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July 2009 Volume XXXIII No. 4

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DOSSIER by S.C. Ringgenberg

GALLERY on Luis Royo's Dead Moon

TAROT CARDS by Boris Vallejo, David Palumbo and Anthony Palumbo

MISSION ACCOMPLISHED Story: Bernd Frenz

Art: Grunewald Coloring: Holger Bommer Translation: Claudia Kern

THE SLAYER OF OAKWOOD MANOR

Story: Boris Koch Art: Klaus Scherwinski Lettering: Gunther Klippel

BORGIA #3: FLAMES FROM HELL

Story: Jodorowsky Art: Manara @GLENAT / Drugstore

ORSON! Script and Art: Adrian Bamforth

68 THE COFFINS WILL DANCE NO MORE

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PUBLISHER'S NOTE

Hey Gano!

Happy summertime, and I hope you all are having a GRRREAT oner We're having a blast here in Heavy Metal land, separatily because we're gearing up for the 2009 San Diego Comic Cont Vippier I know lots of you here and on the message boords LOVE it when I talk about the Christmass of the magazine year. Comic Con, so right here right now 'I'm going to give you the basic low-drown of what serve footing for this versa show!

First and foremost, Luis Royo will be joining us again after a fore years absence from the event, but even coaler because we'll be premiering his new book. "Doad Moon!" Most excellent! Other new books baking the main stage at the show. "The 23th Anniversary of the "MIN"s" special Heavy Metal has licensed from Minge Studies one hundred and eighty pages of my favorite stories, and some will be in color for the very lists time.

Other special show events to look for, signings by the hot new series. Florescent Black' team Matt Wilson and Nathan Foot Core artist Learn's Sportings and most libra and libe signing a new limited edition posted The "War of the Worlds" film team with going wavey special edition posters and other surprised. And finally, they'l be more updates and give a ways for the new Heavy Metal Amental Result (mit. the "Tall'd Blood" game and film, and tons more surprises—on their into the veteral for more updates and mits are will come for the series of the conditions and mits are will come for the conditions and mits are will come for the conditions and mits are will come for the conditions of the conditions of the conditions and mits are will come for the conditions of the conditions and mits are will come for the conditions of the conditions and conditions are conditions and conditions and conditions and conditions and conditions and conditions and conditions are conditions and conditions are conditions and conditions and conditions and conditions and conditions are conditions and conditions and conditions and conditions and conditions are conditions and conditions and conditions and conditions and conditions and conditions and conditions are conditions and conditions conditions conditions conditions conditions conditions con

Kicking of with the art side of this issue, Simon Sistey relative too. so of with his new cover, the main "Sallery" features Luis Royley's upcoming "Dead Moon" project, "Tand Cards" by Bons Valley, David Palanto and Anthrony Palanto are back, and the "Artist Studie" shows of the obstanding sallid sides non-Aderson Action Last, but far from less, the "Featured Artist" is Lisa Berczel, and our back cover is trought to us by Mark Durntl Thanks for making us looks covers and our looks and the second of the second of the composition of the first someone could be second.

The long availed third installment of fan flevorite 'Boogia' is the featured stop' bringing back to Heavy Metal the legesdary team of Joborovsky & Manaral Awesomel 'Massion Accomplished' by our friend Bernd Fretz, beams him once again with Mc Giunevald and colosist Holger Bommer for our first abort stop, while "The Sliger of Dalwood Manor" is brought to us by Boris Rich and Klaus Schemische "Coroll" by Asian Bailmich" in Collins Will Bacco 100 More", by Stephane Betbeder and Pierre Drost, "Safe Soc" by Reside Land and Laura Splanella and "Apocalpyse" by Jerome Fyspen, thick us all the way home in KETP grand Sebation!

My heartfelt thanks to all the tremendous writers and artists that make each and every issue so amazing, especially my old pal, S.C. Ringgenberg with his ever enlightening "Dossier"! Cool beans kids, see you in sixty!

King East May

LETTERS TO THE EDITOR

Dear H.M.,

I don't eactly recall the first comic book lever read, nor when it was since it was decades ago. But, it was in the time of simple childhood entertainment—such as board games, soccer, marble games and comic books. There was no sign of computers, video games and the movies computers, video games and the movies the winter months, the comic book was the main escape from reality. It started out will a tew finders each buying a different vomic book and swapping them until they got tom apart or lost.

Thinking back, the popularity of the comic book was influenced at that time by mainstream film genres. For me, Spaghetti Westerns were the measuring units, so no wonder the first comic book character I found myself impersonating was ZAGOM Teney, (http://wikipcdia.or/jwiki/Zagor) although I looked more like his sidekick Chico, but so did every kild or the block.

That's why a change of interest only came after Bud Spencer & Terence Hill combined comedy with gun-slinging. My enthusiasm evolved to ALAN FORD comics (http:// en.wikipedia.org/wiki/Alan Ford (comics)

Everything, at that point was based on story and image, at least for me, and probably me outgrowing the whole comic book phase would have been the obvious next step if one day just browsing through a magazine sized comic book, I didn't lose my breath. It was the Deadly Hands of Kung Fu #10 that changed many things.

First of all, the art in it was something I had never seen before. Dynamic and detailed to perfection. From there on the art was the main selling point in a comic book for me. I became a collector before I even knew such a thing even existed in comic books. Suddenly the comic books I started to buy stood so much above the quality my friends offered me for a trade, that I wouldn't care to share with them. This also changed my taste in music, movies and other aspects of entertainment in the way that I realized not everybody has the same talent, and consequently I could separate real masterpieces from a trend and commercial appeal alone.

In the search of everything done by that phenomenal artist in Deadly Hands of Kung Fu. I started to buy magazines nublished by WARREN in which he appeared regularly. With the demise of WARREN I searched for an equally intelligent magazine which I found in HEAVY METAL. So to make a long story short, you can imagine the exhilaration when I saw MAURA in the Fall 2008 issue with art by the great Rudy D Nebres, Thank you, Kevin, This kind of closed the circle between my passion for art and the hest magazine out there.

For those few who are not familiar with Rudy Nebres, here are a few recommended comic books that include his art (not a full list but rather his best work—in my opinion):

Marvel Premiere #44
Kull The Destroyer #25/26
King Conan #18
John Carter
#2/3/4/8/9/11/12/13/14/15
Bold Adventures #1/2/3
Tarzan #21
Armor #4/5/6/7/9
Doctor Strange #20/22/23/24/33

Posted by Intone Flux

Dear Intone Flux.

Red Sonia #7

Loved your letter for many reasons, mainly for our similar discoveries in the world your comics, but more importantly how we both arrived at Heavy Metal Magazine... and the need to keep feeding the best inside us: the one that loves comics and the one that was thrilled to be serviced by yill when Warrar Publishing Publishing Will when Warrar Publishing Rudy back to our world when Eric presented him as his artist of choice—and hope we get to see more on him here in the future.

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to show mercy by comenting him enough to
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cases here to kill Salvar anyway. Glowde each
time by a magical chant, which resurrects him.
Ages 161

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Professor Ohse always seemed a bit strange, but no one guessed he was a deranged sadist. Building a homemade bomb, he now holds the entire camput hostage. At the police and spectators support the professor of the professor is usuffers at an efforced to enact the professor's switted desires for terror, torrure, and degradation. And while nothing seems to be able to define the explosive situation, hope comes in the shape of a brave faculty member. Ages 184

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DOSSIER DOSSIER IS WRITTEN BY S.C. RINGCENBERG REACTIVABLE AT SRINGCENBERGIAGOON NET

Jane Wiedlin has already achieved pop culture immortality of a sort as a founding member of the influential 80's girl group The GoGo's, but now she's after a different kind of immortality, as the co-creator and star of Lady Robotika, a sci-fi graphic novel she conceived and wrote in collaboration with Bongo Comics editor and Roswell cartoonist/ writer Bill Morrison. Wiedlin's comic book alter-ego is a rocker who gets abducted by aliens who partially transform her into a cyborg. which gives her awesome powers that she subsequently uses to kick butt, protect the downtrodden, and all the rest of the usual superhero trip. But what's making Wiedlin and Morrison's comic creation really unique is that Jane is writing a CD to go along with it. They won't be sold as a set but everywhere Jane's appearing this summer, you'll be able to buy both the graphic novel and the album and get them autographed by the personable and elfin Wiedlin. And, for any fans lucky enough to attend one of the comic conventions where Jane is appearing will be able to see her perform live as well. She'll be hitting the con circuit hard this summer to promote Lady Robotika, so your chances of seeing lane Wiedlin perform are pretty good, especially if you live near one of the major con cities like San Diego, New York, Chicago, Atlanta or Orlando. Interviewing Jane was a blast, and in future columns I hope to throw in more interviews and articles about musicians with a comics/sci-fi/ fantasy/horror connection. In the meantime, read on, and I'll see you in 60 Metal-Heads!

Getting Comical With JANE WIEDLIN

RINGGENBERG I'm here at Comic-Con International with Jane Wiedlin, formerly of the GoGo's.

WIEDLIN: No. still of.

RINGGENBERG: Still of the GoGo's. Do you think you'll ever re-unite? WIEDLIN: Oh my God, Steve—foot in your mouth in the first 20 seconds. We reunited in 1994 and we've been together ever since. And we've toured every year since then...

RINGGENBERG: Okay, okay. Are there any studio albums in the works with the other girls?

WIEDLIN: No.

RINGGENBERG: Okav.

WIEDLIN: (Laughs). You're like— Whew! Saved that one.

RINGGENBERG: The reason I'm interviewing Jane now for Dossier is that she's doing a new comic book with my pal Bill Morrison, a cartoonist and editor. Jane, tell me a little bit about the comic.

WIEDLIN: Well, it's called Lady Robotika, and Bill Morrison and I are writing it together and he is the main artist on it. It is about me, and at the beginning of the story I am abducted by aliens and they



start to experiment on me and they partially transform me into a robot. And I escape before the transformation is complete, and I end up becoming a superhero and freeing the oppressed. So, it is based on real-life things that have happened to me over the years, aliens, robots,

you know, that kind of thing. RINGGENBERG: Yeah, sure.

WIEDLIN: It's all very realistic.

RINGGENBERG: I frequently get abducted by aliens.

WIEDLIN: Yes. Who doesn't though? RINGGENBERG: So, Jane, is the thrust of the comic that you're doing a

serious science-fiction comic or is it going to be more light-hearted?
WHEDLIN: No, it's going to be funny and campy, and a little bit sexy but
nor R or X-rated or anything, and we want to have a lot of in humor
and innuendo and so forth and beautiful artwork because Bill, even
though Bill close The Sumpsons. he is a fantatist entits, capable of so
much more. And if you've seen his comic book, Roswell, which is a
great example of his work, he is just fabulous. We've also enlisted a lot
of other artists to do pinup pages within the comic. And the first issue
will be a graphic novel, so it will be about actually three comic books
rolled into now.

RINGGENBERG: How long will it be?

WIEDUM: It will be three comic books in one, probably around fifty pages or so, sixty pages. And we're planning on releasing it. The debut is going at Super-Con in San Jose in May of 2009. And I'm also working on a music record that will be ready at the same time. Actually, my goal is to take my band on tour and go to all the cons and play.

RINGGENBERG: Will you be releasing the album with the comic as a package?

WIEDLIN: At this point we don't plan to do it that way, but we're definitely going to have both available at the same time, you know. And I really would like to do a tour of all the big cons around America. It would be awesome.

RINGGENBERG: That's a great idea. Jane, you were saying earlier when we were just talking casually, that you've been into fandom and comics for a while.

WIEDLIN: Yeah.

HM: What kind of things do you like?

WIEDLIN: Well, I've been a sci-fi fan since I was about six, I would say, six or seven. I can't remember, maybe seven, anyway when the first Star Trek came out. Basically my whole family, I come from a big family, and all of the brothers and sisters went crazy for Star Trek and it kind of just really shaped me, I guess and when Star Wars came out, it was the same

thing, so I am a, what do you call it? A multi-denominational person, I'm Star Wars and Star Trek, and also a fan of all great sci-fi, basically, and getting more into the comics as time goes on. I love graphic novels. I had to because I'm a speedreader, so when I read comics. they are always over too soon and I get frustrated. That's why I love the graphic novel form: it's a good length for me. And, yeah, so getting into this a few years ago through the conventions, I don't know how it happened, but I went and did one. and I felt like I had found all my people, so it's really great.

RINGGENBERG: As far as science fiction comics go, were you ever into the E.C. science fiction comics, Weird Science and Weird Fantasy?

WIEDLIN: Uh. not too much. no. I missed all that. I've kind of been a career girl and I've missed a lot of pop culture over the years. (Laughs)

RINGGENBERG: Did you ever get into Mark Schultz's Xenozoic Tales?

WIEDLIN: No...I have heard of that one, though. No, I've got a lot of catching up to do, frankly, with comics, because as I said, my basis was more sci-fi, but I'm getting into the comics more, especially now creating my own. It's just a wonderful medium. I think it's really modern. It's, you know, it's even more modern than writing a regular book. I think it's really neat. And I like that,



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sort of, the cross-cultural aspects of it that you can do a comic, and then you could do something online with it, and then, like, I'm going to make music with mine, and then, who knows? So you have people, I mean it's crazy. People are already talking about maybe making a show out of it. Who knows? I mean, obviously I just want to make a really good comic book. That's the first step, foremost.

RINGGENBERG: Will Lady Robotika have its own website? WIEDLIN: Oh, definitely. We already have a MySpace page, Lady Robotika on MySpace.

RINGGENBERG: Okay, and then just type in Lady Robotika?

WIEDLIN: Yeah. That's the best way to find it. Robotika with a "K." RINGGENBERG: And will it have any of your music on your MySpace page?

WIEDLIN: I think it does have some on it, and if it's not there, people can go to the Jane Wiedlin MySpace page. There's a couple of fake Jane Wiedlins, so you might have to sift through

them, but the real one is pretty evident because it has a lot of friends, more friends than the other ones, and has just hundreds of photos of me and lots of music and stuff. It's much more comprehensive.

RINGGENBERG: Jane as far as doing records and doing the comic, have you ever considered binding a CD into the comic? WIEDLIN: I think that's a super-great idea, and

we will see what happens, Maybe, Why not, RINGGENBERG: It might be expensive, but it might be a really cool marketing tool.

WIEDLIN: Yeah, yeah, It probably depends on what the market will bear because you don't want to make the thing so expensive that no one will buy it. RINGGENBERG: Oh sure, sure.

WIEDLIN: I think that would make such a neat

way for the music to get out there. RINGGENBERG: So, you're planning to have the initial graphic novel and then are you going to have a regular series?

WIEDLIN: I want to, yeah, I think it depends on the response. But we have a lot great people behind us, so I'm hoping that it's going to be good, and you know, Bill

Morrison is like a legend in this field, I feel, so just having him be the co-creator is so huge.



lane Wiedlin, All Rights

RINGGENBERG: Bill is so versatile. He's really smart-WIEDLIN: And world's nicest man.

RINGGENBERG: True, true,

WIEDLIN: He keeps me nice. (Laughs)

RINGGENBERG: You mean you're not? WIEDLIN: I am nice, but he's so much nicer than

RINGGENBERG: Okay, Jane. In addition to doing the comics, are you still touring?

WIEDLIN: Oh, yeah. The GoGo's still tour every year, a few weeks out of the year. I'm also pro-

ducing a couple records with outside bands and generally keeping myself pretty darn busy. RINGGENBERG: Is your next album then going to

be the Lady Robotika-related one? WIEDLIN: Yes, definitely. That's the thing that's

really turning me on right now. It's just, the songs are just popping out of my head so fast I can barely record them in time, you know? You know, it's like when you do something that you totally adore it's so easy. RINGGENBERG: Oh. veah. Absolutely.

WIEDLIN: And the second I thought of doing things

that were about aliens and robots and science fic-

tion, doing songs like that, it was like, 'Oh, my God! I have so many ideas.' So, we've already go quite a few of them written and demo-ed and we have, Travis and I have a recording studio in our house so we'll do the rest of our songs there, and it'll all be a big labor of love.

RINGGENBERG: How far have you gotten... About how far ahead have you plotted the story with Bill? I mean beyond the initial graphic novel. WIEDLIN: Really, just that much, because that in itself is so huge. I

mean the sort of outline itself is pages and pages, so we realized right away that we couldn't just do one comic book. We had to do a graphic novel, and luckily, our publisher was fine

with that, but like I said, it kind of depends on how it goes with that. But I think, you know, once we put that to bed, we're going to have to obviously start thinking about the future. The thing is, because she's a hero of the oppressed and stuff, it's easy to make it ongoing.

RINGGENBERG: Do you have a general direction that you want to take the story beyond the initial one?

WIEDLIN: Yeah, oh, yeah. I kind of see her going to different planets and helping people, like just kind of keeping it sexy and light but classic, too.

RINGGENBERG: Now is this set in contemporary times on Earth at first? WIEDLIN: Yeah, yeah, It's kind of like I'm doing

a solo show at a club and I leave the club and I get abducted, so yeah, it's basically me in modern times now.

RINGGENBERG: Where do the aliens come from? Or, is that a secret?

WIEDLIN: Well, I don't want to give you too many more details. It would spoil everything.

But I have their planet named. I named it after my mom. My mom passed away three months ago, so I wanted to do an homage to her, so their planet's named after her.















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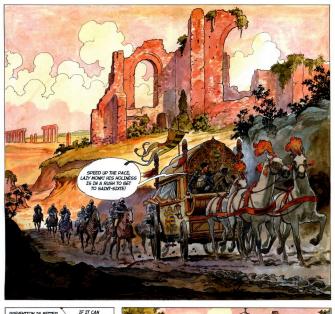








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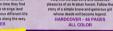
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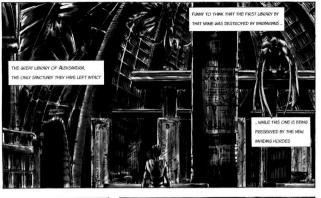




















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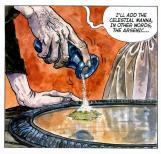




















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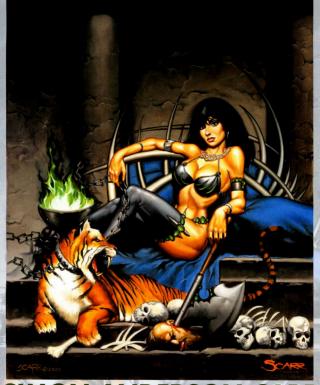
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Despite completing an illustration course at art college, I realized my artistic skills were in no way comparable to the many illustrators I admired. So I set about teaching myself anatomy and honing my pointing and drawing skills through books, videos and watching others. A few years later I attended a couple of comic cons and was met with interest from major US and UK firms before securing an illustrator position with a local publishing house.

Since then I've done a lot unrelated things such as living in different countries, playing in rock bands, scuba diving and yet I was always driven back to art. More recently painting and drawing seems to have taken over every spare moment of my life.

Creating powerful and dynamic images with movement, solid design and striking colours is something 1 strive for in every piece of art I complete. Like everybody slet I hove many influences but I am conscious of developing my own unique style through constant experimentation. Finally, without the help, love and support of people close to me, the realizing my dream of becoming a professional crist would never have happened.

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