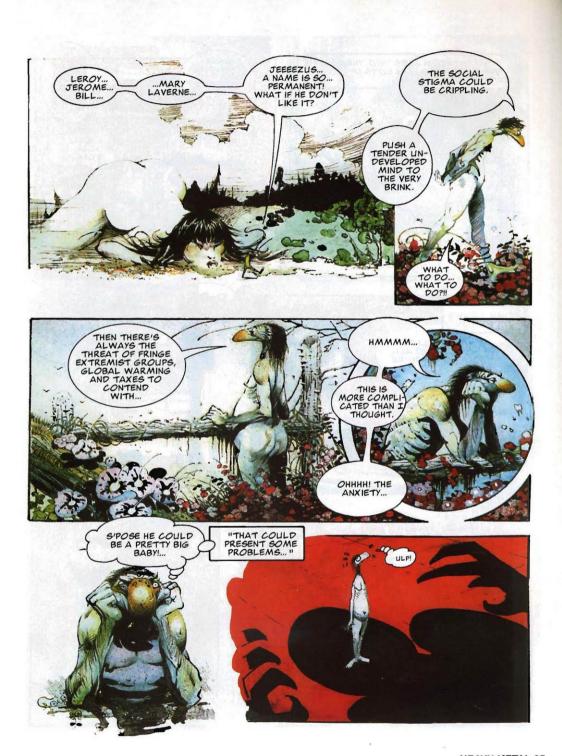
































THE WINCHESTER CLUB









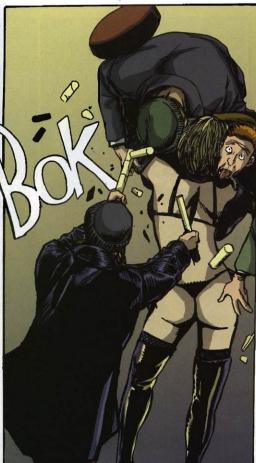
















HEAVY METAL 35





FELICIDAD-CLOUD





































































































































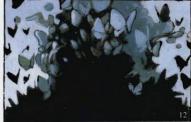








































































One night has gone by.
We are now beginning our
second day on board "The
Darling." We are sailing
down the Uganos River
and heading toward
Puerta de la Felicidad....



















I DON'T KNOW, LITTLE SISTER. IN THIS WORLD, WHICH IS NOW OURS, ONE THING IS CERTAIN; IT'S SAFER IF YOU DON'T TRUST ANYTHING...































IN THE MEANTIME, JODIE AND DJAB HAD SPOTTED HUMAN CREATURES RUNNING ALONG THE BANKS OF THE UGANOS.





AT NIGHTFALL, WE CAST ANCHOR IN THE MIDDLE OF THE RIVER.



































THE BEST WE CAN
DO NOW IS TO
REMAIN ON OUR
GUARD AND PRAY
THAT THEY JUST FOR-GET ALL ABOUT US! IF THEY DON'T ...



















scenes from the border

STORY: MARCO DELLA VERDE

TRANSLATIONS: . MR.KOBRA

ART: STEFANO CARDOSELLI LETTERING: RITA GORGONI AND AZUREK STUDIOS

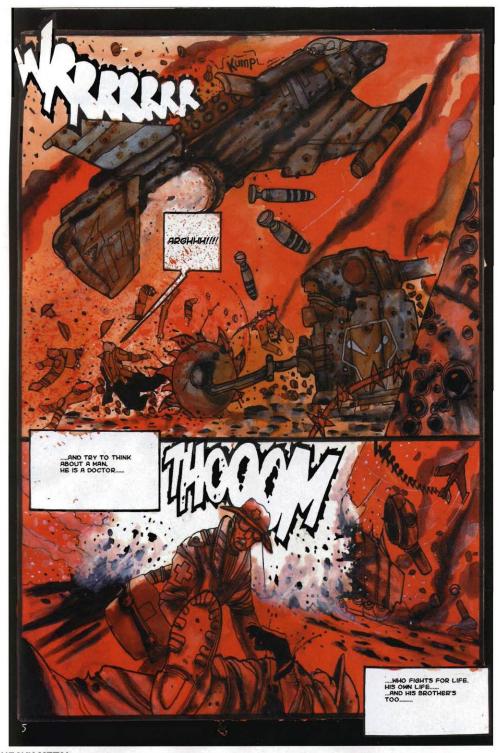








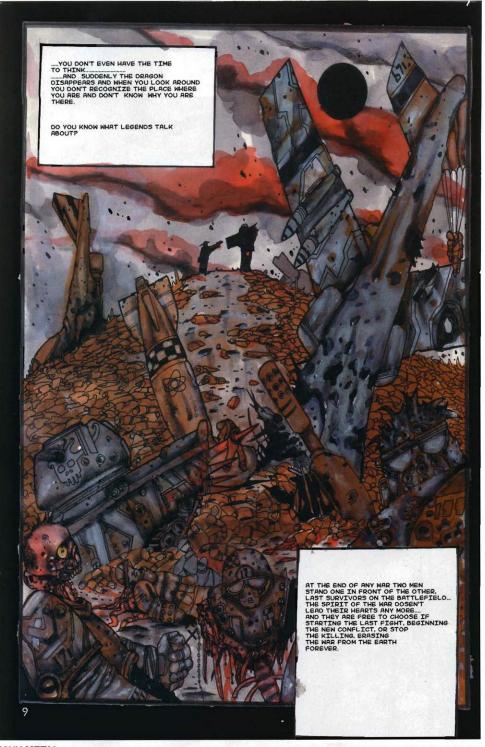














The Depths of Gnar Hell. Fire & Brimstone. The smell of burning flesh. Here, tortured souls agonize eternally in their crimes and sins. Perched on his throne, Lord Devil Asmodeus surveys his realm. Contented & flanked by two female pit fiends, this Hell for others is a veritable orgy for him. But horny devils are known for their excesses... ... and this one is no exception. Story- Eric James Kraus Pencils- Rudy D. Nebres Storyboards/Painting-Steven R. Cobb **76 HEAVY METAL**



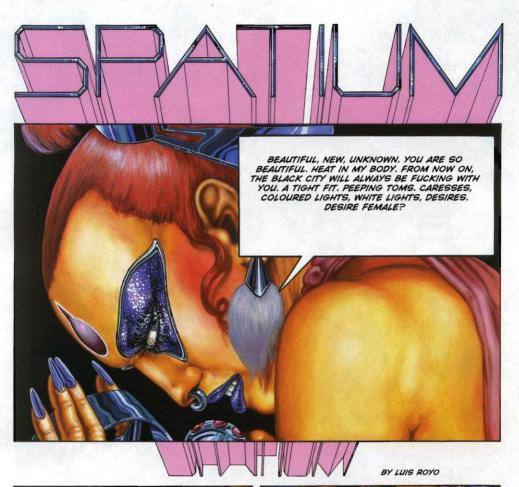






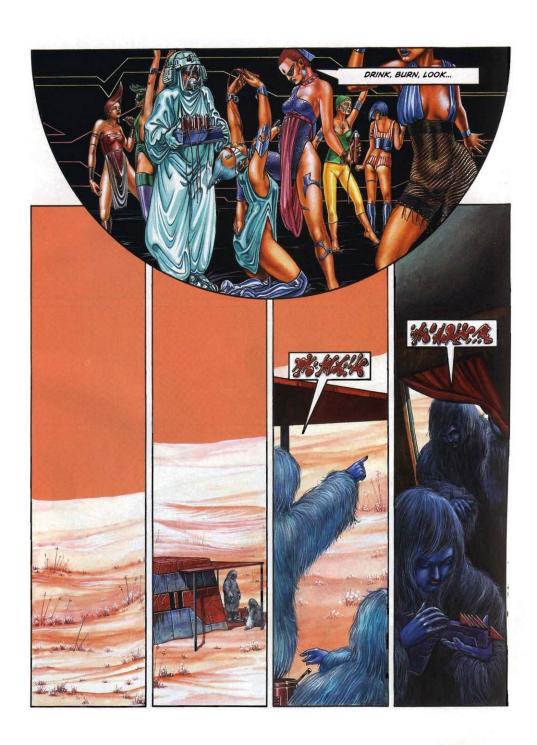








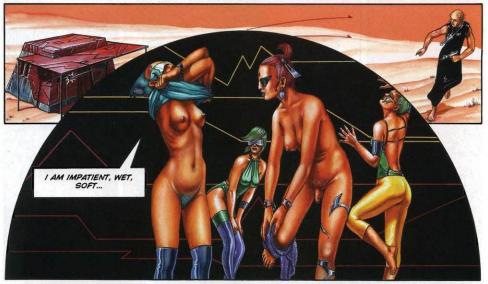


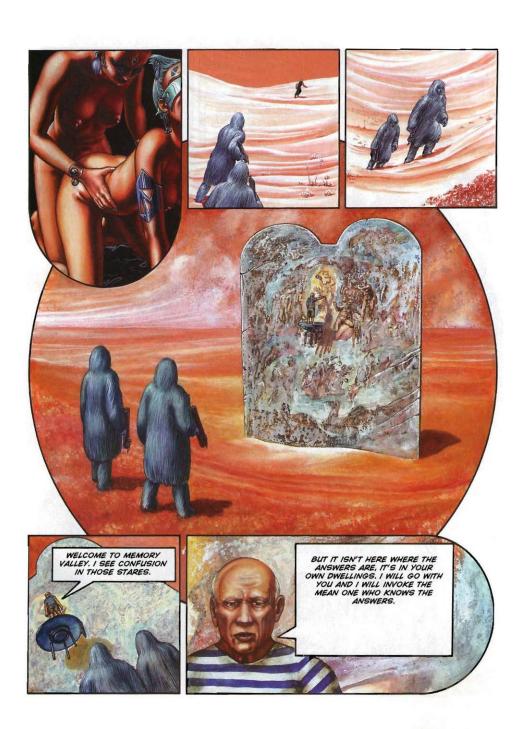


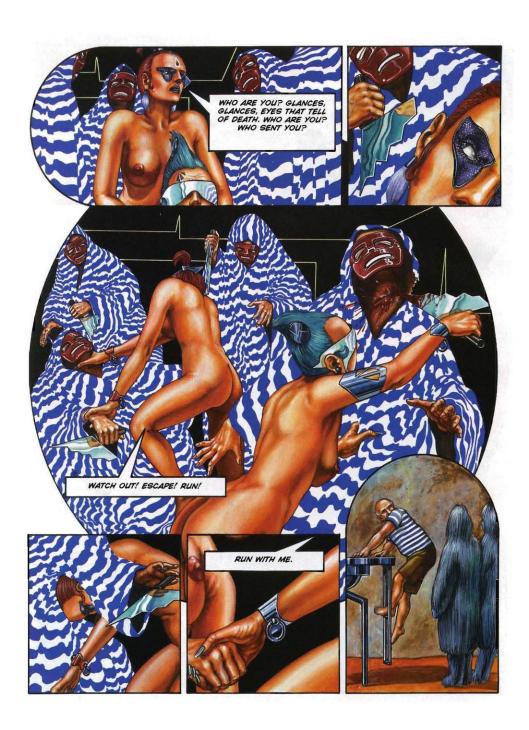




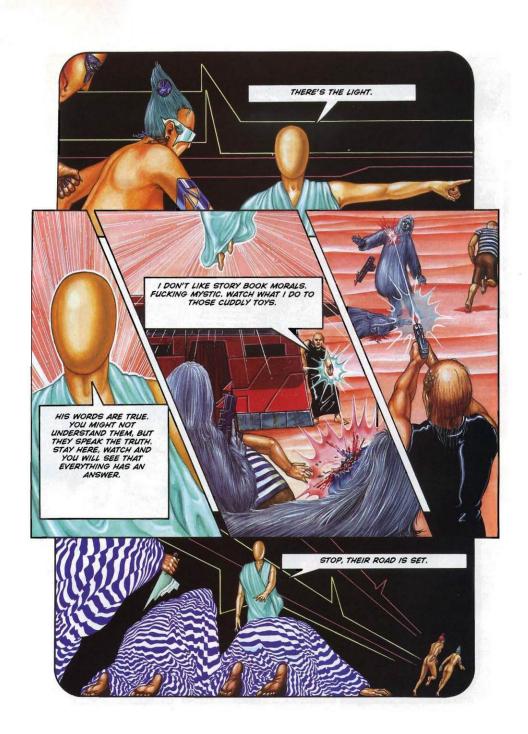




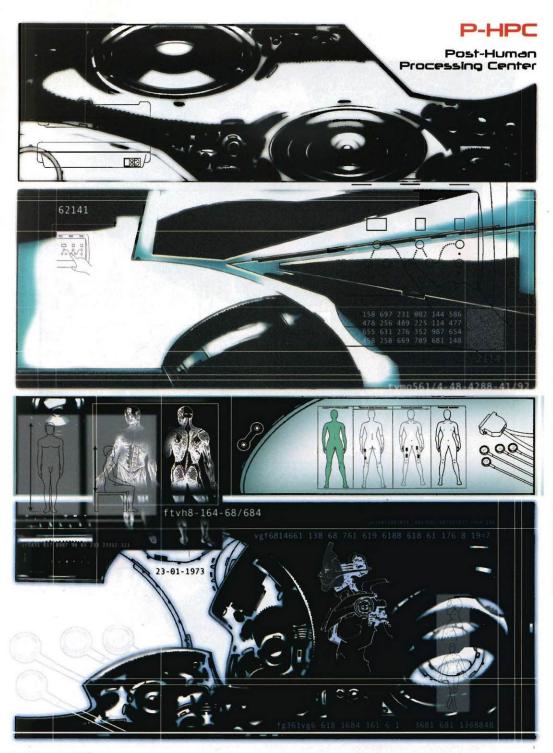


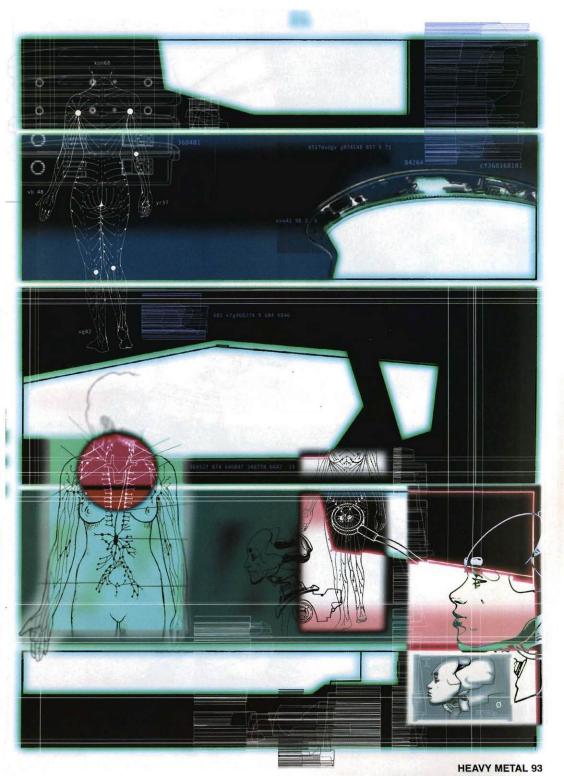


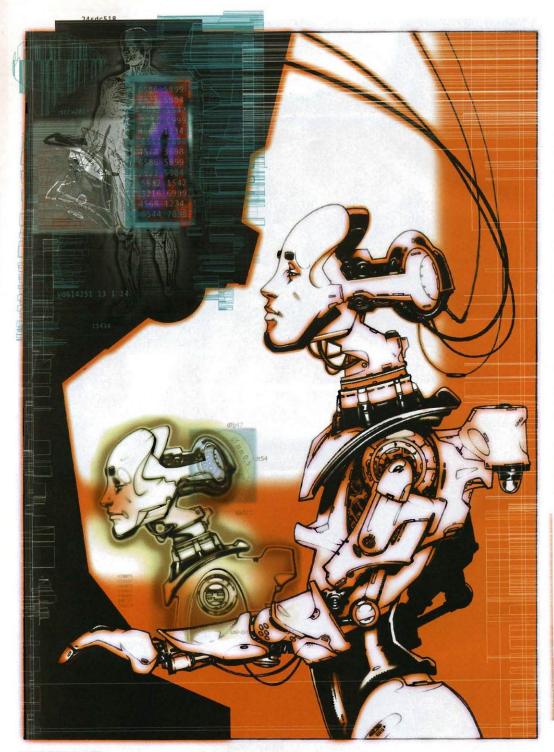


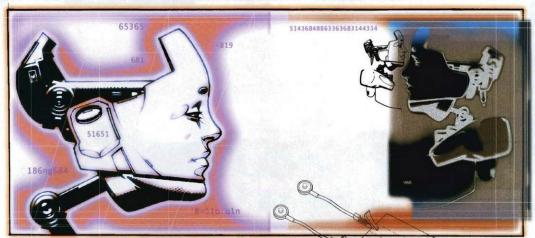




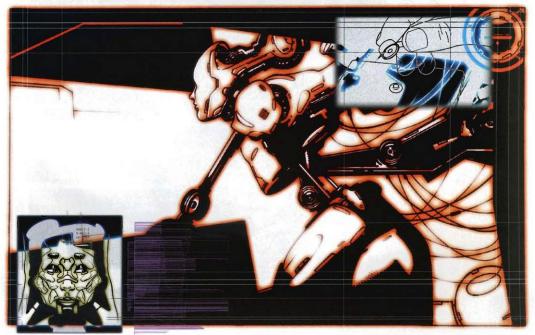








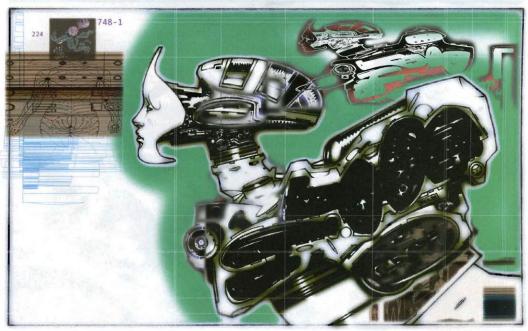




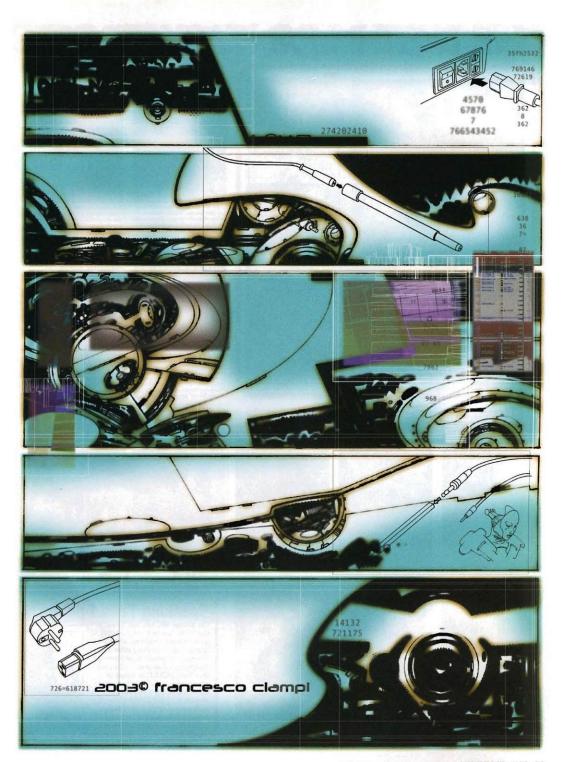












HEAVY METAL 99











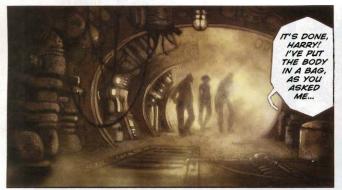




































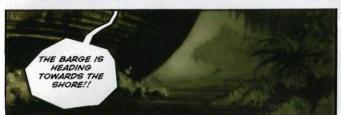










































































































WHERE IS JODIE?

> SHE'S WAITING FOR US IN THE GREENHOUSE, WITH GWENALYS AND MARIPOSA. WHY?!

WE MUST GET THERE RIGHT AWAY! GUNTER GOT AWAY FROM CARLO AND HE'S SOMEWHERE IN THE WAREHOUSE!!





















HE'S A METAMORPHE... OR RATHER, HE'S IN THE PROCESS OF BECOMING ONE. AFTER MUCH SUFFERING, MY COMPANIONS MUST NOW ENDURE THE FEARFUL POSSIBILITY THAT THEY MAY ALL BE CONTAMINATED...



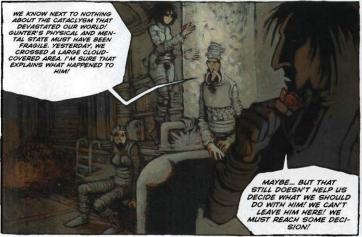






















































THE DISCUSSION CARRIED ON WELL INTO THE NIGHT. DESPITE WILLIAM'S OPPOSITION, THE OTHER CREW MEMBERS DECIDED TO USE THE DINOHY TO TAKE GUNTER TO THE LESS DANGEROUS BANK OF THE RIVER.





























