

# JUDGE DREDD

MEGAZINE

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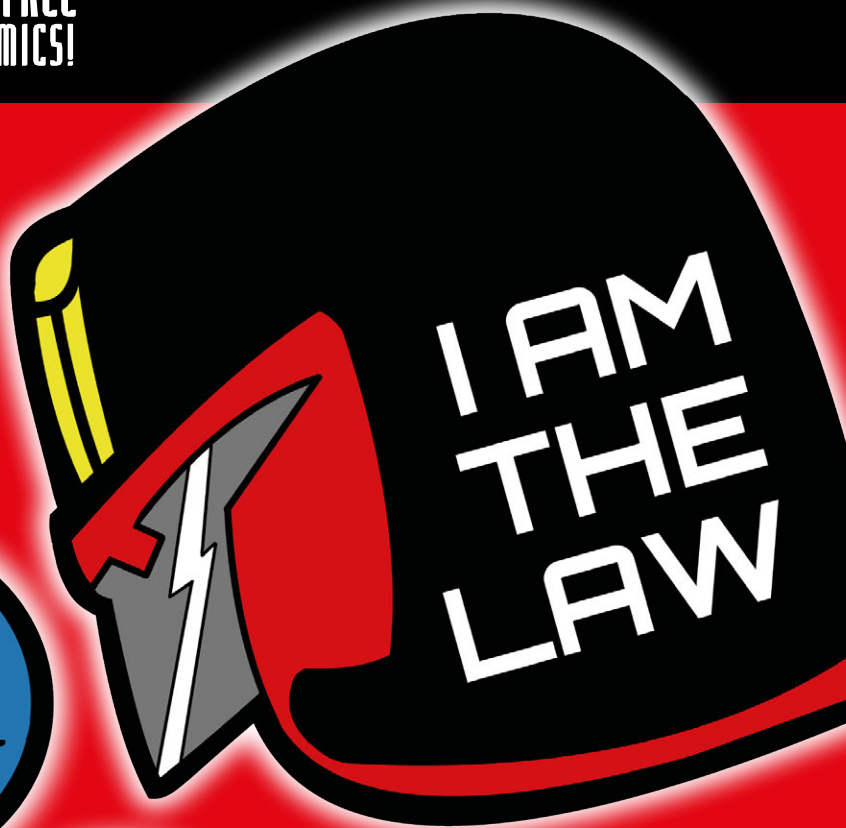


ISSUE 425

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# SECTOR CONTROL

## IN THIS ISSUE



### JUDGE DREDD THE VICTIMS OF BENNETT BEENY

Mega-City One, 2142 AD. This vast urban hell on the east coast of post-apocalyptic North America is home to over 140 million citizens. Crime is rampant, and stemming the tide of chaos are the Judges, future law-enforcers empowered to dispense instant justice. Toughest of them all is Judge Dredd – he is the Law! Now, Total War are attacking Bennett Beeny block...

*Judge Dredd created by John Wagner & Carlos Ezquerro*



### MEGATROPOLIS PART TWO

Imagine a Mega-City One from an alternate timeline – less the gleaming metropolis of the twenty-second century but instead an art deco retro-future variation. Joe Rico is the one good cop in a police department riddled with corruption, and he's just been joined by a new partner in the shape of Amy Jara. Together they're investigating an apparent gangland murder...

*Megatropolis created by Kenneth Niemand & Dave Taylor*



### DREADNOUGHTS BREAKING GROUND

USA, 2035 AD. The new Justice Department is still in its early years, with Judges working alongside the police, though Fargo's people are slowly taking over. It's proving an explosive transition, with many citizens – and more than a few cops – unhappy with these helmeted officers taking to the streets. Judge Veranda Glover is a recent transfer to Boulder, Colorado...

*Dreadnoughts created by Michael Carroll & John Higgins*



### THE RETURNERS HEARTSWOOD

Brit-Cit, 2142 AD. Four different people in Ciudad Barranquilla – academic Barrancourt, ex-Judge Mineiro, gangbanger Correia, and transgender street-walker Chavez – all awoke from near-death experiences, and as a consequence are capable of dealing with the supernatural. Now, they've fled to Brit-Cit, hoping to find a way to escape their curse...

*The Returners created by Si Spencer & Nicolo Assirelli*



### DELIVERANCE PART TWO

After the events on the Mayflower, the cargo ship the Solips discovered the Dark Judges Death, Fire and Mortis floating in space, and the alien superfiends murdered the crew. They subsequently also decimated a colony, Dominion, before Mega-City marines destroyed the planet. Death was trapped in a Boing® bubble, and has been recovered by the Mortarian cult...

*The Dark Judges created by John Wagner, Alan Grant & Brian Bolland*

## EDITOR'S LETTER

I HOPE YOU ENJOYED THE THIRTIETH ANNIVERSARY BLOW-OUT LAST MONTH – AND JUDGING BY THE RESPONSE the bumper birthday Meg seemed to go down very well (the issue selling out in twenty-four hours was certainly heartening to see). Do send in your feedback to the Dreddlines address – [dreddlines@2000ADonline.com](mailto:dreddlines@2000ADonline.com) – about the current roster of stories as I'd still like to run a letters page one of these months. If you too want to have Dreddlines back then I need your letters!

As befits this month's suitably ghoulish Judge Death cover, October is traditionally a time for terrifying tales of the supernatural, so naturally the House of Tharg has that covered. Make sure you check out the 2020 **Misty and Scream** special that's on sale now, featuring strips by Maura McHugh, Alec Worley, Kek-W, Simon Coleby, Dani, John Lucas and more, and the Treasury of British Comics releases the second volume of **The Thirteenth Floor** by John Wagner, Alan Grant and José Ortiz, plus **The Dracula File** by Gerry Finley-Day, Simon Furman and Eric Bradbury gets a paperback edition. Pull the curtains, curl up in a comfy chair, and prepare to chill!



NICK PERCIVAL  
COVER ART

MATT SMITH  
EDITOR

OZ OSBORNE, SAM GRETTON  
& GEMMA SHELDRAKE  
GRAPHIC DESIGN

## FEATURES

PAGES 40-41

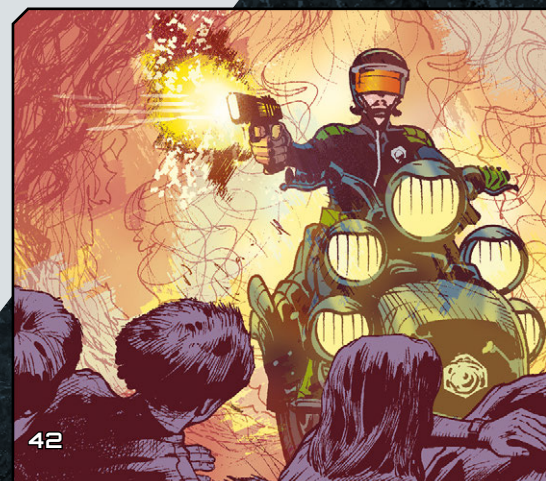
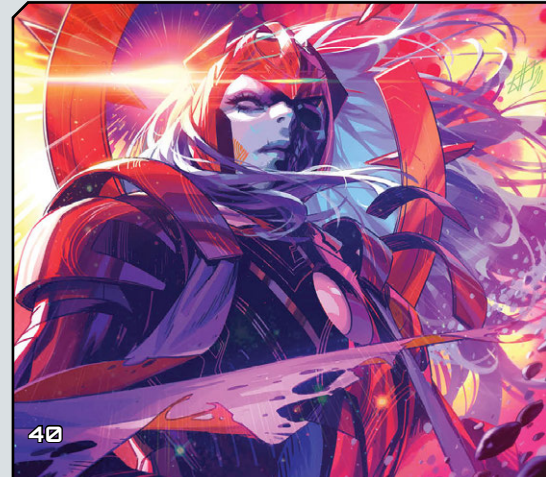
### NEW COMICS

WE ONLY FIND THEM WHEN  
THEY'RE DEAD

PAGES 42-43

### INTERROGATION

MIKE CARROLL & JOHN HIGGINS



### JUDGE DREDD MAGAZINE 425

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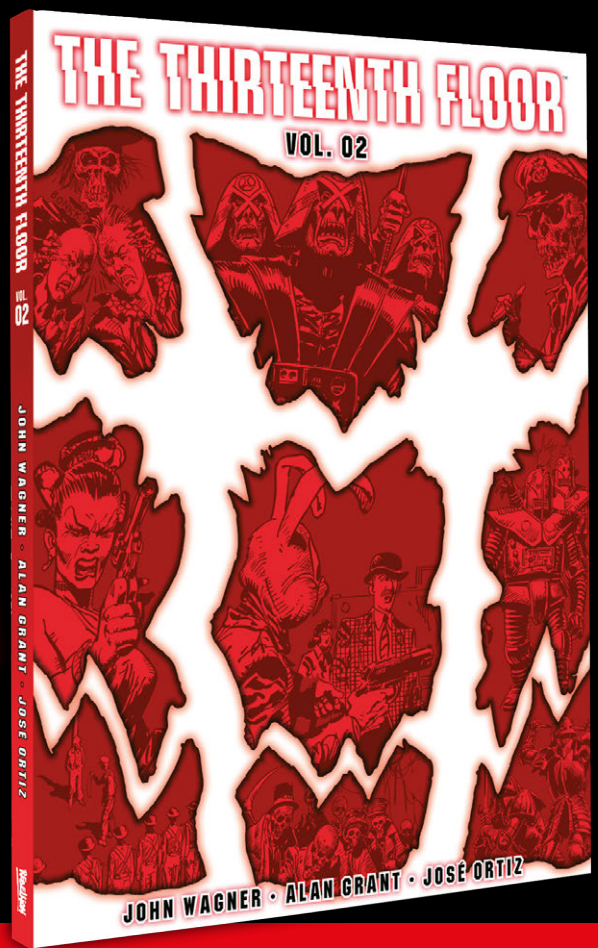
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PEOPLE HAVE  
CONSPIRED WITH  
THE JUDGES IN THEIR  
ACTS OF OPPRESSION.  
THEY MUST NOW  
PAY THE PRICE.



# JUDGE DREDD

## THE VICTIMS OF BENNETT BEENY PART TWO

THAT WAS  
BARE SECONDS  
AGO AT BENNETT  
BEENY BLOCK, WHERE  
TOTAL WAR TERRORISTS  
ARE BRUTALLY  
MURDERING RESIDENTS.  
KAT BIMLOW IS AT  
THE SCENE...

THANKS,  
SUNNY. AMONG THE  
DEAD IN THAT APARTMENT  
WERE FILM PRODUCER PUP  
MORANT, SCULPTOR DEBORA  
FOSSET MAJOR AND AEROBALL  
STAR STRETCH MCGOWAN.  
SLAIN EARLIER WERE LOVEABLE  
VID-SHOW HOSTS VIK  
AND DICK, WHO OWNED  
NEIGHBOURING  
LUX-APTS.

I'D JUST  
LIKE TO POINT  
OUT, KAT, GRIEVING  
VIEWERS CAN STILL  
TUNE IN TO THE VIK  
AND DICK SHOW  
ON THIS CHANNEL  
TOMORROW  
NIGHT.

THAT'S A  
COMFORT, SUNNY, AND  
I'M JUST HEARING THAT  
STRETCH MCGOWAN IS STILL  
TWITCHING, SO IT'S NOT ALL  
OVER FOR STRETCH YET.  
CAN WE GET SOME  
MEDICAL ATTENTION TO  
STRETCH MCGOWAN,  
PLEASE?

# BENNETT BEENY BLOCK

JOHN WAGNER  
SCRIPT  
DAN CORNWELL  
ART  
CHRIS BLYTHE  
COLOURS  
ANNIE PARKHOUSE  
LETTERS

# MCTV - NEWS



SPEED IS OF  
THE ESSENCE.

**FUDDA  
FUDDA**

HE'S CALLED IN MASSIVE  
REINFORCEMENTS. AT  
EVERY POINT OF ACCESS  
JUDGES ARE POURING IN.

TEMPERATURE  
SET TO STERILISE -  
BOILED ALIVE.

THAT'S THE  
GREAT WALDINI.  
ISN'T IT? THE  
MAGICIAN?

LIKE TO  
SEE HIM MAGIC  
HIS WAY OUT OF  
THIS ONE.

**BELKER.**  
LEVEL 89 VIEWPOINT.  
WE GOT ONE DEAD  
PERP BUT NO SIGN OF  
YOUR STUB GUNS,  
DREDD.



THE PUBLIC  
SURVEILLANCE UNIT  
CO-ORDINATES  
OPERATIONS -

TRACKING  
THOSE STUBS  
NOW.

ASSAULT  
GROUP 4. REMOTE  
CAMS SHOW HOSTILE  
OPS IN CONCEALMENT  
AHEAD. CHECK  
MAP FOR  
POSITION.

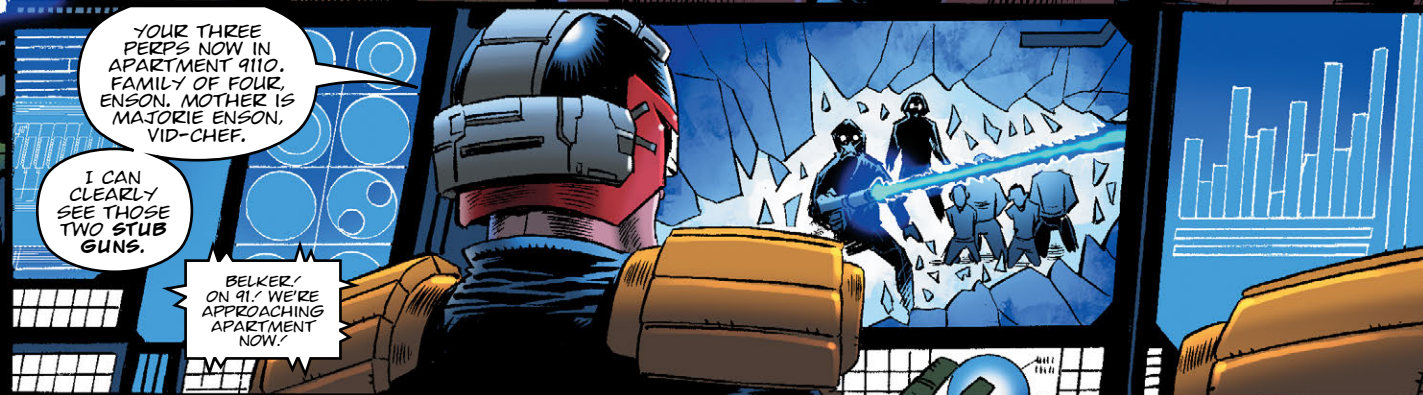
RESIDENT  
IS DECEASED. I.D.S  
AS WILLIS, MARSHA.  
ASSISTANT DEAN  
AT CENTRAL.

MEDIC  
DROIDS INCOMING.  
NEARY. MAINTAIN  
YOUR POSITION.

YOUR THREE  
PERPS NOW IN  
APARTMENT 9110.  
FAMILY OF FOUR.  
ENSON. MOTHER IS  
MAJORIE ENSON.  
VID-CHEF.

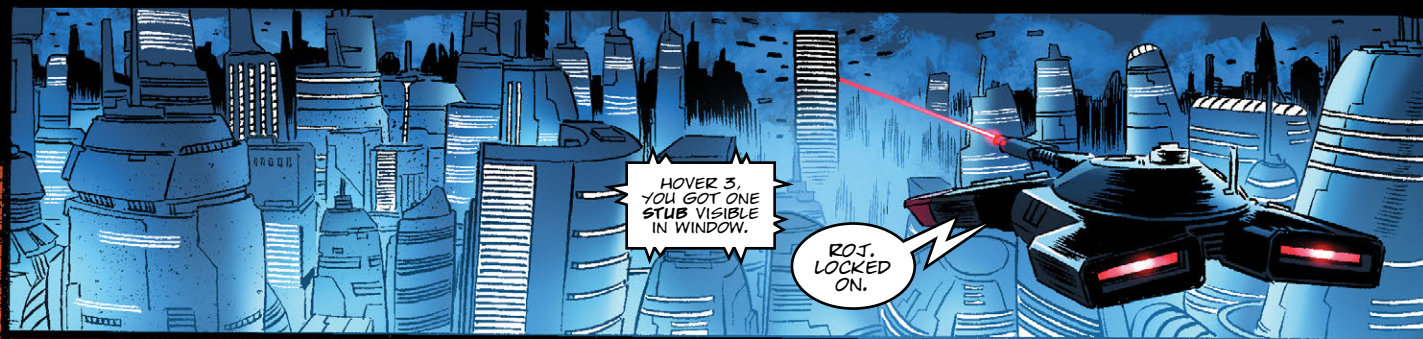
I CAN  
CLEARLY  
SEE THOSE  
TWO STUB  
GUNS.

BELKER /  
ON 91. WE'RE  
APPROACHING  
APARTMENT  
NOW.



HOVER 3,  
YOU GOT ONE  
STUB VISIBLE  
IN WINDOW.

ROJ.  
LOCKED  
ON.



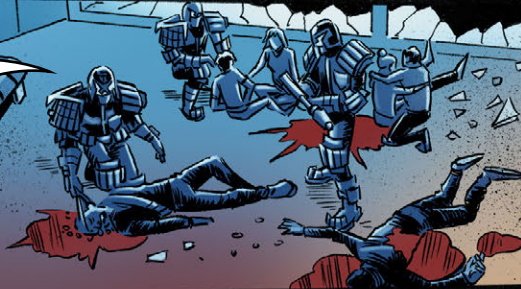
GET  
DOWN!







PERPS  
NULLIFIED.  
WE HAVE BOTH  
STUB GUNS.  
REPEAT, BOTH  
STUBS.



THE LEGEND  
BENNET BEENY  
URBAN FOREST

YOU GOT TWO PERPS  
ON LEVEL THREE, DREDD.  
ABOVE TREELINE, THEY  
ARE HOLDING A HOSTAGE.  
HOSTAGE CHECKS AS  
PERFORMER KNOWN AS  
DAVE 'POP' SENSATION.

HANGING VICTIM IS  
RAGNAR SLINK, CEO OF  
TOTAL SURVEILLANCE.  
NO I.D. POSSIBLE AS  
YET ON DECEASED  
JOGGER.

PINPOINT ACCURATE OR  
THE HOSTAGE DIES.

HE COULD STILL DO IT,  
BUT WHY TAKE THE  
CHANCE? HUMANS  
ARE FALLIBLE.

A SHOT LIKE THIS  
DREDD IS CONTENT TO  
LEAVE TO THE MARK 8.

23...56...





CAN CONFIRM, YOUR SECOND PERP IS ALSO DECEASED. TWO FOR THE PRICE OF ONE. DAMN GOOD SHOOTING.

GET UP THERE AND ESCORT THAT CITIZEN DOWN.

YO!



DREDD, FOR YOUR INFORMATION, BEENY BLOCK CITI-DEF HAS ASSEMBLED IN SPORTORIUM, LEVEL 49. THEY ARE HEAVILY ARMED AND DRESSED FOR ACTION.

DROKK! THE LAST THING WE NEED IS A PACK OF AMATEURS BLUNDERING AROUND! CALL THEM OFF!

NO CAN DO. THEY APPEAR TO HAVE ADOPTED RADIO SILENCE.

GET THEIR I.D.S. TRY THEIR PERSONAL COMMS! I WANT THEM STOPPED!



LESS THAN NINETY SECONDS AFTER MOVING INTO ACTION, BENNETT BEENY BLOCK CITI-DEF DRAWS ITS FIRST BLOOD -

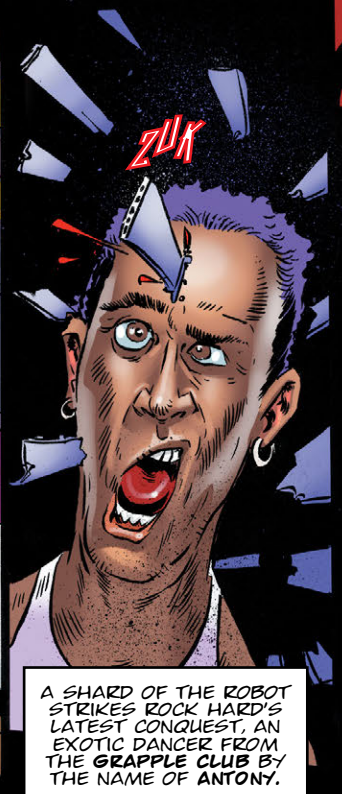
DODD JONSON, NINETY-SIX, FACE-CHANGE STYLIST TO THE STARS (RETIRED), RECEIVES A SHARP STAB FROM HIS ARTIFICIAL KNEE AND GOES DOWN HARD.



THE RESULTANT BLASTS PENETRATE THE DOOR OF APARTMENT 4902, HOME OF POPULAR GUNGE WRESTLER ROCK HARD ROCK HARDY -



ROCK HARD HIMSELF IS UNHURT, THOUGH HIS HOUSEDROID RECEIVES SERIOUS DAMAGE -



A SHARD OF THE ROBOT STRIKES ROCK HARD'S LATEST CONQUEST, AN EXOTIC DANCER FROM THE GRAPPLE CLUB BY THE NAME OF ANTONY.





YOU DUMB  
GEEKS JUST LANDED  
YOURSELVES BETWEEN  
A ROCK AN' A HARDY  
PLACE! SOMEBODY'S  
GONNA SUFFER!

OH HELLO,  
ROCK. SORRY  
ABOUT THAT. BOYS  
ARE ON A HAIR  
TRIGGER.



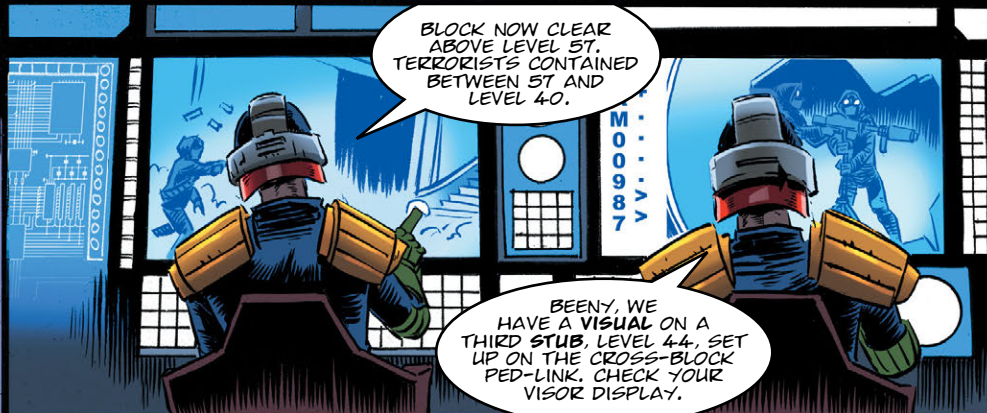
THIS IS  
NOT A DRILL.  
TOTAL WAR'S  
IN THE BLOCK.  
THEY'RE KILLING  
EVERYONE. HAD  
TO CALL THE  
UNIT OUT.

WHAT?  
YEAH. SO? WHO  
IS THIS? OH YEAH?  
YOU THINK I'M SOME  
KINDA SIMP,  
BUDDY?

YEAH? A  
LIKELY STORY! YOU  
LISTEN TO ME, PAL, WE'RE  
COMIN' FOR YOU! BEENY  
BLOCK CITI-DEF IS  
LOCKED AN' LOADED, AND  
YOU'RE TREEMAT!



CLAIMED THEY WERE  
PSU. 'GO HOME AND PUT  
AWAY OUR GUNS - JUDGE  
DREDD'S ORDERS.' LIKE  
WE'RE GONNA FALL FOR  
THAT ONE.



BLOCK NOW CLEAR  
ABOVE LEVEL 5T.  
TERRORISTS CONTAINED  
BETWEEN 5T AND  
LEVEL 4O.

BEENY, WE  
HAVE A VISUAL ON A  
THIRD STUB, LEVEL 44, SET  
UP ON THE CROSS-BLOCK  
PED-LINK. CHECK YOUR  
VISOR DISPLAY.



WE BELIEVE  
THAT'S THE  
LAST STUB.

UNDERSTOOD.  
WE'RE ON IT.



START CUTTING LOOSE WITH  
THAT STUB AND THEY COULD  
BRING THE WHOLE BLOCK  
DOWN. THAT MAY BE THEIR  
INTENTION. IT'S VITAL THAT  
THE GUN IS RENDERED INOPERABLE.

HOLD FIRE!  
THEY'RE JUST  
CITS!

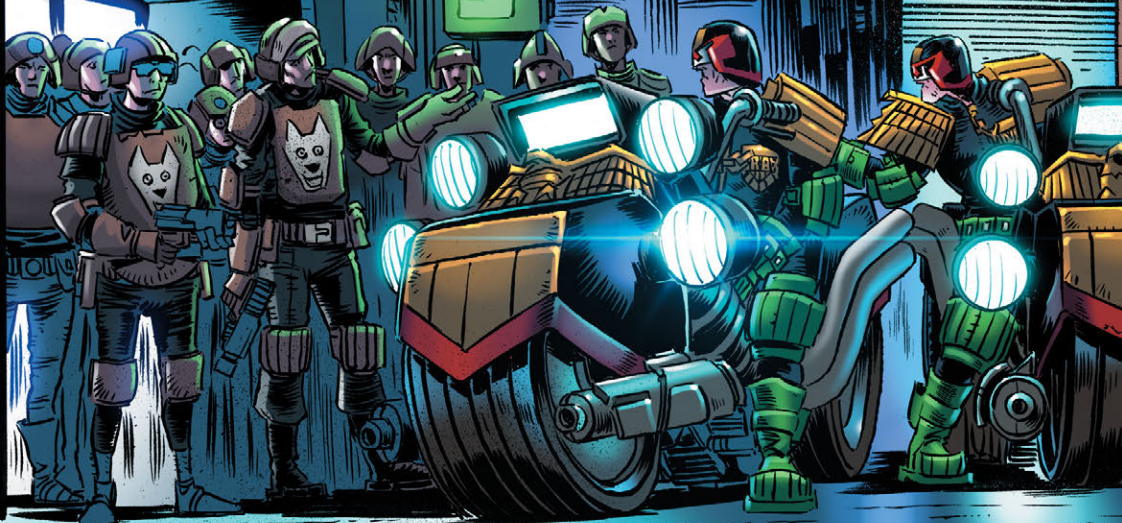




T-THEY'RE UP THERE! THEY'RE KILLING EVERYONE!

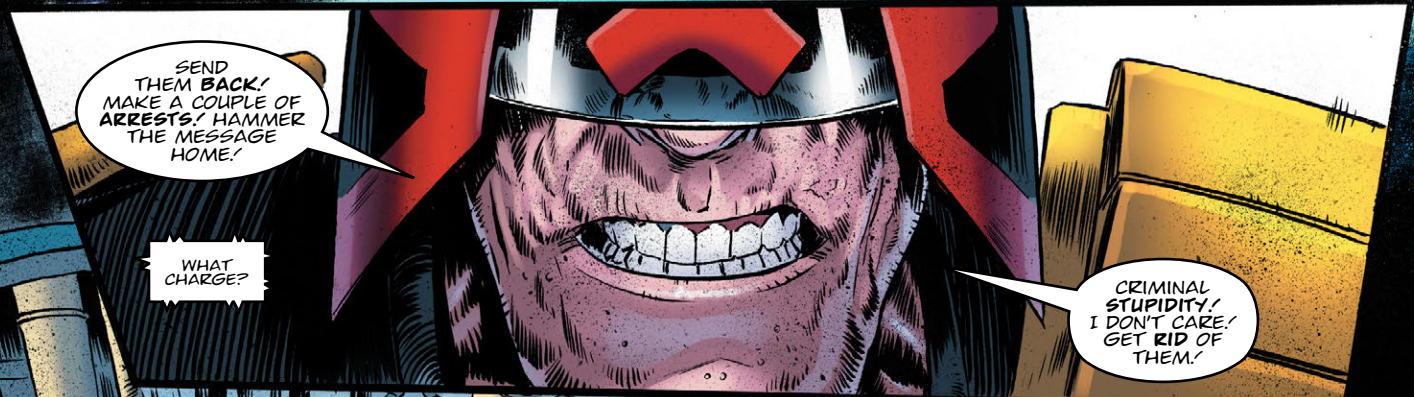
KEEP HEADING DOWN. YOU'LL BE SAFE, IT'S CLEAR BELOW.

ALL UNITS, CITIZENS COMING DOWN, LEVEL 40 WEST. BE AWARE.



DREDD, WE'RE HOLDING BOB CAROLGEES CITI-DEF BEYOND THE CORDON. THEY THOUGHT THEY'D JUST COME OVER AND HELP OUT.

GRUD'S TEETH, DOES THIS NEVER END?



SEND THEM BACK! MAKE A COUPLE OF ARRESTS! HAMMER THE MESSAGE HOME!

WHAT CHARGE?

CRIMINAL STUPIDITY! I DON'T CARE! GET RID OF THEM!

DESCENDING BY THE MID-BLOCK STAIRS TO LEVEL 47 FUN MALL, BEENY BLOCK CITI-DEF RUNS INTO ITS FIRST SERIOUS OPPOSITION -

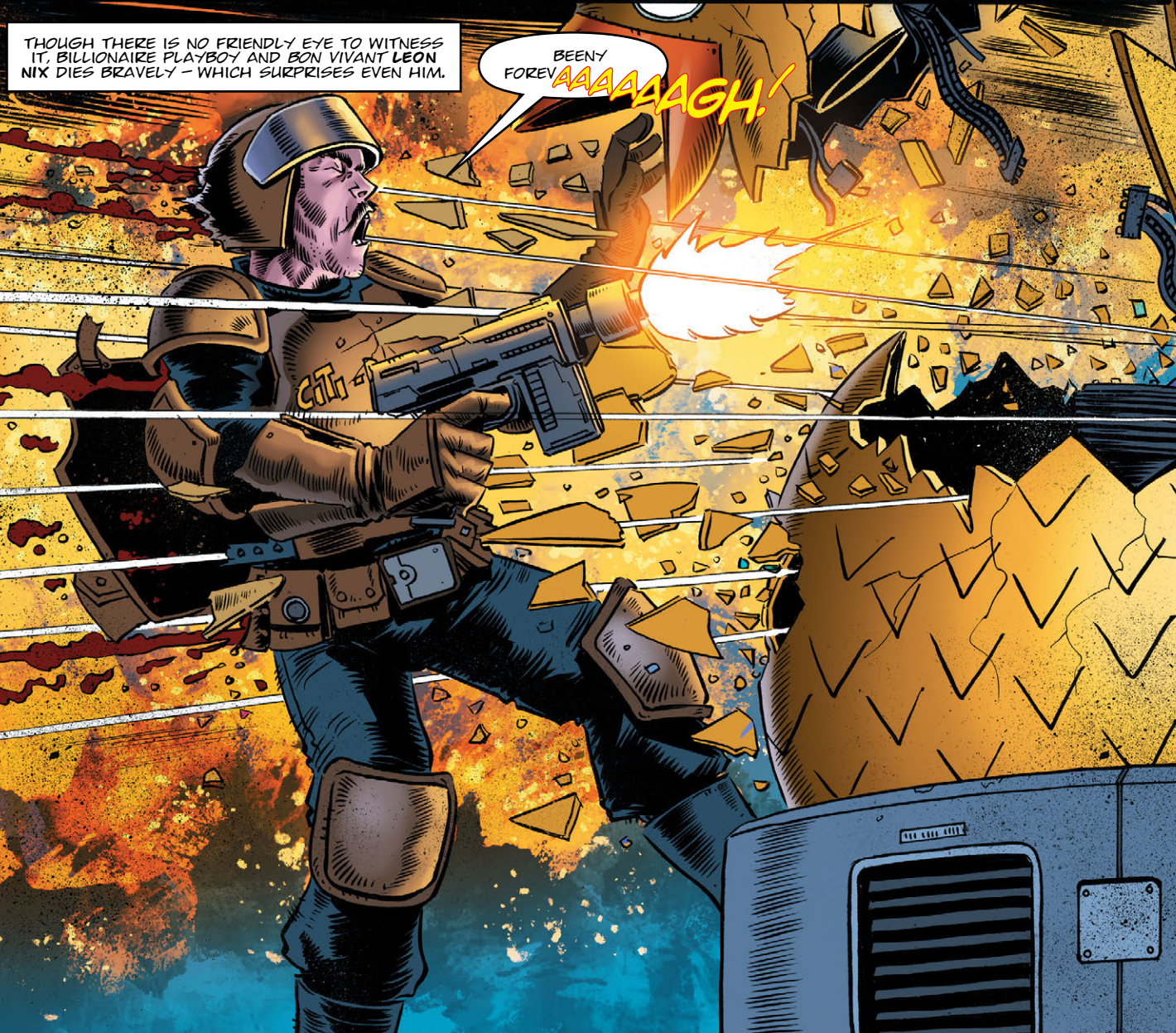
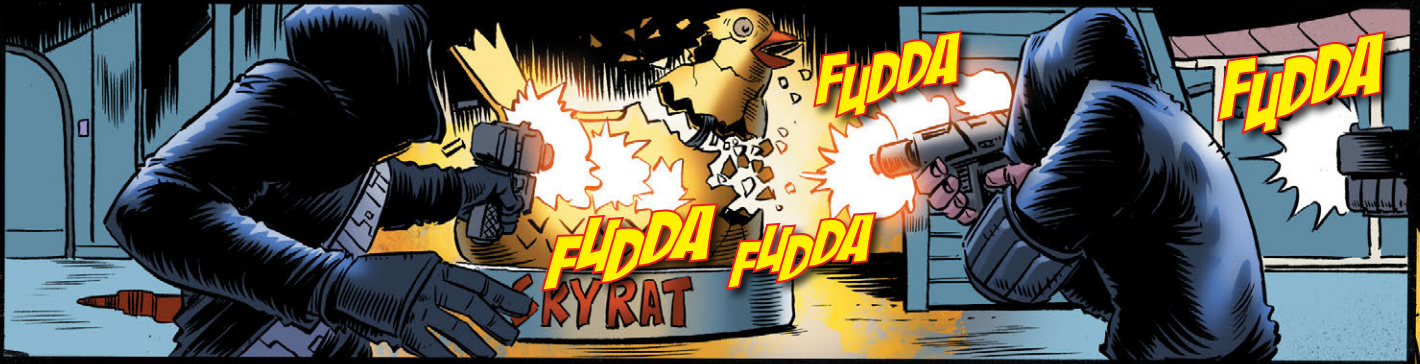
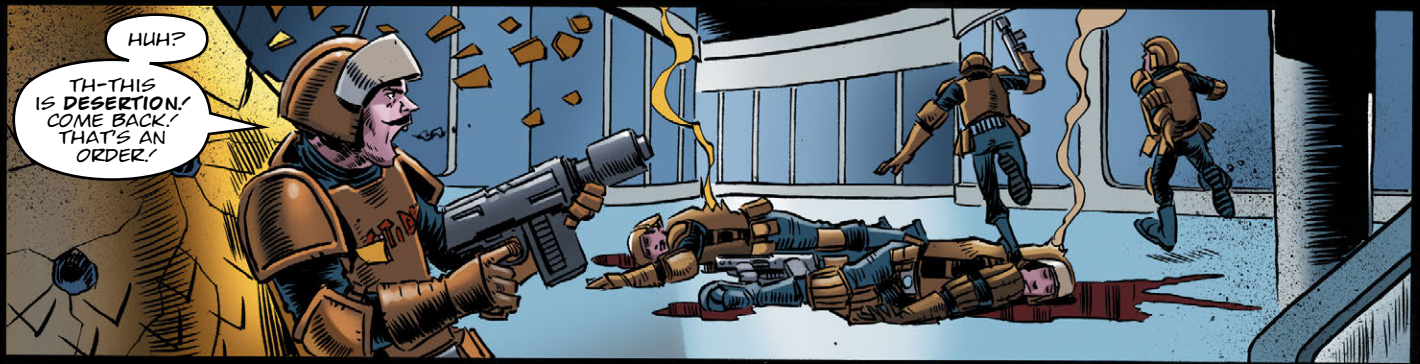
FUDDA FUDDA

TAKE COVER!

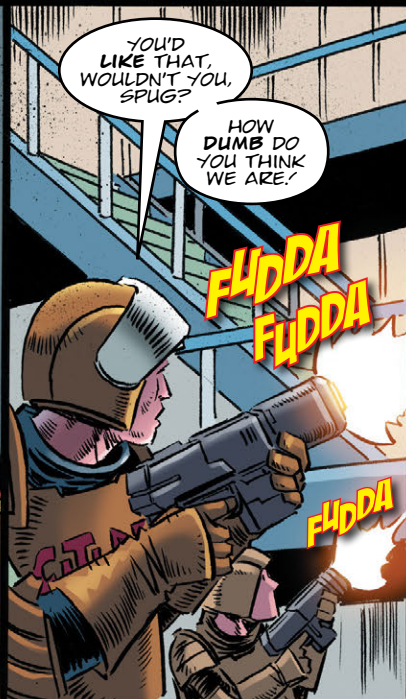


NOBODY MESSES WITH BEENY BLOCK CITI-DEF! ON MY SIGNAL! LET'S TAKE 'EM!

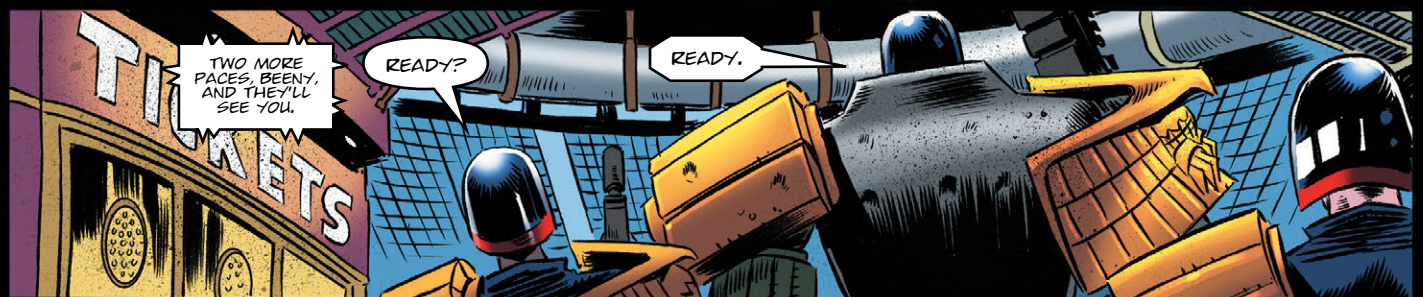




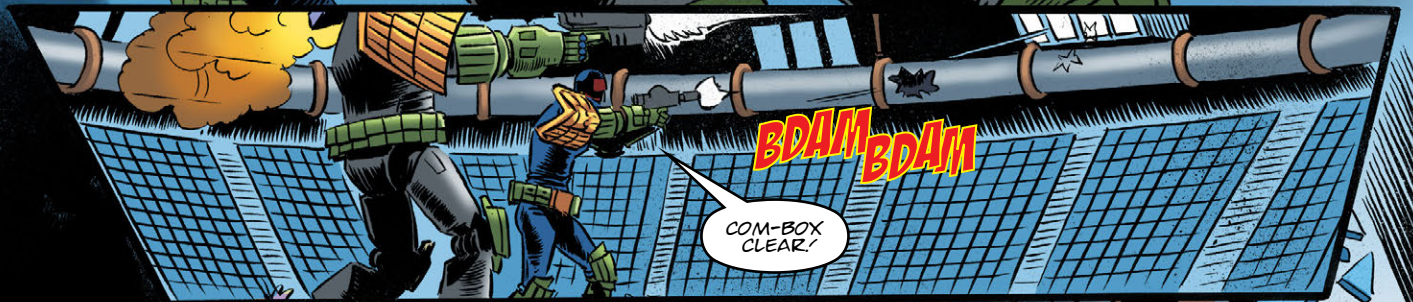




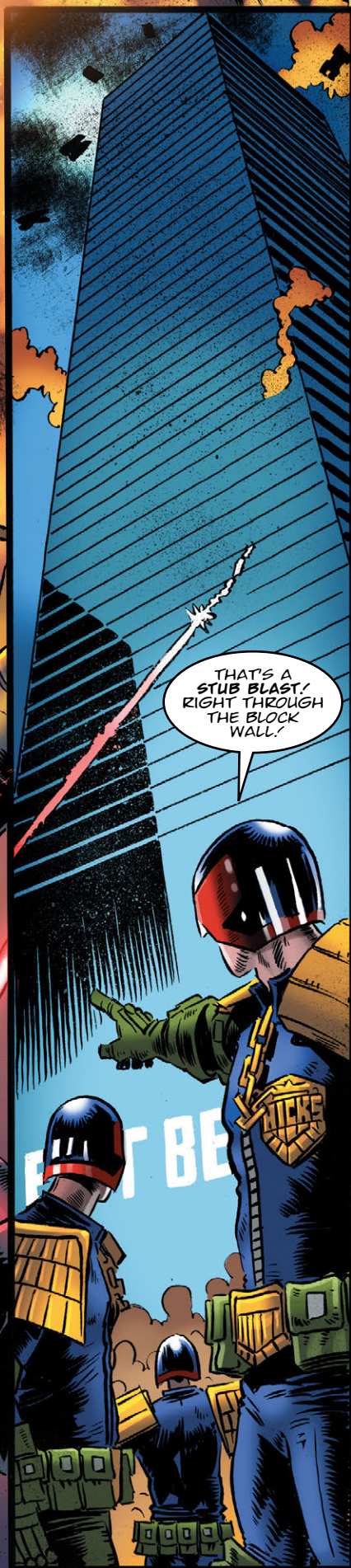
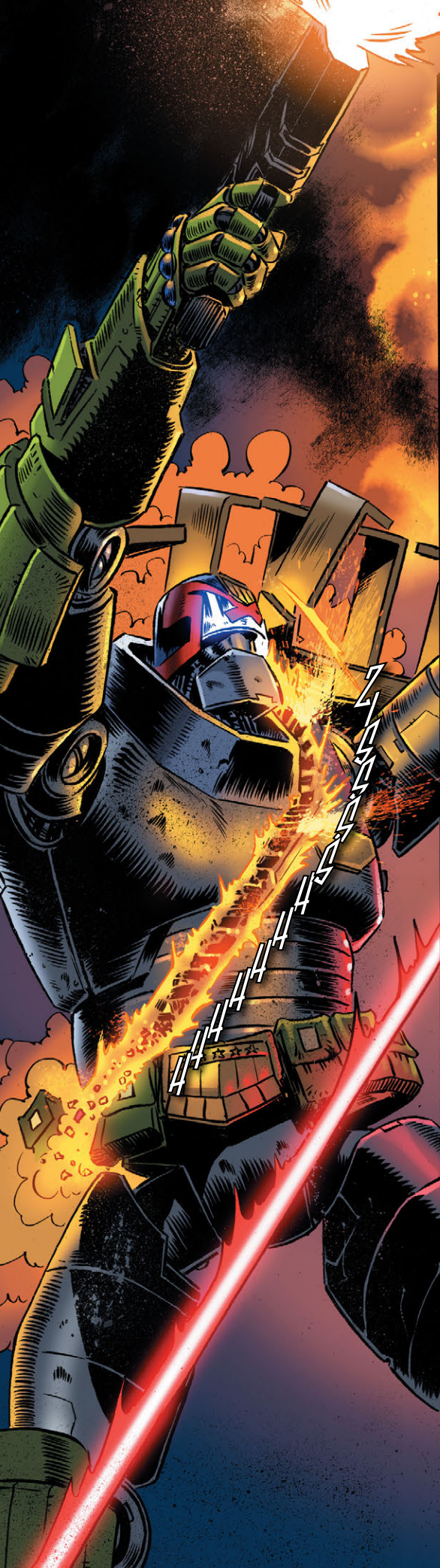








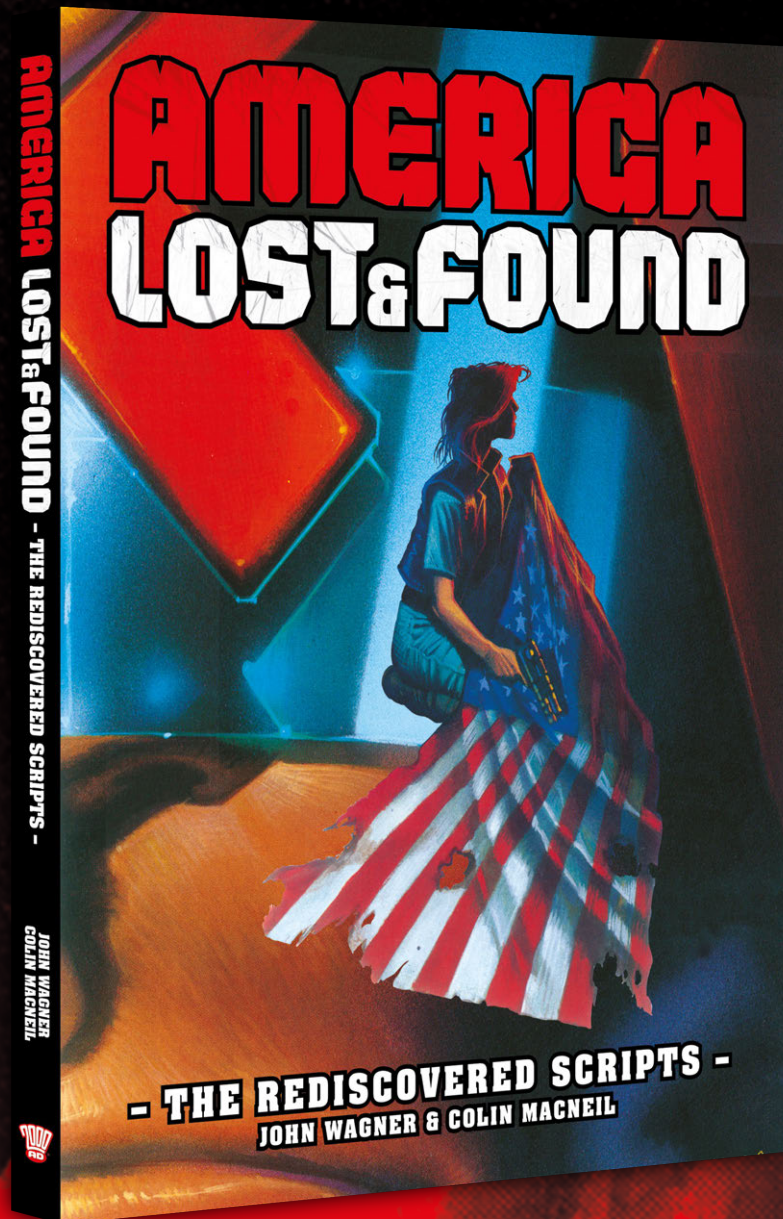




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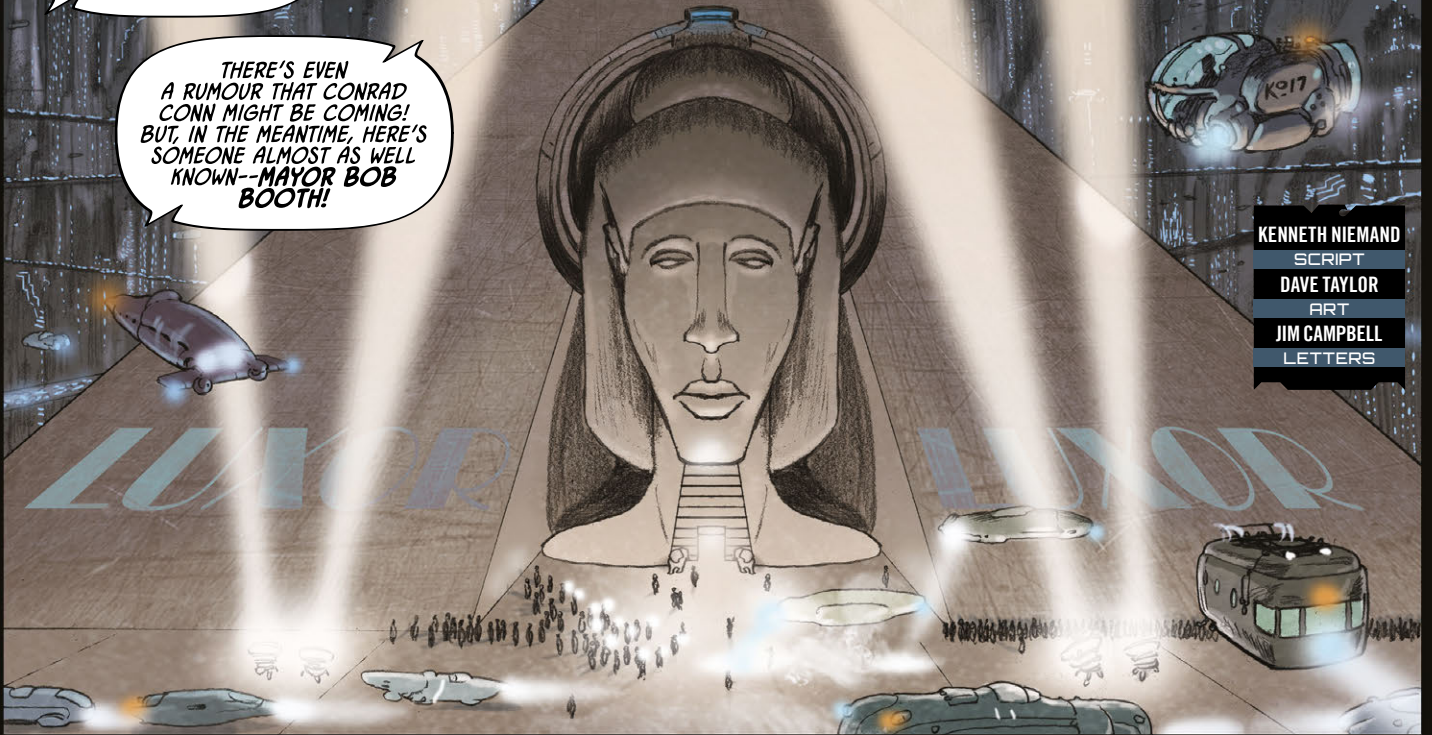
# MEGATROPOLIS

PART TWO

KENNETH NIEMAND  
SCRIPT  
DAVE TAYLOR  
ART  
JIM CAMPBELL  
LETTERS

--THE GALA  
OPENING OF NEW  
NIGHTSPOT **THE LUXOR**,  
AND EVERYONE WHO'S  
ANYONE IN MEGATROPOLIS  
SOCIETY IS HERE  
TONIGHT!

THERE'S EVEN  
A RUMOUR THAT **CONRAD  
CONN** MIGHT BE COMING!  
BUT, IN THE MEANTIME, HERE'S  
SOMEONE ALMOST AS WELL  
KNOWN--**MAYOR BOB  
BOOTH!**



HEY,  
BOB--WHO'S  
THE DAME?

ANY UPDATE  
ON POLICE CHIEF  
GOODMAN'S ILLNESS,  
MISTER MAYOR?

TIME TO GET  
TOUGH ON THE  
STEAM-DISTRICT  
STRIKERS, YOUR  
HONOUR?

EASY, BOYS.  
ONE QUESTION  
AT A TIME,  
HUH?



**BERNICE  
HERSHEY,**  
FROM **THE  
DEFENDER.**

ANY COMMENT ON THE  
RUMOURS **EUSTACE FARGO**  
IS GOING TO BE BANKROLLING  
HILDA McGRUDER'S RUN  
AGAINST YOU NEXT  
YEAR?



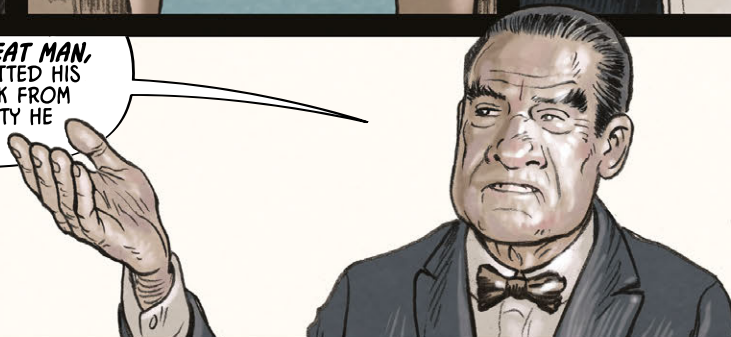
NO POLITICAL  
QUESTIONS. THE MAYOR'S  
JUST HERE TO ENJOY  
HIMSELF--

IT'S OKAY,  
HOWARD. I'LL  
TAKE MISS  
HERSHEY'S QUESTION...

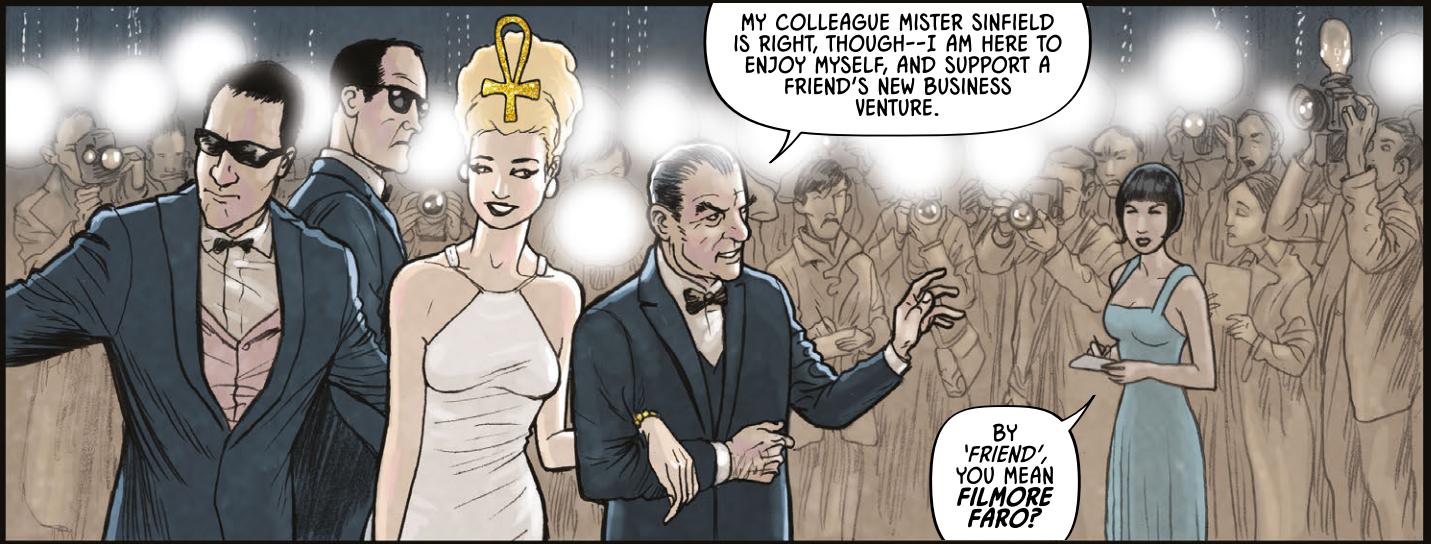


**EUSTACE FARGO** IS A **GREAT MAN**,  
AND I'VE ALWAYS REGRETTED HIS  
DECISION TO STEP BACK FROM  
PUBLIC LIFE IN THE CITY HE  
CO-FOUNDED.

IF THESE RUMOURS  
ARE TRUE, THEN I WELCOME  
HIS RETURN, JUST AS I WELCOME  
ANY CHALLENGE FROM DISTRICT  
ATTORNEY McGRUDER, SHOULD  
SHE CHOOSE TO RUN.

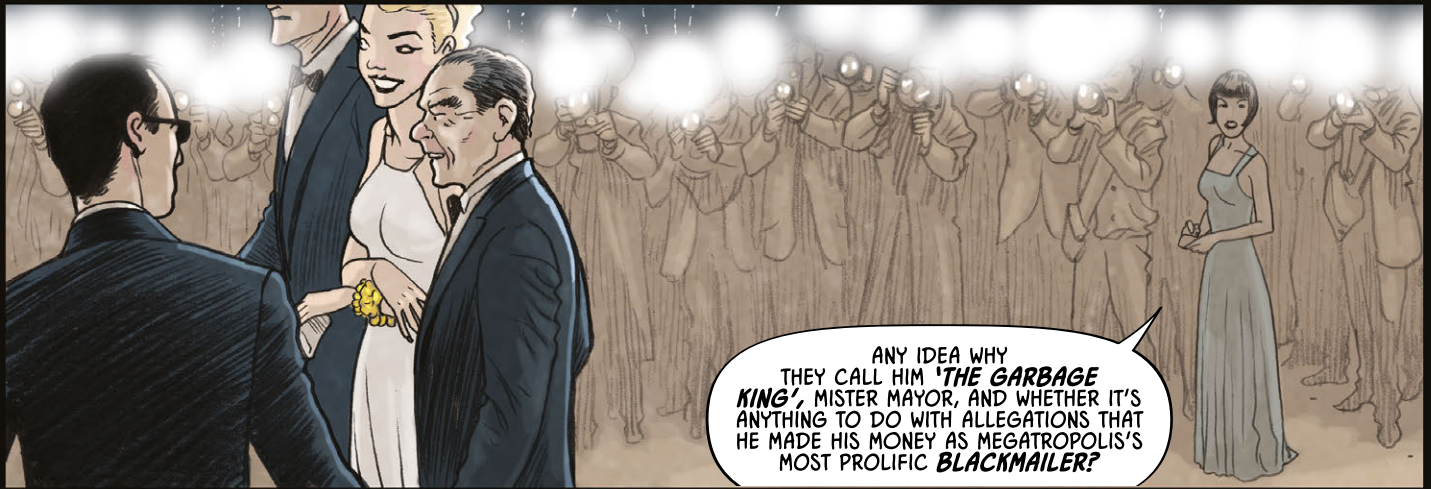






MY COLLEAGUE MISTER SINFIELD IS RIGHT, THOUGH--I AM HERE TO ENJOY MYSELF, AND SUPPORT A FRIEND'S NEW BUSINESS VENTURE.

BY 'FRIEND', YOU MEAN **FILMORE FARO?**



ANY IDEA WHY THEY CALL HIM '**THE GARBAGE KING**', MISTER MAYOR, AND WHETHER IT'S ANYTHING TO DO WITH ALLEGATIONS THAT HE MADE HIS MONEY AS MEGATROPOLIS'S MOST PROLIFIC **BLACKMAILER**?



MISTER MAYOR...?



GOOD GOING, HERSH. YOU REALLY KNOW HOW TO RUIN A PARTY.





THAT BITCH  
FROM THE  
DEFENDER...

SHE WORKS  
FOR *VOLT*. MAYBE  
WE SEND GRICE TO  
TALK TO HIM?

TEMPTING, BUT *HOLIER-THAN-  
THOU HADRIAN* IS ONE OF  
MCGRUDER'S CRUSADERS. WE  
GO AFTER HIM, WE GET *HER*  
ON OUR BACKS.



STILL, MAYBE SOME  
KINDA *MESSAGE* NEEDS  
TO BE SENT...



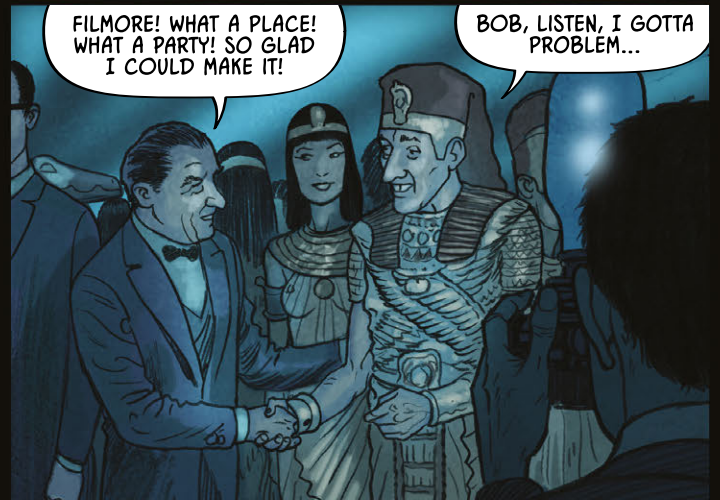
FARO. HE  
WANTS A  
WORD.

NOW I GOTTA  
DEAL WITH *THAT*  
WHACKJOB? THIS  
NIGHT ISN'T  
GETTING ANY  
BETTER.



FILMORE! WHAT A PLACE!  
WHAT A PARTY! SO GLAD  
I COULD MAKE IT!

BOB, LISTEN, I GOTTA  
PROBLEM...







NOT IN PUBLIC, IDIOT. THERE MUST BE SOMEPLACE IN THIS MONSTROSITY YOU'VE BUILT WHERE WE CAN TALK IN PRIVATE.



ENJOY, EVERYONE!

FILMORE WANTS TO SHOW ME HIS OWN PRIVATE TUTANKHAMEN'S TOMB!



THIS ABOUT WHAT HAPPENED THE OTHER NIGHT? THE HIT ON YOUR PEOPLE IN THE STEAM DISTRICT?

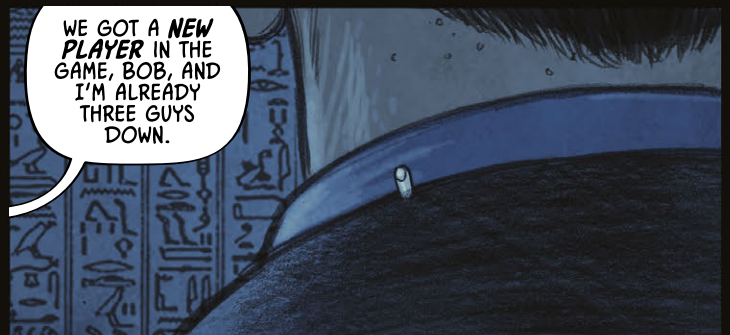


YOU KNOW WHO IT WAS? ANGELS? NARCOS?

I GOT A DEAL WITH THE ANGELS. I GOT THE CITY, AND THEY GOT THE SHANTYTOWNS...



...AND NARCOS WOULDN'T DARE MAKE A MOVE ON ME, NOT WITH WHAT I GOT ON HIM.



WE GOT A **NEW PLAYER** IN THE GAME, BOB, AND I'M ALREADY THREE GUYS DOWN.



CALHOUN LOST ONE OF HIS PEOPLE TOO. I'LL GIVE HIM WHATEVER HE NEEDS TO TAKE CARE OF THIS FAST.

SOMETHING I NEED FROM YOU IN RETURN, THOUGH...

YOU GETTING ALL THIS, RATMAN?





LOUD AND CLEAR.

THE BOSS IS GOING TO WANT TO HEAR THIS.



RICO--AM IN PURSUIT OF FOUR SUSPECTS. HEADING...UH, PAST SOME GIANT MACHINERY TOWARD SOME OTHER REALLY NOISY GIANT MACHINERY STUFF.

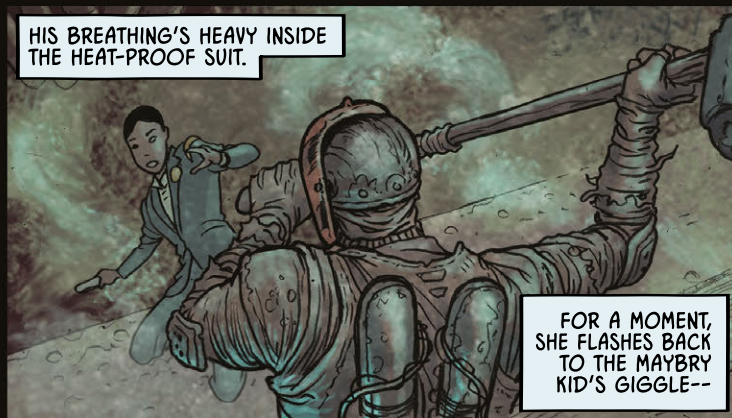
MISSING CHASING ANGEL GANGERS AROUND THE SHANTY TOWNS YET, JARA?



IF THIS IS ANOTHER 'WELCOME TO THE BIG CITY' SPEECH, THEN YOU CAN--



KLANKK



HIS BREATHING'S HEAVY INSIDE THE HEAT-PROOF SUIT.

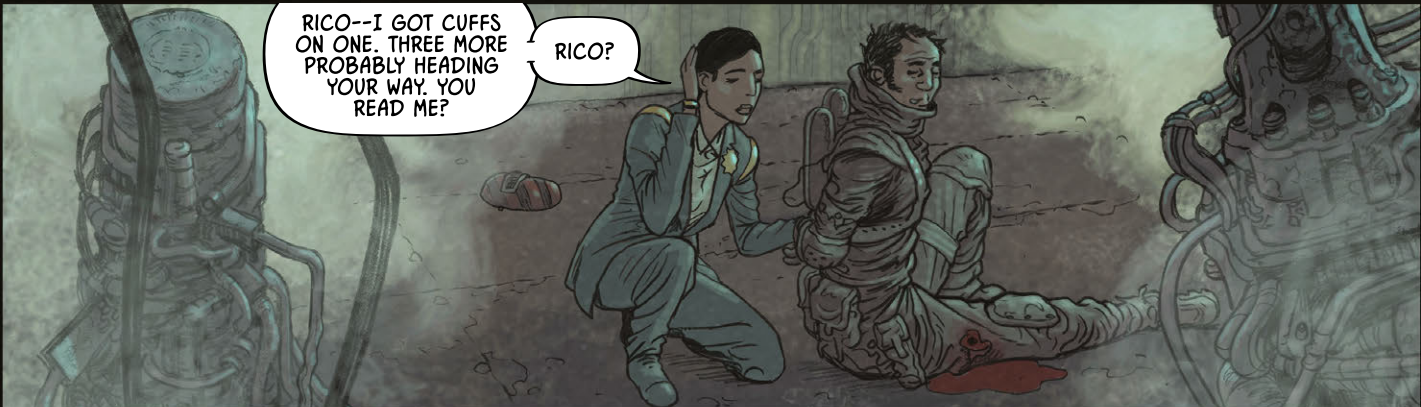
FOR A MOMENT, SHE FLASHES BACK TO THE MAYBRY KID'S GIGGLE--



PHILIP MAYBRY GOT TWO IN THE CHEST, JUST AS HE PULLED THE KNIFE ACROSS HIS FINAL VICTIM'S THROAT.

THIS ONE IS LUCKIER.





RICO--I GOT CUFFS  
ON ONE. THREE MORE  
PROBABLY HEADING  
YOUR WAY. YOU  
READ ME?

RICO?

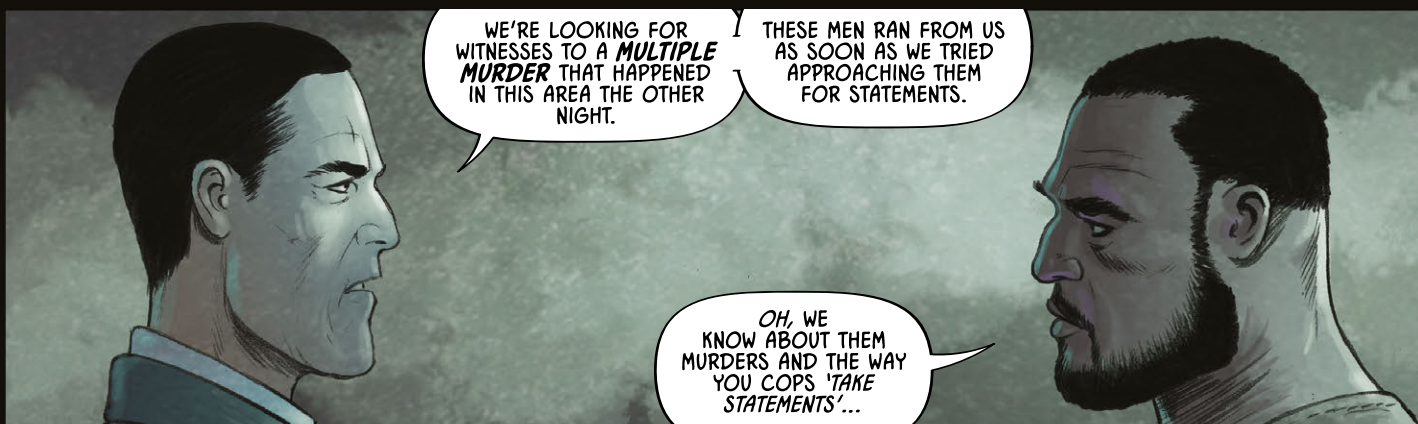


YEAH, I GUESS  
YOU HEARD  
ME.





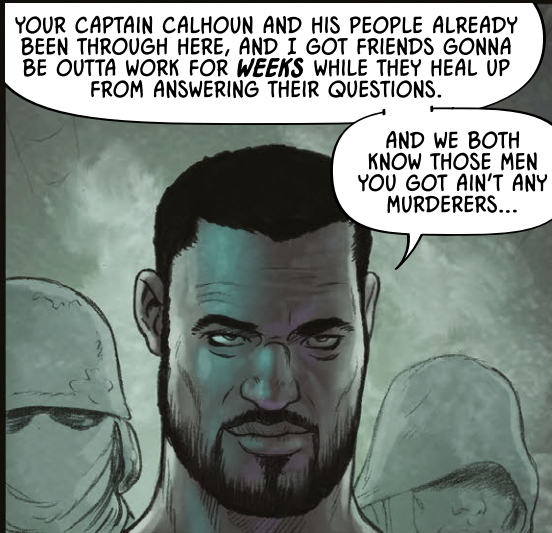
HELP YOU WITH  
SOMETHING,  
OFFICERS?



WE'RE LOOKING FOR  
WITNESSES TO A **MULTIPLE  
MURDER** THAT HAPPENED  
IN THIS AREA THE OTHER  
NIGHT.

THESE MEN RAN FROM US  
AS SOON AS WE TRIED  
APPROACHING THEM  
FOR STATEMENTS.

OH, WE  
KNOW ABOUT THEM  
MURDERS AND THE WAY  
YOU COPS 'TAKE  
STATEMENTS'...



YOUR CAPTAIN CALHOUN AND HIS PEOPLE ALREADY  
BEEN THROUGH HERE, AND I GOT FRIENDS GONNA  
BE OUTTA WORK FOR **WEEKS** WHILE THEY HEAL UP  
FROM ANSWERING THEIR QUESTIONS.

AND WE BOTH  
KNOW THOSE MEN  
YOU GOT AIN'T ANY  
MURDERERS...



THEY'RE **ILLEGALS**,  
WORKING HERE WITHOUT  
PERMITS TO FEED THEIR  
FAMILIES BACK IN THE  
SHANTIES.

**THAT'S** WHY THEY  
RAN, NOT 'COS THEY KNOW  
ANYTHING ABOUT GANGSTERS  
AND GANGSTER COPS  
GETTING SHOT UP.





I DON'T CARE ABOUT THEIR ILLEGAL WORK STATUS, BUT AS SOON AS THEY ATTACKED OFFICER JARA AND I THEN WE'VE GOT A PROBLEM.



OFFICER...  
*JARA?*



LET 'EM PASS. IT AIN'T LIKE WE GOT ENOUGH TROUBLE FROM COPS RIGHT NOW.



YOU KNOW HIM?

NEVER SEEN HIM BEFORE IN MY LIFE. YOU?

ONLY BY REPUTATION...



*JOHN CLAY*, UNION ORGANISER OR DANGEROUS POLITICAL AGITATOR, DEPENDING ON WHO YOU LISTEN TO.



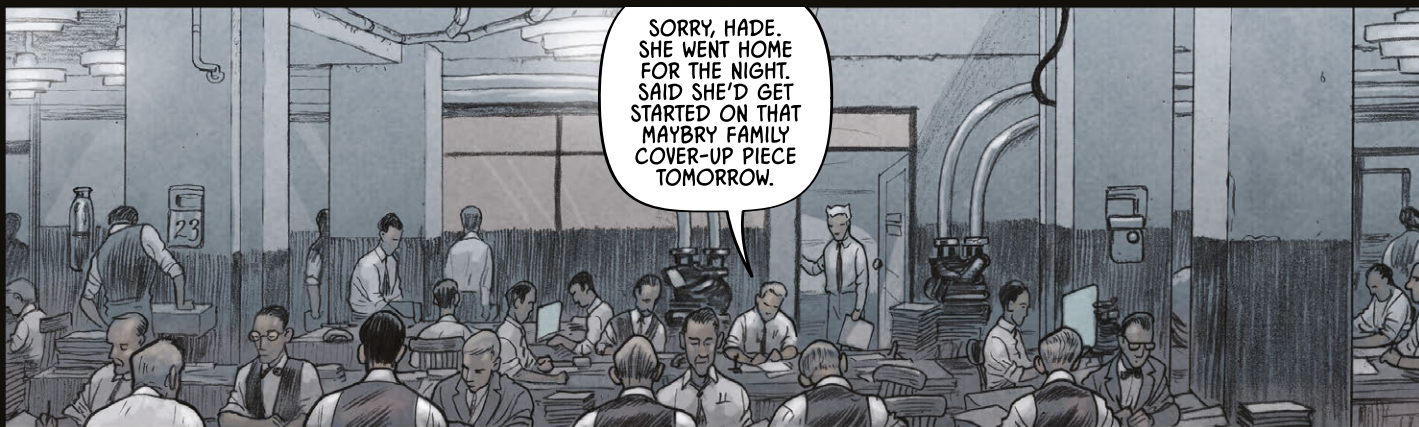
*AMERICA JARA'S* LITTLE GIRL, ALL GROWN UP INTO A COP.

DAMN...

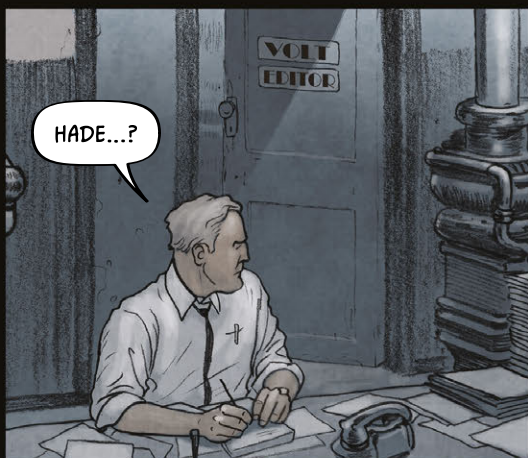




HERSHEY  
STILL HERE?



SORRY, HADE.  
SHE WENT HOME  
FOR THE NIGHT.  
SAID SHE'D GET  
STARTED ON THAT  
MAYBRY FAMILY  
COVER-UP PIECE  
TOMORROW.



HADE...?



TOO LATE. NO,  
SHE'S GONE.  
YOU'VE GOT  
PEOPLE YOU  
CAN SEND,  
RIGHT?



'WHOEVER YOU'VE GOT, JUST  
GET THEM THERE BEFORE  
IT'S TOO LATE!'



BERNICE  
HERSHEY.



NEXT ISSUE: BREAKING THE STORY!



TWO DAYS INTO THE JOB, AND ALREADY I COULD SEE **FOUR** CLEAR PATTERNS EMERGING.

# DREADNOUGHTS

## BREAKING GROUND PART TWO

MIKE CARROLL

SCRIPT

JOHN HIGGINS

ART

SALLY HURST

COLOURS

SIMON BOWLAND

LETTERS

FIRST, IT SEEMED THAT MOST POLICE OFFICERS **HATED** THE NEW DEPARTMENT OF JUSTICE.

I UNDERSTOOD THAT-- WE EXIST BECAUSE THE ESTABLISHED SYSTEM WAS **INADEQUATE**.

THAT DIDN'T BOTHER ME AS LONG AS THEIR FEELINGS DIDN'T STOP THEM DOING THEIR JOB.

BINGO.

SO FAR MY PARTNERS-- OFFICERS SADIE RENNARD AND VIRGIL BRAUN--HAD KEPT THEIR OPINIONS TO THEMSELVES.

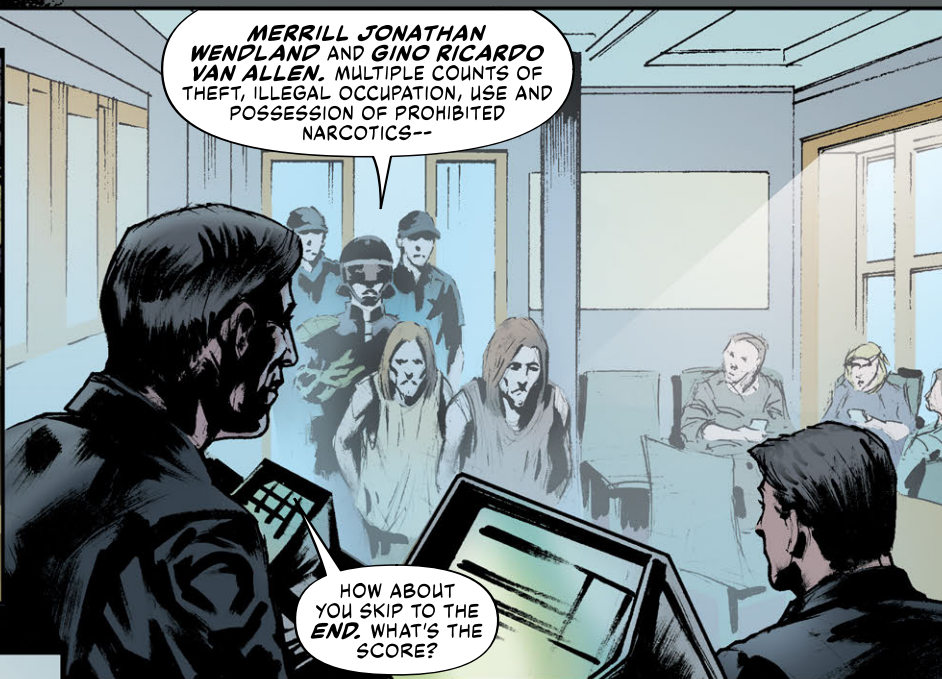
THAT THE MERCHANDISE?

RECKON SO. JUST A COUPLE OF UNITS MISSING.

TOP-OF-THE-RANGE CELLPHONES STOLEN YESTERDAY FROM A HIJACKED DELIVERY TRUCK. NINETY-SIX UNITS, STREET VALUE TWO HUNDRED DOLLARS **EACH**.

WITH NARCOTICS LIKE **CRAWBIES** AND **T-T** DOWN TO ONLY A FEW BUCKS PER HIT, THAT WAS ENOUGH TO KEEP THEM OUT OF THEIR MINDS FOR A COUPLE OF **YEARS**.









NICE TO MEET YOU, JUDGE.

**JONATHAN CORGAN**, OPERATIONS MANAGER AT CORGAN CONSTRUCTIONS.

THIS IS MY FATHER, **ANGELO**. CEO AND FOUNDER.



GLOVER, CORGAN CONSTRUCTIONS IS--

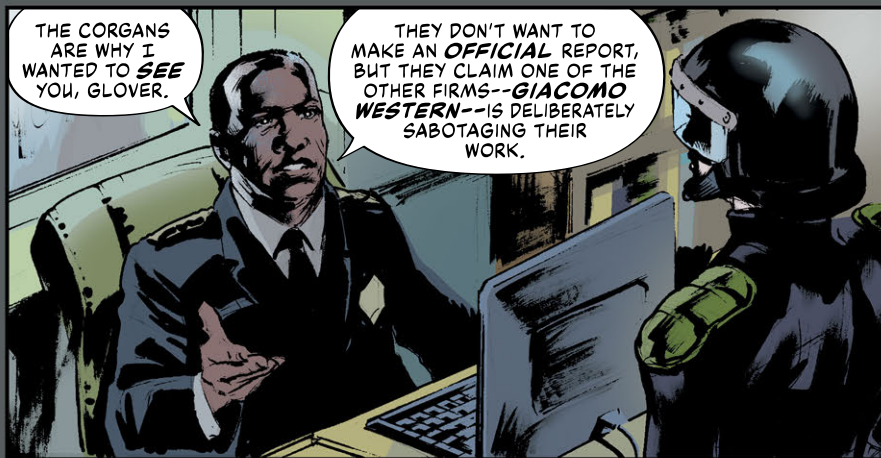
ONE OF THE FIRMS BUILDING THE STATE'S NEW **PRISONS**. I'VE READ THE FILES.

THAT'S RIGHT. THE **ISOLATION BLOCKS**, AS YOUR CHIEF JUDGE LIKES TO CALL THEM.



WE'LL TALK AGAIN, CAPTAIN REESE.

JUDGE GLOVER. BE SAFE OUT THERE.



THE CORGANS ARE WHY I WANTED TO **SEE** YOU, GLOVER.

THEY DON'T WANT TO MAKE AN **OFFICIAL** REPORT, BUT THEY CLAIM ONE OF THE OTHER FIRMS--**GIACOMO WESTERN**--IS DELIBERATELY SABOTAGING THEIR WORK.



NOTHING ACTUALLY **ILLEGAL**. GETTING THEIR OWN TRUCKS AHEAD OF CORGAN'S ON NARROW ROADS AND SLOWING WAY DOWN, BUYING UP SUPPLIES THEY KNOW THAT CORGAN ARE GONNA NEED...**THAT** SORTA THING.

IF CORGAN FALL BEHIND SCHEDULE THEY'LL LOSE THE CONTRACT AND GIACOMO WILL PICK UP THE EXTRA WORK.

THAT WAS THE **THIRD** PATTERN:

CIVILIANS GETTING THE IDEA THAT THEY CAN USE THE JUDGES' REPUTATIONS AS **LEVERAGE** TO GET THEIR OWN WAY.



OFF THE  
RECORD, I  
WANT YOU  
TO--

CAPTAIN  
REESE--WE  
GOT A LIVE  
ONE!

REESE DIDN'T  
REALISE IT, BUT THAT  
INTERRUPTION SAVED  
HIS CAREER.

IF HE'D FINISHED ASKING ME TO  
USE MY POSITION TO INTIMIDATE  
THE RIVAL COMPANY I WOULD HAVE  
PUT HIM AWAY FOR TWENTY.

IT'S A  
KIDNAPPING. THE  
FATHER CALLED  
IT IN, LIKE, TWO  
MINUTES  
AGO.

VICTIM IS **AUGUST  
SUFFIELD**, NINE YEARS OLD.  
ANSWERS TO **AUGIE**. TAKEN FROM  
HIS HOME ON **WATERSTONE  
DRIVE**. FATHER HEARD A NOISE IN  
AUGIE'S ROOM, SAID IT SOUNDED  
LIKE A **MUFFLED  
SCREAM**.

HE ENTERED THE  
ROOM AND WAS HIT FROM  
BEHIND. WENT DOWN BUT  
SAYS HE DIDN'T LOSE  
CONSCIOUSNESS.

HE SAW TWO  
MEN--DRESSED IN  
BLACK, WEARING  
SKI-MASKS--  
HAULING HIS KID  
OUT THROUGH THE  
WINDOW.

GOT TO  
THE WINDOW IN  
TIME TO SEE AN  
OLD YELLOW VW  
VAN SPEEDING  
AWAY.

I KNEW THE ADDRESS.  
A WEALTHY AREA.  
MONEY GENERATES  
PARANOIA, WHICH  
LEADS TO SECURITY  
CAMERAS. WE  
MIGHT GET LUCKY.

HEAVY RAIN DURING  
THE NIGHT--THERE'D BE  
BOOT-PRINTS ON THE  
LAWN, POSSIBLY TYRE  
TRACKS OUT FRONT.



MOST  
KIDNAPPINGS  
ARE COMMITTED  
BY FAMILY  
MEMBERS.

FATHER IS **GREGORY  
SUFFIELD**, FORTY-SIX,  
DIVORCED FROM AUGIE'S  
MOTHER **LAVINIA**.  
SUFFIELD'S CURRENT WIFE  
IS **FELICIANA BERRIOS**,  
AGED TWENTY-TWO.

RECORDS SHOW THAT LAVINIA  
RECEIVED ALMOST NOTHING IN THE  
DIVORCE: A COMBINATION OF A  
TIGHT PRE-NUP, AN INEFFECTUAL  
LAWYER, AN ALLEGED ADDICTION  
TO PRESCRIPTION MEDS, AND A  
REPUTATION FOR BEING "FLAKY".

SIXTEEN  
MINUTES--THEY  
COULD BE CLEAR OF  
THE CITY  
BY NOW.

SHARIF,  
TAKE OVER  
HERE.

CENTRAL  
CONTROL, THIS IS  
GLOVER. WHAT  
HAVE YOU GOT ON  
THAT YELLOW VW?

A VEHICLE  
MATCHING THE  
DESCRIPTION WAS  
REPORTED STOLEN EIGHT  
DAYS AGO. GOT AN APB  
ON IT NOW, AND THE  
SECURITY CAMERA  
FOOTAGE IS  
COMING IN.

JUST  
GET IT DONE, AND  
ORDER A COMPLETE  
FORENSIC SWEEP OF  
THE HOUSE AND  
GROUNDS.

YOU  
TWO--INSIDE.  
FORENSICS ARE  
GONNA TAKE DNA  
SWABS.

WHAT?  
WHAT GOOD  
WOULD THAT DO?  
NO, I DON'T  
CONSENT TO  
THAT--

YOU CONSENT  
ISN'T REQUIRED. YOU'RE  
ALREADY A **SUSPECT**.  
DON'T MAKE ME ARREST  
YOU FOR HAMPERING AN  
INVESTIGATION.

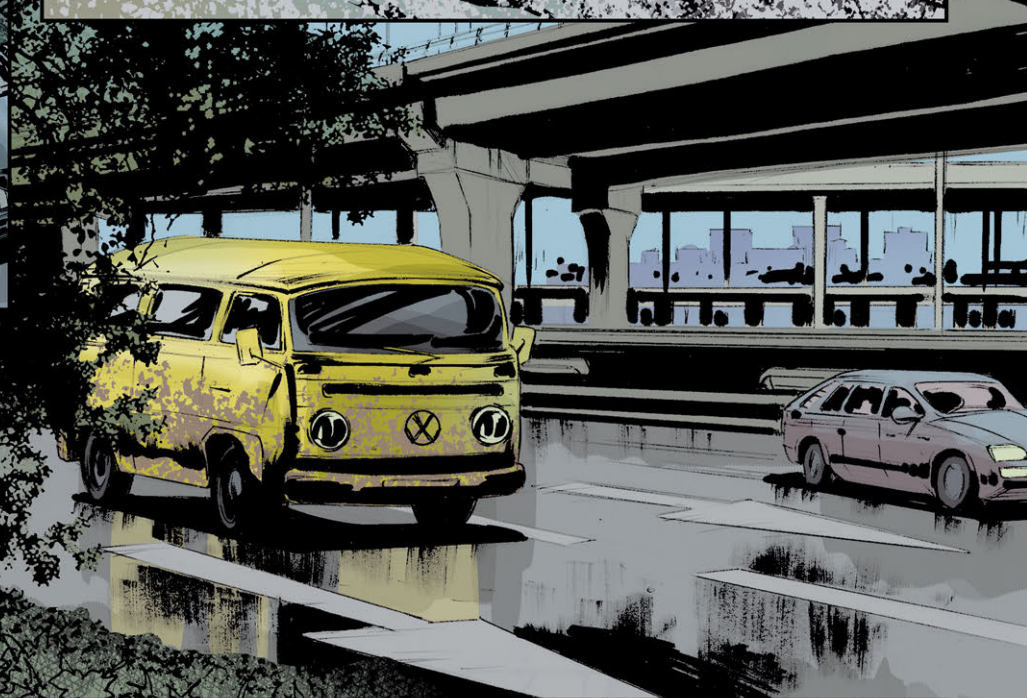
I WANT  
THIS STREET LOCKED  
DOWN--NO ONE BUT  
COPS OR JUDGES IN OR  
OUT. AND ABSOLUTELY  
**NO NEWS MEDIA**.  
UNDERSTAND?

YEAH,  
BUT--



JUDGE GLOVER--  
POSSIBLE SIGHTING OF  
THE SUSPECT VEHICLE,  
HEADING SOUTH-EAST  
ON MOOREHEAD AVENUE,  
VICINITY OF FULLER  
COURT.

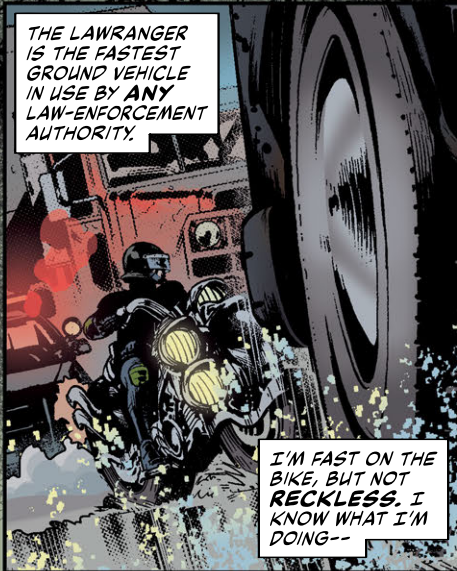
BOULDER  
P.D. REPORTS THAT  
THEIR CHOPPER IS  
EIGHT MINUTES AWAY  
MINIMUM.



MAYBE IF I'D BEEN  
MORE FAMILIAR  
WITH THE CITY I'D  
HAVE CAUGHT UP  
WITH THE SUSPECT  
VEHICLE SOONER.



THE LAWRANGER  
IS THE FASTEST  
GROUND VEHICLE  
IN USE BY ANY  
LAW-ENFORCEMENT  
AUTHORITY.

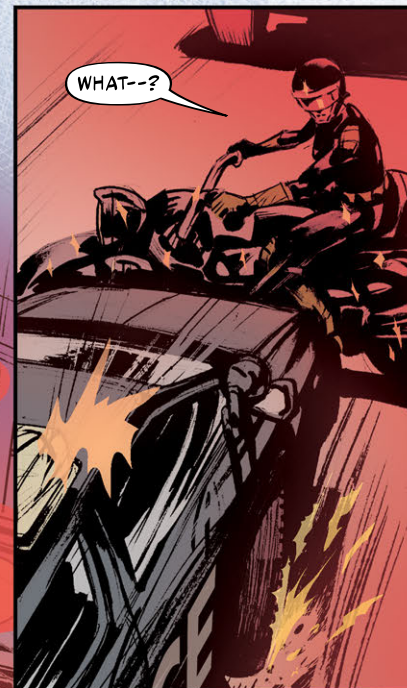
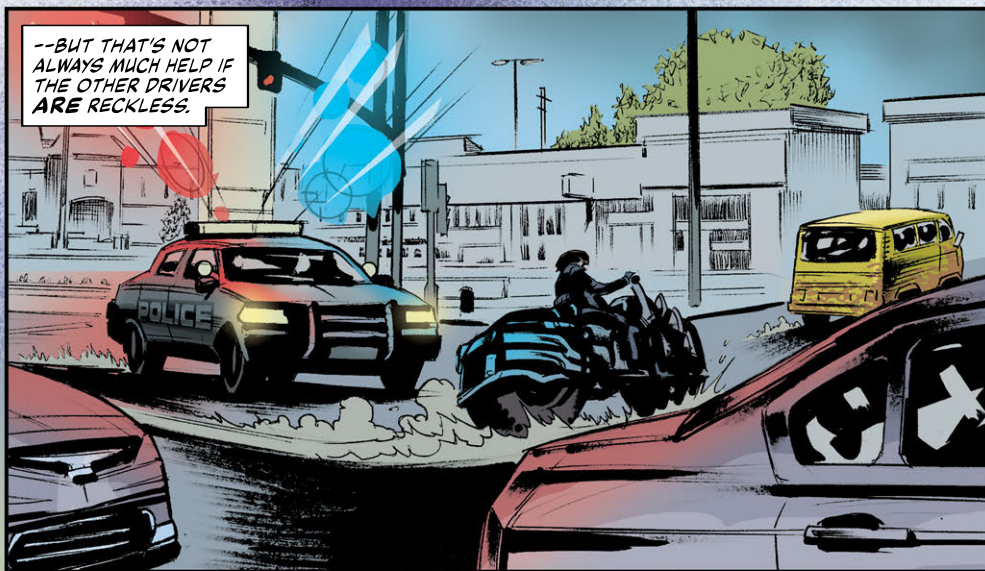


I'M FAST ON THE  
BIKE, BUT NOT  
RECKLESS. I  
KNOW WHAT I'M  
DOING--

SUSPECT'S  
FOUR HUNDRED  
METRES AWAY,  
GLOVER--TAKE  
A HARD LEFT  
ONTO SOUTH  
BROADWAY.





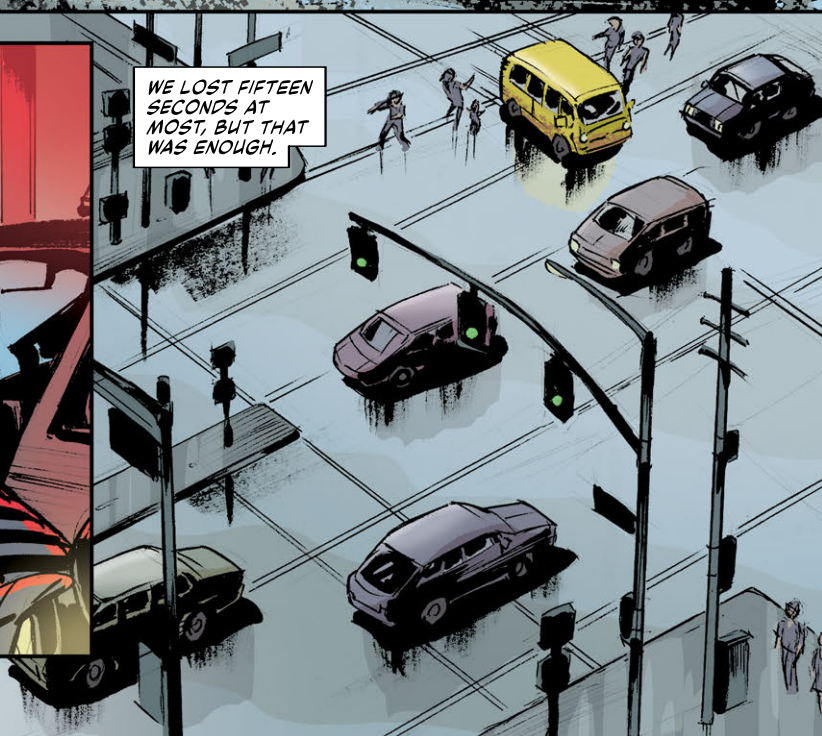


SKREEEE

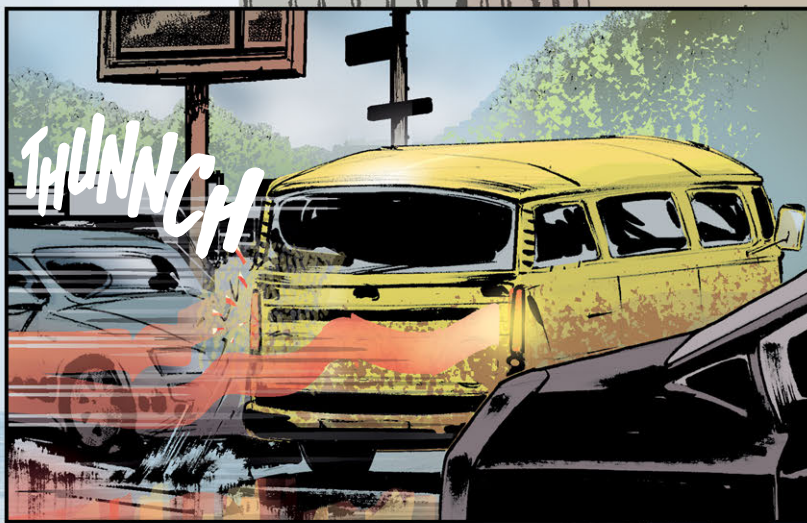
GOOD BRAKES ON THE LAW-RANGER AND ON THE SQUAD CAR.



WE LOST FIFTEEN SECONDS AT MOST, BUT THAT WAS ENOUGH.







WITNESS  
SAYS HE SAW THREE  
PEOPLE RUNNING FROM  
THE LOT JUST BEFORE  
THE FLAMES CAUGHT. ONE  
WAS CARRYING SOME-  
THING LARGE WRAPPED IN  
A BLANKET--**COULD**  
BE THE KID.



DIDN'T GET A GOOD  
LOOK--HE DOESN'T HAVE  
HIS **CONTACTS** IN--BUT  
HE THINKS THAT ONE OF  
THE OTHERS MIGHT HAVE  
BEEN FEMALE. LONG  
HAIR, BLONDE.

CANVASS  
THE STREET,  
RENNARD--GOT TO  
BE SOME **OTHER**  
WITNESSES.



UH, JUDGE...  
I, EH, JUST WANNA  
APOLOGISE AGAIN FOR  
ALMOST **HITTING**  
YOU...

AGAIN?  
YOU HAVEN'T  
APOLOGISED  
**YET**, OFFICER  
MCKAY.

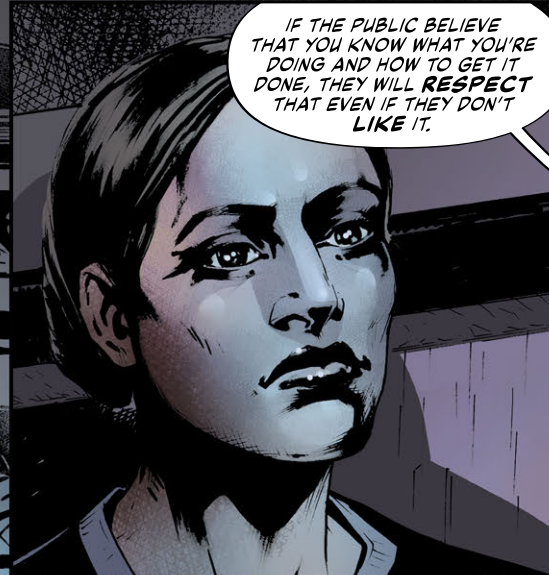
RIGHT.  
YEAH, THAT'S  
TRUE.

THIS WAS WHAT THE ACADEMY  
TUTORS WOULD CALL A "LEARNING  
MOMENT". THE CIVILIANS--AND I  
INCLUDE POLICE OFFICERS IN THAT--  
ARE **AFRAID** OF JUDGES.



FEAR AND  
RESPECT ARE NOT  
**SYNONYMOUS**,  
BUT THEY ARE  
RELATED.

RESPECT  
GROWS FROM  
APPRECIATION OF  
SELF-ASSUREDNESS,  
COMPETENCE AND--  
ABOVE ALL--  
**CONTROL**.



IF THE PUBLIC BELIEVE  
THAT YOU KNOW WHAT YOU'RE  
DOING AND HOW TO GET IT  
DONE, THEY WILL **RESPECT**  
THAT EVEN IF THEY DON'T  
LIKE IT.



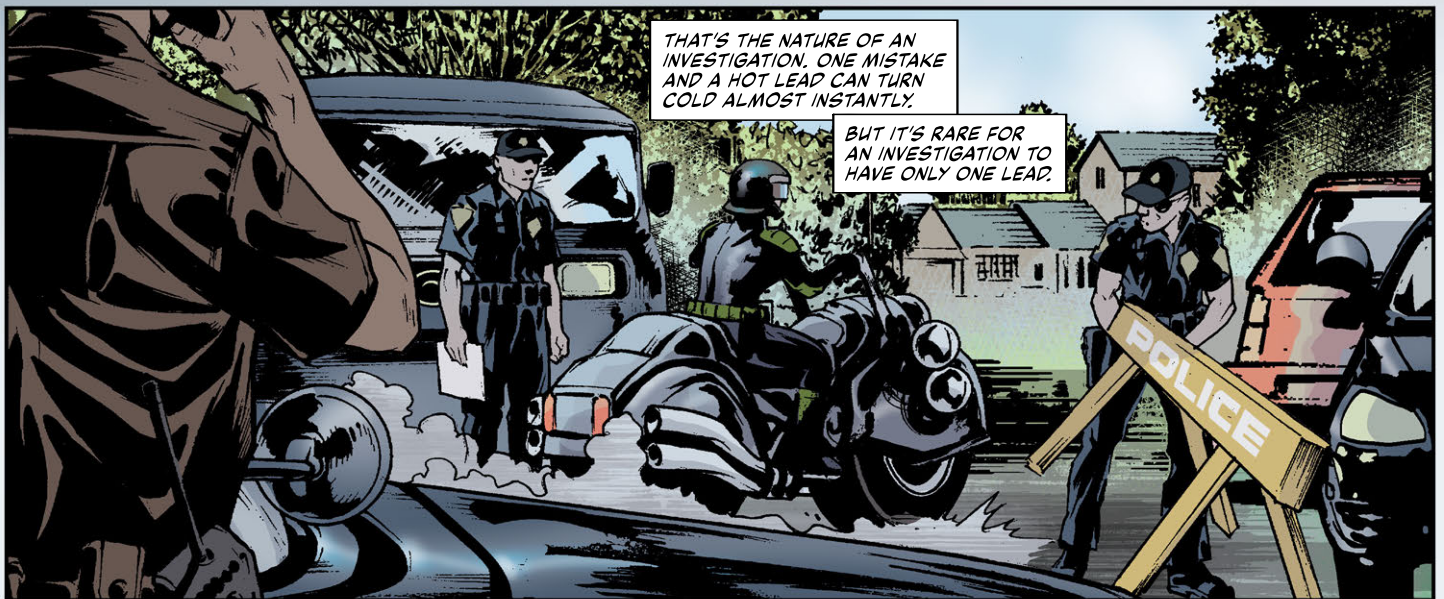


IF YOU WANT PEOPLE TO LIKE YOU PURELY BECAUSE **NOT** BEING LIKED WOULD MAKE YOU UNCOMFORTABLE, GO HOME NOW--YOU WON'T BE MISSED.



IF YOU NEED A **WRITTEN** APOLOGY, I'D BE HAPPY TO--

BACK TO WORK, MCKAY. FOCUS ON FINDING THE PERPS AND RECOVERING THE **VICTIM**.



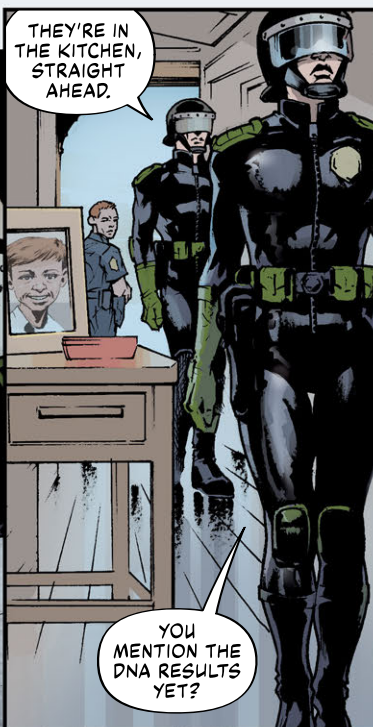
THAT'S THE NATURE OF AN INVESTIGATION. ONE MISTAKE AND A HOT LEAD CAN TURN COLD ALMOST INSTANTLY.

BUT IT'S RARE FOR AN INVESTIGATION TO HAVE ONLY ONE LEAD.



CENTRAL CONTROL INFORMED ME OF THE PRELIMINARY FORENSIC REPORT.

HEARD ABOUT YOUR **CHASE**. TOUGH LUCK.



THEY'RE IN THE KITCHEN, STRAIGHT AHEAD.

YOU MENTION THE DNA RESULTS YET?



VENN RECOMMENDED I LEAVE THAT TO **YOU**.

WHAT'S HAPPENED? HAVE YOU FOUND AUGIE?

NOT YET.

SHARIF, CLEAR THE ROOM-- I WANT TO TALK TO MR SUFFIELD **ALONE**.





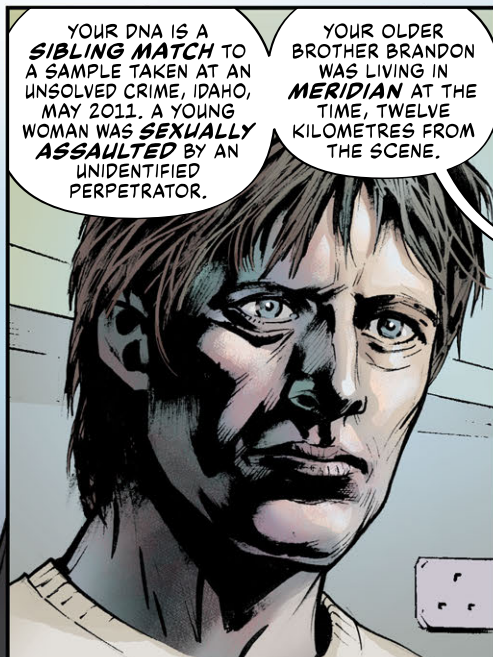
YOUR DNA PROFILE WASN'T ON **RECORD**, SUFFIELD.

HOW DID YOU GET TO BE FORTY-SIX YEARS OLD AND NEVER **ONCE** HAVE YOUR DNA SAMPLED?

THAT'S... THERE'S NO CRIME IN **THAT**. IT JUST NEVER HAPPENED.



THAT'S A LIE. YOU'VE ACTIVELY **AVOIDED** HAVING A SAMPLE TAKEN.



YOUR DNA IS A **SIBLING MATCH** TO A SAMPLE TAKEN AT AN UNSOLVED CRIME, IDAHO, MAY 2011. A YOUNG WOMAN WAS **SEXUALLY ASSAULTED** BY AN UNIDENTIFIED PERPETRATOR.

YOUR OLDER BROTHER BRANDON WAS LIVING IN **MERIDIAN** AT THE TIME, TWELVE KILOMETRES FROM THE SCENE.



YOU AVOIDED HAVING YOUR DNA PROFILE RECORDED BECAUSE YOU WERE AWARE OF HIS CRIME.

GREGORY SUFFIELD, ON THE CHARGE OF ABETTING AFTER THE FACT, I'M SENTENCING YOU TO A MINIMUM OF FIFTEEN YEARS.

NO! NO, PLEASE--

PLEASE, JUDGE, YOU CAN'T **DO THIS!** NOT NOW!

**MY BOY IS STILL OUT THERE!**

THE **FOURTH EMERGING PATTERN** WAS THAT IT WAS POSSIBLE TO BE BOTH A VICTIM AND A PERPETRATOR.



IN FACT, IT WASN'T JUST POSSIBLE--IT WAS COMMON.

INNOCENCE IS A MYTH.

NEXT ISSUE: MISSING PERSONS!



# THE ROARSOME

# 2000

**A.D.  
REGENED**

# RETURNS!



**FEATURING  
CADET DREDD  
ANDERSON, PSI-DIV  
VENUS BLUEGENES  
AND MORE!**

PROG 2206 // ON SALE 4 NOVEMBER 2020 // 48 PAGES // ONLY £4.99



**'THE GODS ARE  
ALWAYS BEAUTIFUL.  
AND THE GODS ARE  
ALWAYS DEAD.'**



**THIS IS WHAT AWAITS THE HUMAN CREW OF DEEP-SPACE SCAVENGER SHIPS THAT OPERATE** at the fringes of known reality, seeking out the huge, lifeless corpses of all-powerful interstellar beings and strip-mining them for their meat and bodily fluids with the use of swarming drones. Competition among these scavengers is fierce, the rules of salvage brutally enforced — and the crew are being watched and listened to at all times by their employers.

**We Only Find Them When They're Dead** is a majestically dark sci-fi page-turner published by Boom! Studios, and also the latest creation by long-serving **2000 AD** creator and friend of the prog Al Ewing. With epic art by Turin-based artist Simone Di Meo, whose credits include **Mighty Morphin' Power Rangers** for Boom! and a number of projects at Marvel, it's the kind of comic that readers of **2000 AD**'s current crop of strips should enjoy a great deal.

'It's a series about meaning and the search for it,' explains Ewing. 'It's set at the edge of the galaxy, where a colony has been established to strip-mine the corpses of the vast space gods that drift in from the gulfs. One such "autopsy ship", captained by the obsessed Georges Malik, goes on a quest to find a live one — but he and his crew are pursued relentlessly by a Javert-like figure from his past.'

# THE NEW GODS

BY KARL STOCK



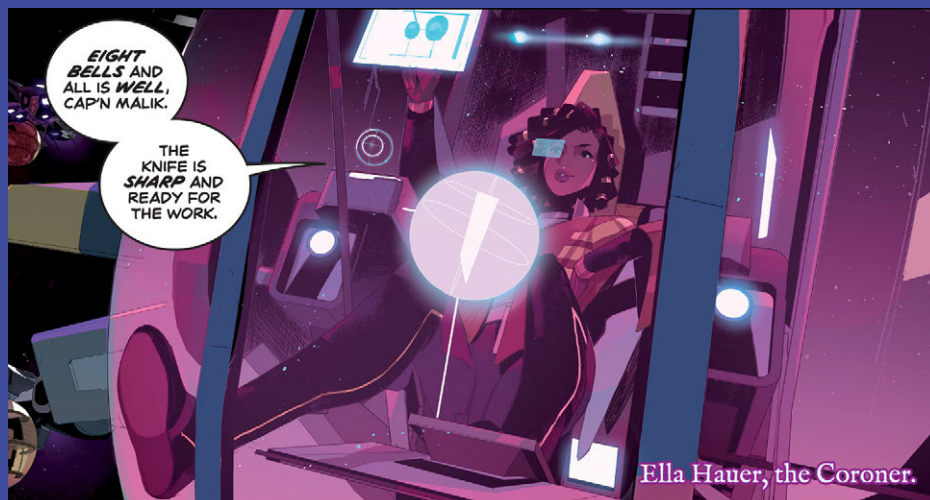
Ewing compares pursuing officer Paula Richter to the police inspector from Victor Hugo's *Les Misérables*, who makes it his mission to bring Jean Valjean to justice after he breaks parole; yet in the first couple of monthly issues there also appears to be something of Herman Melville's fanatical whale-hunter Captain Ahab to Malik. **We Only Find Them When They're Dead** is a powerful sci-fi adventure, but what's going on beneath that? Is it a sci-fi adventure, a metaphysical horror, a dark comedy, or something else entirely?

'There are elements of all of these,' says Ewing. 'I'm resistant to putting it in a box and nailing the lid down to force it into a certain demographic. At times, it'll veer into science fiction, the politics of this future space society, metaphorically the politics of our own world, larger questions of belief, and whatever else I decide to throw into it. Tonally, it veers between sombre and thoughtful, and a faster, more action-packed pace – I wouldn't advise flipping through it quickly. If nothing else, you'll want to spend time absorbing Simone's art.'

Di Meo's work is indeed beautiful, fusing an eccentric range of characters and tech to a storyline that balances space operatic grandeur with cosmic action and close-focus character moments. How did the artist come on board with this series? Was Ewing involved with his recruitment, given that they'd shared a credit panel before, and what is it he likes about his art – in what ways does it complement what he's trying to do with this story?

'Boom! put me in touch with Simone, whom I'd worked with previously on an *Immortal Hulk* special,' he says. 'I pitched him the basic concept and then sent him a larger pitch for the first book, which we shopped around a couple of people before it went back to Boom!. That was the start of him putting his own stamp on this – if it had been another artist, it would have been a totally different book. Simone brings a sense of grandeur and scale to the story that we're going to sorely need to fit these gigantic concepts in, but he's also great when it comes to the smaller character moments and designing the sci-fi society the book takes place in.'

How long has the idea been developing in Ewing's mind, and might it have been something which could have seen the light of day in *2000 AD*, back when his work regularly appeared in the prog? 'It's been gestating from the original idea for about four years or so,' says the writer. 'I remember having conversations about it with artists in the tents at Thought Bubble, but it really picked up steam when Boom! showed an interest in publishing something of mine. They put me in touch with Simone and provide advances, help with PR and various other things. It's been a useful partnership, and it's taught me a fair



amount about what would be needed to bring a book into existence on my own.'

Ewing is now a bona fide big writer through his work with Marvel in the United States, particularly on the *Avengers*, the deservedly acclaimed *Immortal Hulk*, and now his recently instigated ongoing series of *Guardians of the Galaxy*. Yet his writing for both the major American publisher and with the *2000 AD* stable in the UK has largely been on a work-for-hire basis – **We Only Find Them When They're Dead** is a significant move into working on his own self-originated, creator-owned projects.

'I'd like to do more creator-owned stuff, certainly,' he says. 'As fun as it is to collaborate with dozens of other people in a shared universe – and it is fun – I do miss that sense from the *2000 AD* days of working with just a handful of people; an artist, a letterer, an editor. I get a big kick out of connectivity, though, and while this is a self-contained story that's set to last fifteen issues and then bow out, I'm letting myself flex those muscles and build something relatively intricate. Maybe more intricate than I'd be able to achieve working in a universe like Marvel's – that has a lot of moving parts to account for at any one time.'

It's interesting that Ewing has a fixed endpoint in mind for this series. What hopes does he have for it during this period, and might it continue if it's a success? And also – in what's an inevitable question around contemporary creator-owned comics, in these days when the transition from page to screen has never been smoother – might there be any interest from other media in some form of adaptation?

'It's set to run for just those fifteen issues,' says Ewing. 'After that, I doubt it'll be back, but there's definitely the possibility to tell more stories in that world. As for other media – I can't say anything about that yet, but it's possible it could find its way into other media for an adaptation.'

Meanwhile, Ewing continues to produce some of the most exciting mainstream titles being

produced on the other side of the Atlantic. While it's true that the ongoing continuity of the Marvel Universe is a difficult beast for anyone not immersed in it for some years, his series for the publisher manage to be thoroughly accessible in their high-concept contemporary precision, while offering plenty of subtle but outstanding fan service for those who are after that sort of thing.

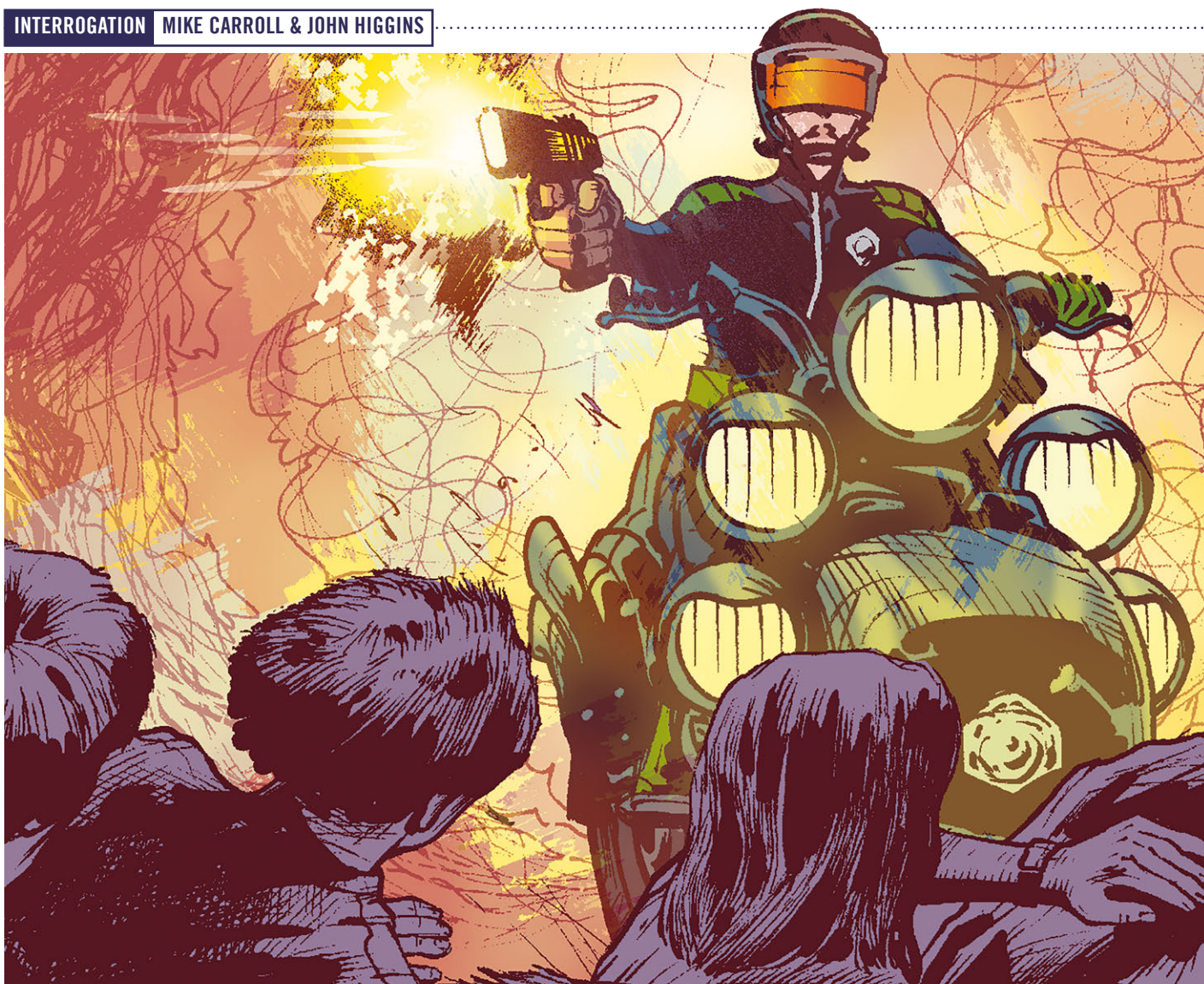
'S.W.O.R.D. was announced just now at Marvel,' he says of his next project. 'It's a new X-title that's twinned with the Space books I've been doing there [many of his recent series have taken their heroes off-Earth], and will deal with a few other bits of cosmic business I've handled over the years. If you like my science-fiction work, pick it up in December. And *Immortal Hulk* continues, with the stakes only ramping up higher – I'm very pleased with how that series has gone down, and I'm looking forward to how readers take the next parts to hit the stands.'

Those who know US superhero comics will know that this title is one of Marvel's most acclaimed of recent years. Yet, while it's long been a tradition that UK creators who cut their teeth on *2000 AD* eventually make the trip across to America for more work, not all fans necessarily follow. For those who only know Ewing's work from his time on *Judge Dredd*, as well as series he co-created for the Galaxy's Greatest Comic like *Zombo*, *Damnation Station* and *The Zaucer of Zilk*, how would he sell **We Only Find Them When They're Dead** to a dedicated *2000 AD* reader?

'It's science fiction that hopefully makes you think,' he says, 'much like *2000 AD* has always done very well. The pace of it fits the number of pages per episode we have, but if you remember my *2000 AD* work with fondness, check us out.'

*The first issues of We Only Find Them When They're Dead by Al Ewing and Simone Di Meo are available now from Boom! Studios*





# FIRST JUDGEMENT

BY RICHARD BRUTON

*With **Dreadnoughts** taking place in 2035 AD, you're getting the chance to play in the fertile ground of the earliest days of the Justice Department. Michael, you've got form here, with your series of **Judges** prose novels...*

**MC:** Yes, **Dreadnoughts** is a spin-off from the **Judges** prose novels that allows me to explore the rise of the Judges in a different way. With **Judges**, the plan is that the series goes from the 2030s to the 2070s, effectively leading into the **Judge Dredd Year One** novellas. There's not a lot of room to develop the characters from one book to the next and **Dreadnoughts** is a chance to look closer at the impact of Judges

on an already fractured society. They're a sledgehammer approach to law enforcement... things have reached the stage where everyone is saying, 'Crime and corruption are rampant! Why doesn't someone do something?' Well, here come the Judges... and with them comes the realisation that the people should be careful what they wish for!

*Where does the title of the series come from?*

**MC:** The name was definitely and deliberately chosen to reflect Judge Dredd! Matt [Smith, editor] and I batted suggestions back and forth for a while, with him suggesting that a slang

term for the Judges might work as the series title. Research led me to the 1912 story-paper **The Dreadnought**. That instantly jumped out at me as a great nickname the cits might have for the Judges – partly as dreadnoughts are unstoppable armoured machines, partly because of the Dread/Dredd connection, but also because the 'nought' suggested the beginning of something.

*For years, it seemed that there was a certain wariness to go back too much in **Dredd** lore – a preference perhaps to leave it all just that little vague?*



**MC:** Sure, that was certainly the case when **Judge Dredd** began, set one hundred and twenty-two years in the future, when all we needed to know was that there had been a big war and MC-1 and the Judges had emerged from the rubble. Over the years we were drip-fed morsels of back-story, as and when it suited the then-current tale, until John Wagner decided to give us *Origins*. But *Origins* focuses on the 'big story', the political and social background that permitted – or required, depending on your point of view – the rise to power of the new Department of Justice and its first Chief Judge, Eustace Fargo.

When I was developing the **Judges** series I decided that they would avoid those big, world-shattering tales. I wanted to show the impact of the Judges on the ordinary people, those citizens scared and desperate enough to think that trading freedom for security is the right option, the career cops who see their jobs being taken away from them, and the small-time criminals who realise the only way to survive is to become more ruthless.

With **Dreadnoughts**, the same thing applies... except that we're mostly following one Judge rather than many. The big events will still happen, but mostly as background elements. It's important to me that the established stories remain intact and we don't try to rewrite any of the history.

*There's an enormous amount of potential in the world of Dredd to get really deep into the politics of the future – not just how we get from a democracy to Justice Department, but the minutiae and mechanics necessary for it to happen...*

**MC:** Well, it's a matter of perspective – politics isn't *really* what we see on the news with the red-faced leaders shouting about migrants and borders and deficits, it's about people and what you can persuade them to believe. Real power doesn't come from the ability to threaten someone into giving you their money, it comes from manipulating them – and the world around them – into a position where they'll give you their money of their own free will and then thank you for taking it. And we can swap out 'money' and replace it with 'freedom' and it still applies.

Perspective is *everything* in storytelling. With **Dreadnoughts**, we're following Judge Glover, who's ruthless and idealistic and very good at her job. She's saving lives and putting away a lot of bad people, but deep in the background Chief Judge Fargo and his advisors are steadily and deliberately dismantling the United States of America.

The Judge system is definitely an extreme solution to society's problems, but it's not as

far removed as we might like. To get from where we are now to the Judge system isn't going to require the leaders to step down, but the people to step aside. Again, it goes back to the common cry of 'Someone ought to do something!' History shows us that when the burdens of poverty and crime start to overwhelm the state the people will gratefully relinquish their power to those they believe will provide a better outcome.

*John, let's talk about the difficulties of designing the world of Dreadnoughts...*

**JH:** Working on any future world is always working with design elements that require a grounding in a reality, which is why Carlos Ezquerro's designs were so effective in creating a believable future world. Carlos took a fluid, organic approach to the design of MC-1, which we recognised immediately: recognisable but different.

Having worked in John and Carlos's world for most of my career, there have always been hooks to hang any fantastical designs and ideas on. In many ways, Michael is in that same creative mind-set, allowing the artist imagination to soar from a base of solid story foundation.

*So what sort of design cues were you looking at when shaping the world of Dreadnoughts?*

**JH:** **Dreadnoughts** is the hardest SF comic strip I have ever had to draw, visualising ten minutes into the future, which makes Mike's story more chilling by being set so close to the now we see outside.

*How are you working on this one? Digital? Old-school? Or a mix of both?*

**JH:** I jumped right into producing digital art in the mid nineties when I first got a viable studio computer, but found digital illustration somewhat limiting so I've always used a mix of traditional and digital.

I'm trying a new process with **Dreadnoughts**, technically different to anything I've done before. Rather than my usual tight black line, I'm doing a mix of line and tone that's separated on the black plate when Sally Jane [Hurst] colours in Photoshop – I think it gives a more fluid, expressive depiction to the art.

Sally and I have a close working relationship and I know that what comes out of the studio is going to great so once we've decided the feeling or colour mood for the story, Sally has complete freedom to create. Sally's versatility is as much a part of the visual excitement as any other element. In **Dreadnoughts** we wanted a darker, muted palette, plus we have a couple of new digital brushes we wanted to try – because of

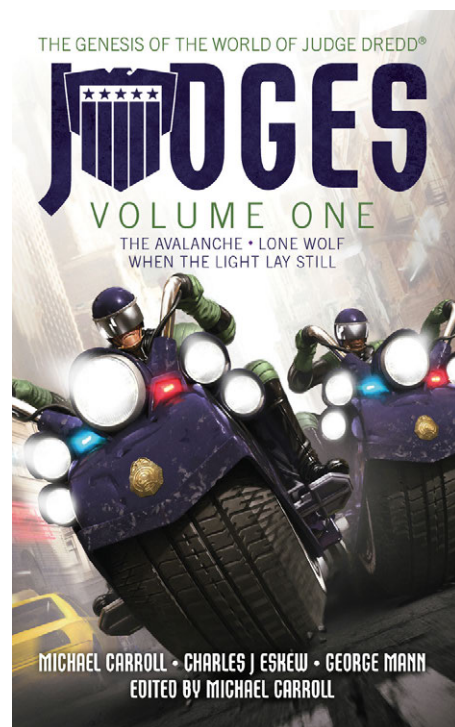
my new technique we wanted it to be a looser colour style, allowing for over-painting the black, which is not something we usually do.

*In the Judges novellas we've read of a near future, but the visuals came from a combination of what the reader already knew of MC-1 and their own imaginations. So with Dreadnoughts, it strikes me that you've got a huge role, filling in the gaps in MC-1 & Dredd history...*

**JH:** For me the best thing about comics is the collaboration. You're being very generous to the artist, but breathing life into the players on this SF world stage is the writer's job, with strong characterisations and dramatic peaks. At the start, I was not much of a fan of Judge Glover but by episode three I started to see the character as Mike had intended – through subtle asides, small comments, gestures, her character is being fleshed out and the rigidity of her outlook on the Law is leavened. I think fans will be surprised by their changing response to her as they go through the story.

*What sort of look have you designed for these first generation of Judges?*

**JH:** Carlos did the early Judges designs, and they're retro-designed to reflect his original vision. The **Dreadnought** Judges in the first episodes are understated, not armoured up, a design closer to a traditional cop's uniform. There's less of the fascist imagery of eagles and chains but it's still recognisably a step towards the Judges' uniform of the future.





# THE RETURNERS

HEARTSWOOD PART 2



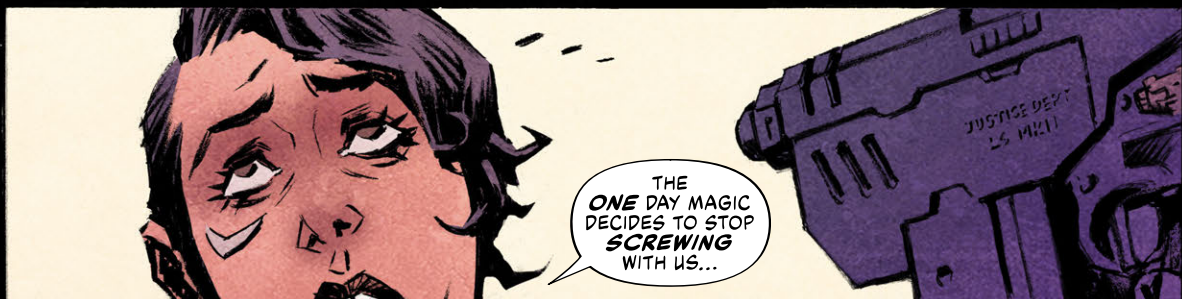
W-WHAT  
DO WE *DO*?

*RUSH*  
THEM. WHAT'S  
THE WORST THAT  
CAN HAPPEN?

WE'RE  
*IMMORTAL*.

SI SPENCER  
SCRIPT  
NICOLÒ ASSIRELLI  
ART  
EVA DE LA CRUZ  
COLOURS  
SIMON BOWLAND  
LETTERS





CLICK...



WHAT  
THE...?

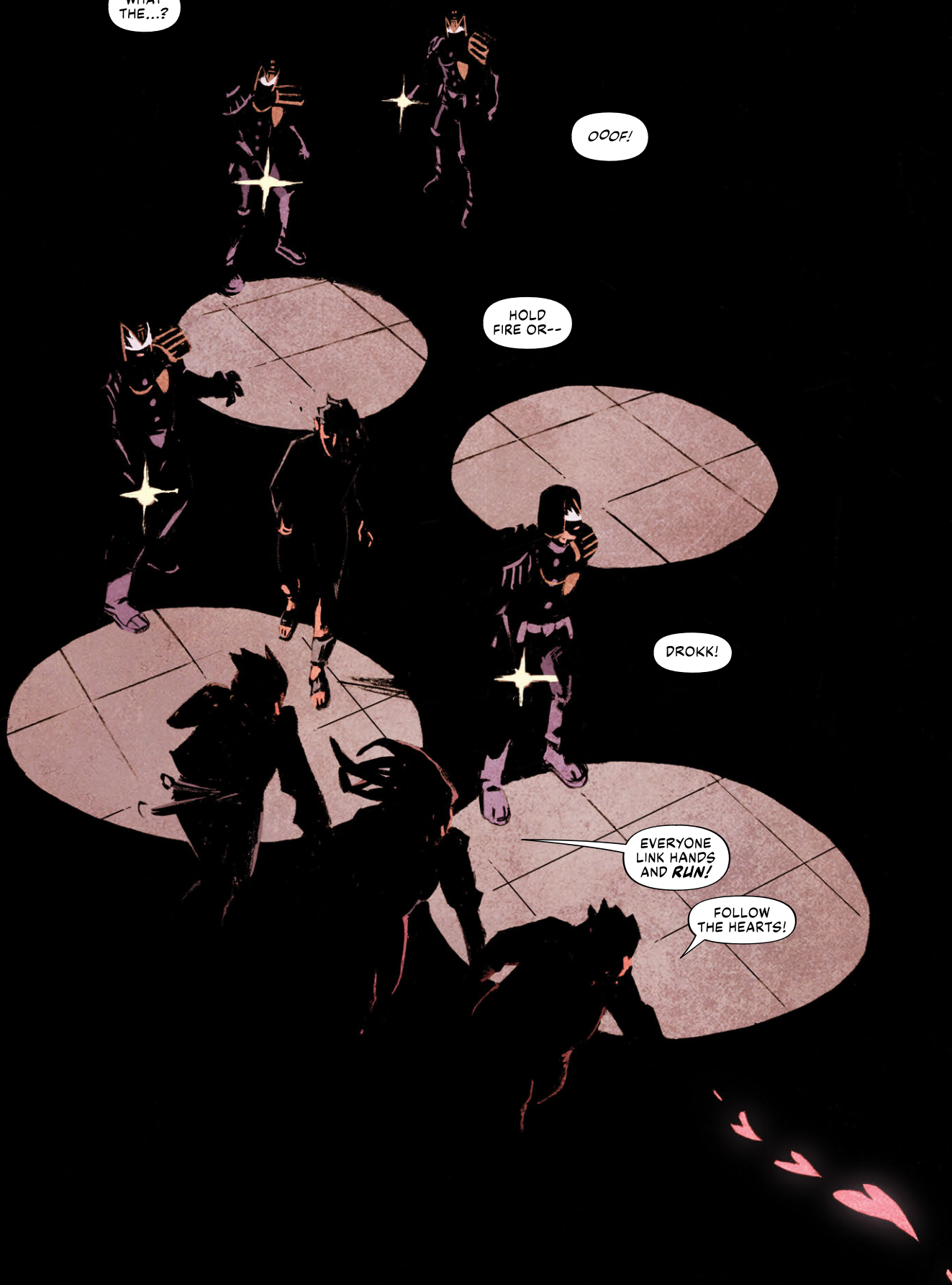
OOOF!

HOLD  
FIRE OR--

DROKK!

EVERYONE  
LINK HANDS  
AND **RUN!**

FOLLOW  
THE HEARTS!





**SLAM**

WHAT JUST  
HAPPENED?  
WHO TURNED  
THE LIGHTS  
OUT?

WHO  
CARES? WE  
NEED TO GET  
BACK TO THE  
LANDING  
STRIP.

THIS  
PLACE'LL BE  
CRAWLING WITH  
UNIFORMS ANY  
MINUTE!

WE  
FOLLOW  
THOSE.



**WHERE  
ARE  
THEY?**





WE'LL  
NEVER MAKE IT  
ON FOOT--

OVER  
THERE!

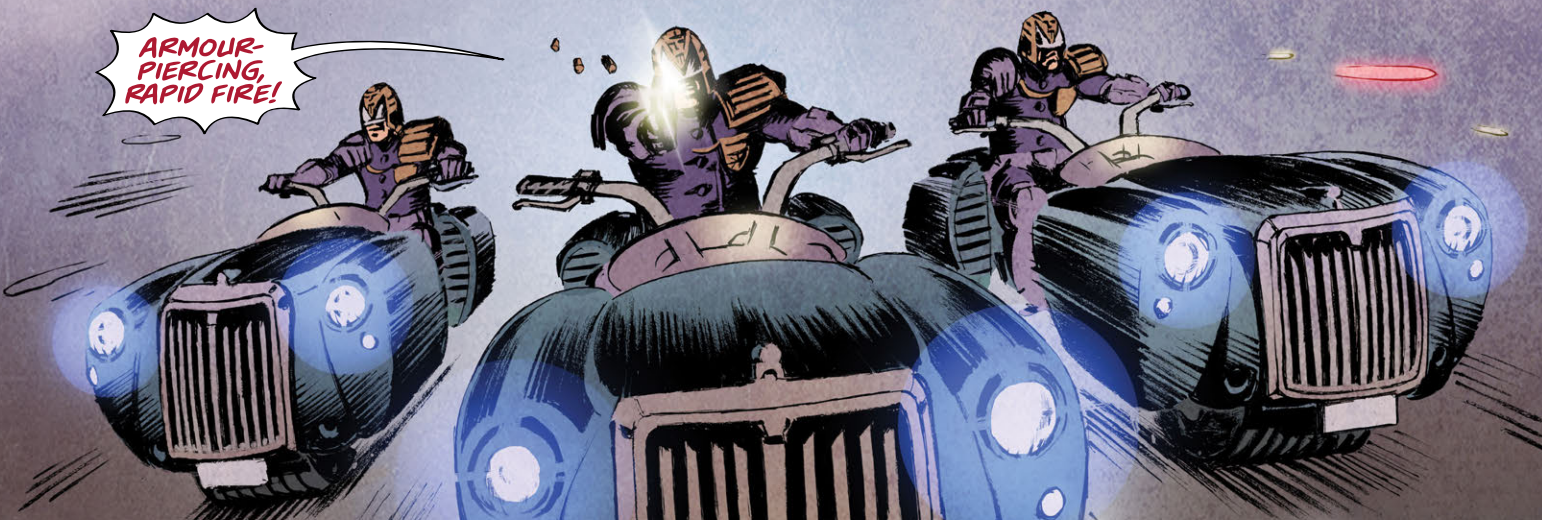
**H<sub>2</sub>O**  
**WATER**  
QUENCHING  
**HOOD'S**  
**SUPPLIES**  
BRIT-CIT THIRST



HEY,  
DRIVER 7A! OUR  
NEXT DROP IS AT  
FLEURY BLOCK. YOU  
READY TO SERVE  
THE PUBLIC?

JUST  
MOVE!  
TOP  
SPEED!









LOOK,  
MA! TOP OF  
THE WORLD!

HOOD'S  
WATER SUPPLIES  
QUENCHING BRITCHTHIRST









HUH.

YOU  
KNOW WHAT?  
I SHOULD BE  
GETTING *USED*  
TO THIS BY  
NOW...

IT  
FOUND  
US!

NEXT ISSUE: HOUSE OF MYSTERY!



THANATOPIA IS NOT A HOSPITABLE PLANET. YOU WOULD HAVE TO BE OF AN UNUSUAL DISPOSITION TO WANT TO LIVE HERE.

IT IS HOME TO THE MORTARIAN CULT, WHOSE MEMBERS PLAN TO DIE HERE...

...VERY SOON.

THE HIGH PRIESTESS OF THE MORTARIANS IS MOTHER KALULA, ALSO KNOWN AS THE MORBID MESSIAH.

THE NAVIS MORTIS IS APPROACHING, YOUR MORBIDITY.

DAVID HINE  
SCRIPT  
NICK PERCIVAL  
ART  
ANNIE PARKHOUSE  
LETTERS

# DELIVERANCE

PART TWO





DO YOU  
THINK IT'S TRUE,  
ARCHBISHOP? DID  
THEY REALLY FIND  
THE HALLOWED  
ONE?

ARCHBISHOP FRKK INSERTED  
STEEL SPIKES THROUGH HIS NECK  
WHEN HE WAS STILL A JUVENILE  
AS A MARK OF PENITENCE.

THE DAMAGE TO  
HIS VOCAL CORDS  
HAS LEFT HIM WITH  
A LIMITED ABILITY  
TO COMMUNICATE.

FFRRKK-  
AKK-UKKK-FFF-  
KRRR!

ONLY MOTHER  
KALULA IS ABLE TO  
UNDERSTAND HIM.

YES, IF  
BROTHER KEMPIS  
IS MISTAKEN, A SLOW  
NEUTERING WOULD INDEED  
BE THE APPROPRIATE  
ADMONISHMENT.

AHH-  
FRKKKK!

LET US  
DESCEND.





MOTHER KALULA, I AM NOT WORTHY.

HOW TRUE.



YOU SEE, IT'S HIM, THE SUPREME DEATH-DEALER. JUDGE DEATH - MAY HIS CURSE BE UPON US.



WHY IS HE ENCASED IN THAT... WHATEVER IT IS?

BOING®, YOUR MORBIDITY. ONE IMAGINES THAT HE USES IT TO TRAVEL THROUGH SPACE.

HE'S NOT MOVING.



THERE'S NO PULSE BUT OUR INSTRUMENTS SHOW SIGNS OF BRAIN ACTIVITY...



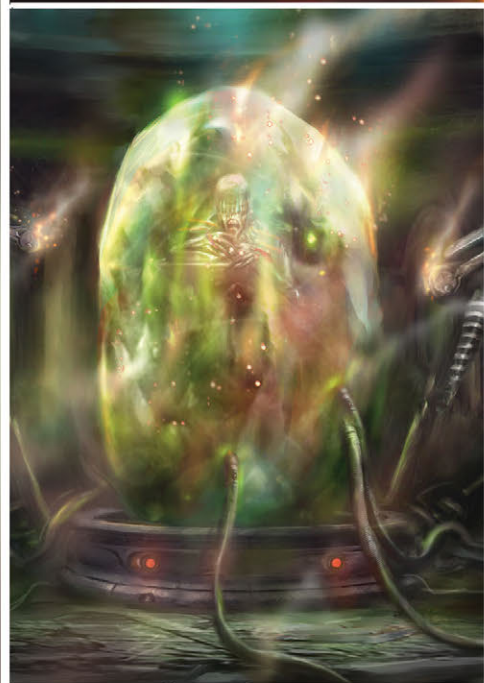
...QUITE VIGOROUS ACTIVITY.




WE MUST FREE HIM FROM THIS BOING®.

WITH THE HALLOWED ONE BESIDE ME, THE CEREMONY OF DELIVERANCE WILL TRULY BE A DAY OF RAPTURE.









IT WILL  
REQUIRE THE  
GREATEST ACTS  
OF PENITENCE  
TO RELEASE  
HIM.

MAY  
HIS LITTER  
CONTEMPT  
FALL UPON  
US.?


I SHALL  
FLAGELLATE  
MYSELF TO  
WITHIN AN  
INCH OF MY  
LIFE.



FRRRR -



- KKK! -




DON'T  
DESSSSPAIR,  
BROTHER. HELP ISSS ON  
ITSSSS WAY. DO YOU  
RRREMEMBER JUDGE  
WHISSSPER?

THOSE  
CURSSSED  
MARINESSS  
BLEW HISSSS  
HEAD OFF.

HE  
SSSSUFFERED  
GRRRAVE INJURY BUT  
IT WASSS NOT  
TERRRRMINAL.





'ASSS YOU SSSSAY,  
BROTHERRR WHISSPER  
SSSSUFFERED A WOUND  
TO THE BRRRAIN...



'...BUT THOUGH THE DAMAGE  
WASSS SSSSEVERE, HIS PSSSYCHIC  
ABILITIESSSSS RRREMAINED INTACT.

WHOSE  
THOUGHTSSSS  
ARE THESE?



'HISSS BRRRAIN WAS  
INVADED BY ORCHIDSSSS  
FROM THE HALF-DEAD...

'THE SYMBIOSSSSSS OF DEAD  
CELLSSS AND PLANT LIFE CHANGED  
THE NATURE OF OUR BROTHERRR.

'HE EXISSSTSS ON THE  
BORDERLINE BETWEEN  
UNDEATH AND DEATHHH.

WHAT  
SSSUBTLE  
POISSSON  
SSSSSEEPSS  
INTO MY  
MIND?



I MUSSST  
NOT END MY  
DAYS IN THISS  
CURSSSED  
PLACE.



SSSSANCTUARRY...



'HIDDEN ABOARD THE KIMODO,  
HE SSSURVIVED THE  
DESSSTRUCTION OF DOMINION.'

ONE  
THINGGG I  
KNOW AND ALL  
ELSSSE ISSS  
A LIE...

BROTHER  
WHISPER...

WHO  
SSSSPEAKS?

WE ARE  
YOUR SSSSTERS.  
THERE IS WORK TO BE  
DONE. JUDGE DEATH  
NEEDSSS YOUR  
HELP.

...WHATEVERRR  
LIVESSS SHALL  
SURELY  
SSSSOMEDAY  
DIE.









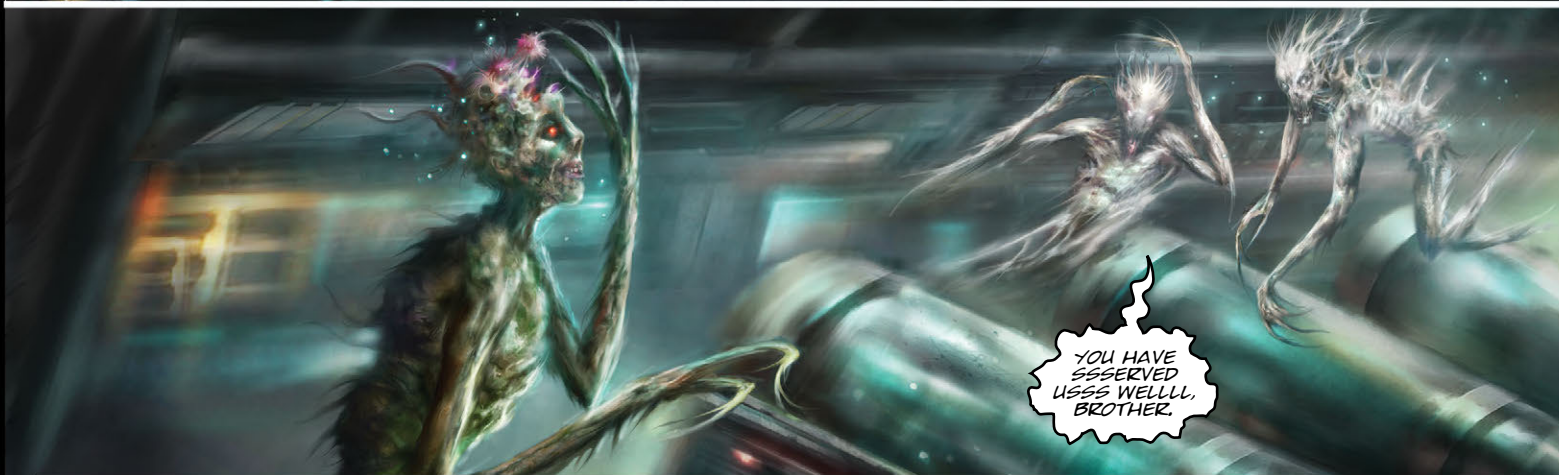
INSSSTRUCT  
HIM, BROTHER  
WHISPERRR.

DEATH  
WAITSSS  
IMPATIENTLY.

WE  
HAVE A NEW  
DESSSTINATION,  
PRIVATE  
KOVACSSSS.



I'VE RE-SET  
OUR COURSE... TO  
THANATOPIA.



YOU HAVE  
SSSERVED  
USSS WELLLL,  
BROTHER.



WE LEAVE  
YOU TO COMPLETE  
YOURRR TASSSK. WE  
MUSSST RETURN  
TO THE NAVIS  
MORTIS.



AH,  
ROSSSCO...  
DOESSSEN'T  
SSSHHEE LOOK  
SSSWEEET?

IT SEEMSSSS  
A PITY TO WAKE  
HER... LET'S SEE WHAT  
DREAMSSS ARE FILLING  
HER SSSLEEPY  
HEAD...





'BLESSED JOVUSS, I  
DO BELIEVE SSSHE'S  
DREAMING ABOUT ME...'



NOW  
WHAT ELSSEE  
WASSS IT I HAD  
TO DO?

OH  
YESSSS...

...KILL  
THEM  
ALLLLL!

NEXT ISSUE: THE COMING OF THE DEATH-DEALER!



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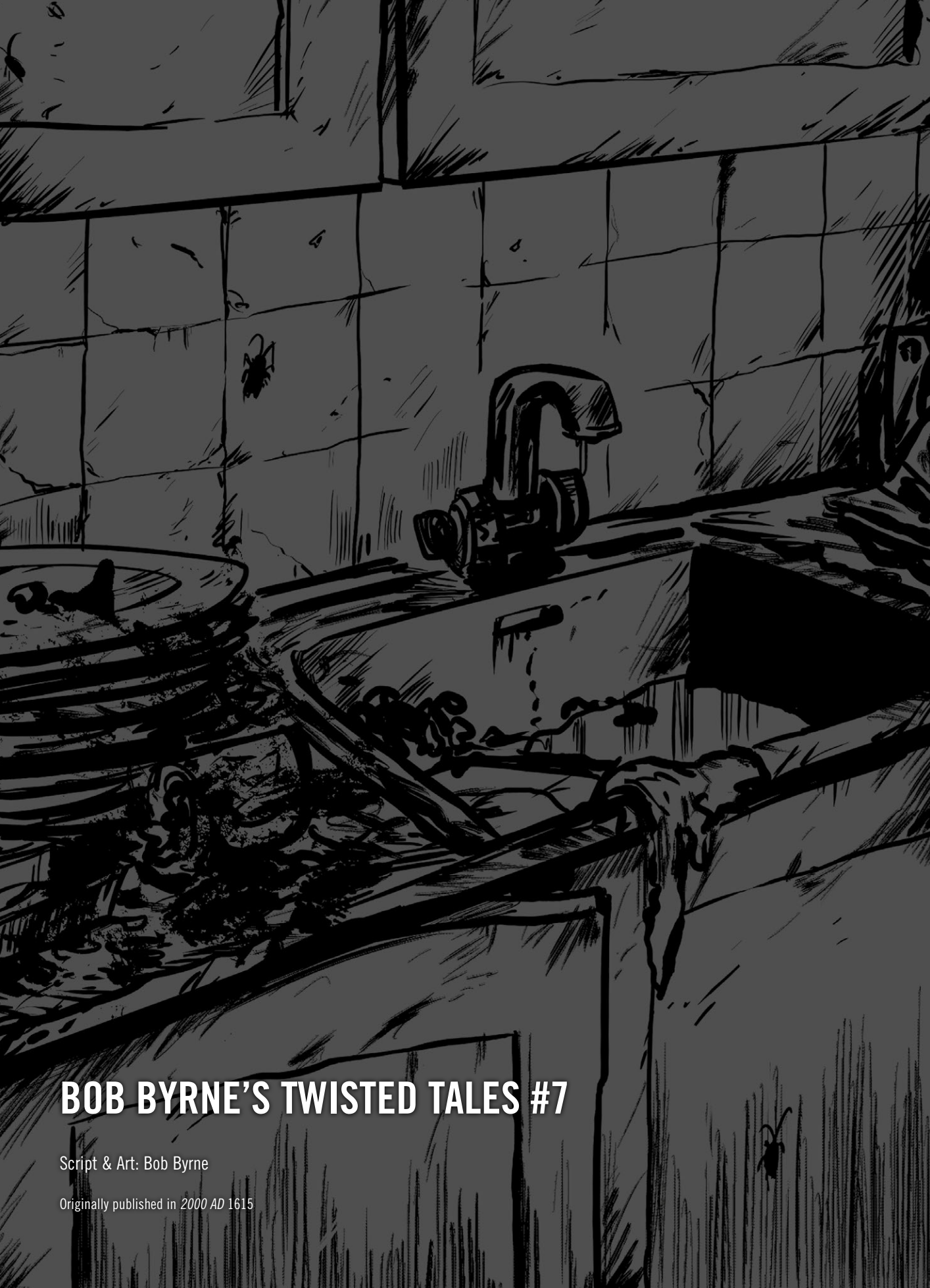
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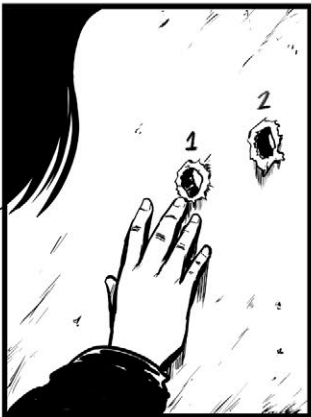
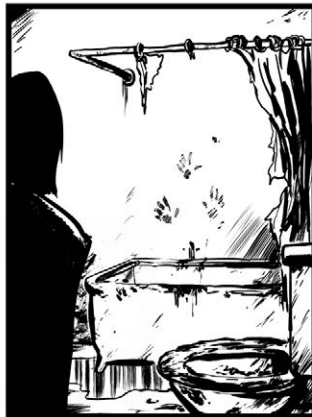
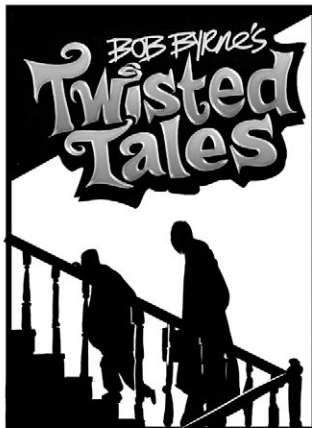


# BOB BYRNE'S TWISTED TALES #7

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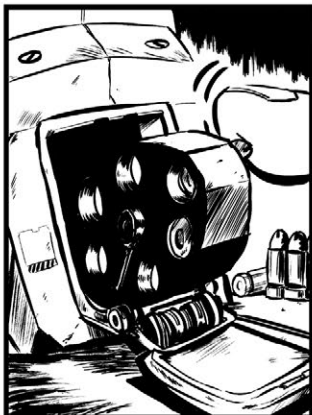




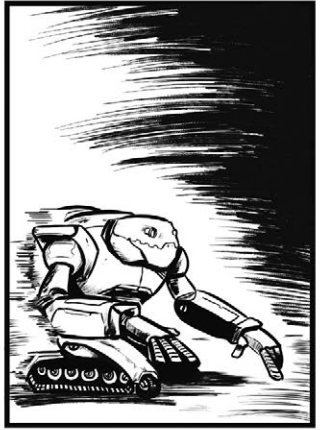




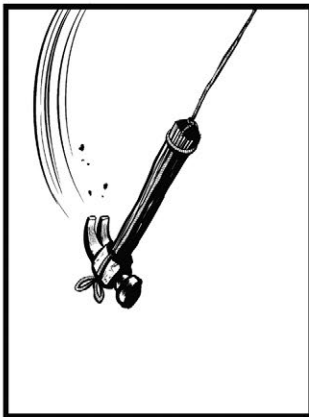
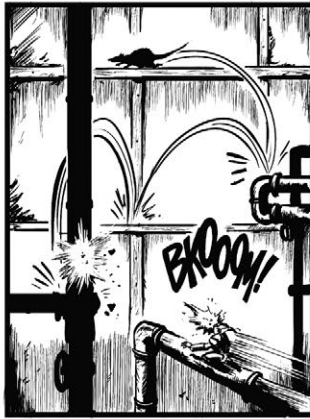
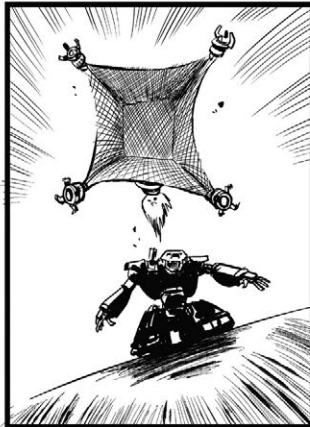
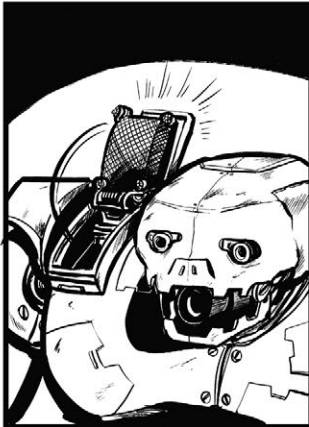




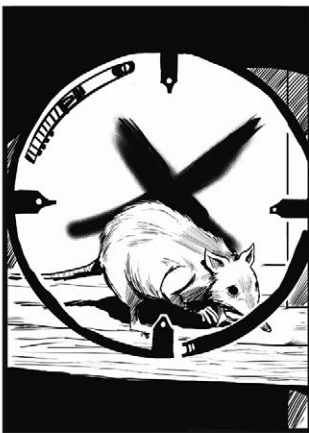
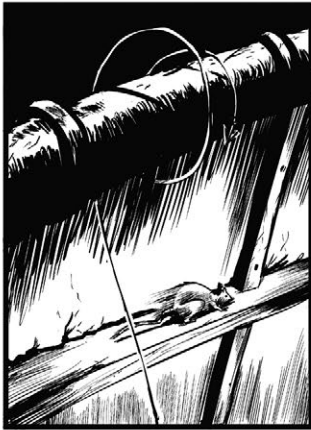














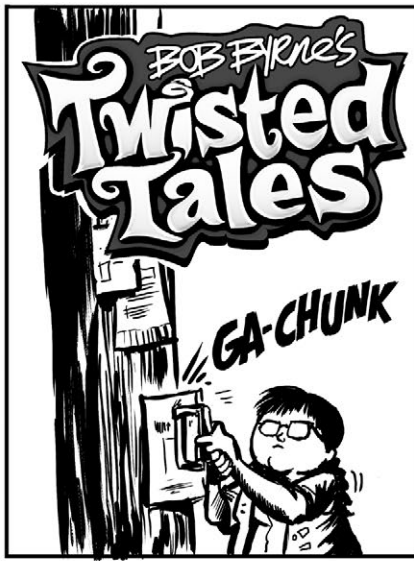


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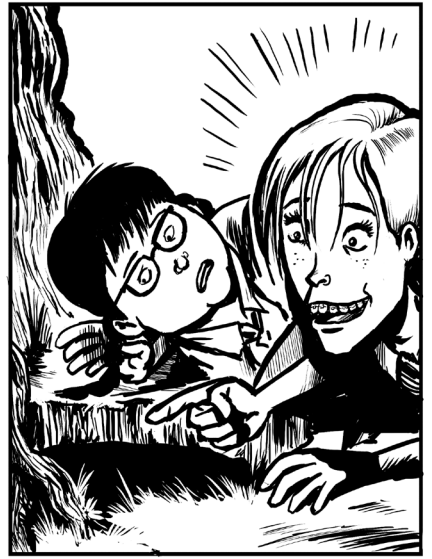
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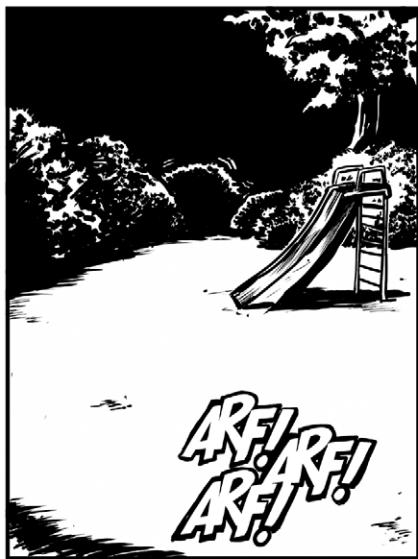






















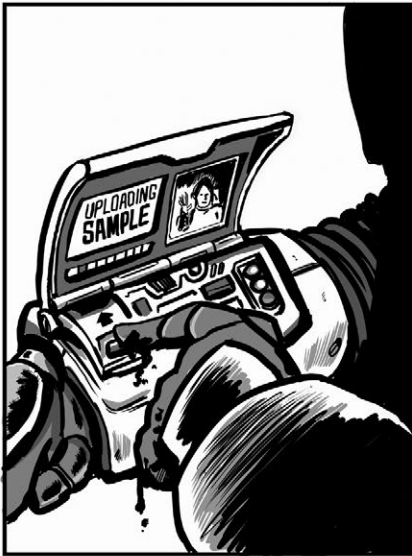
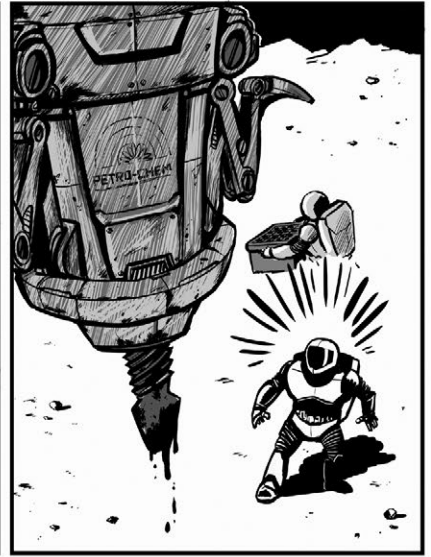
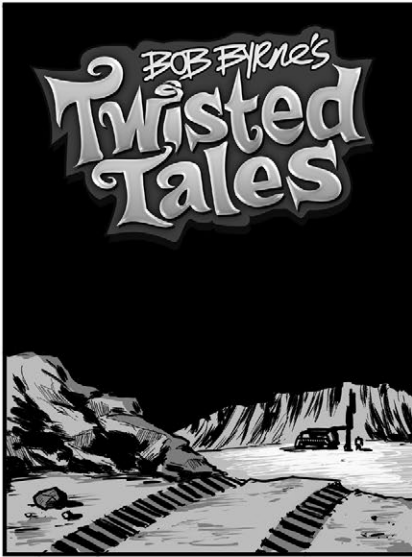


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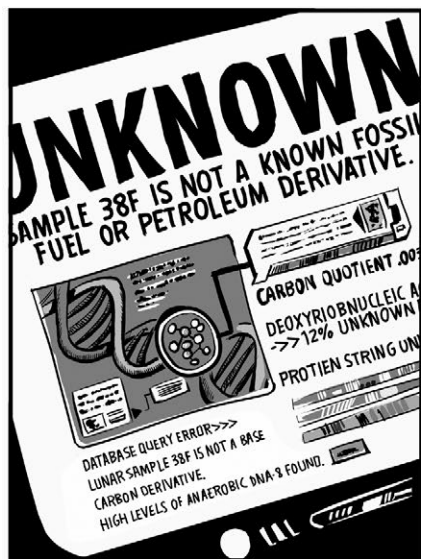
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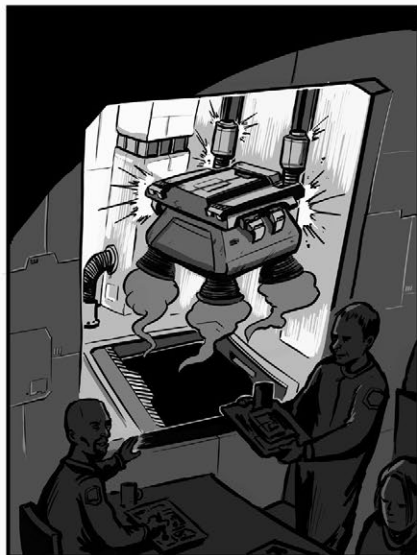
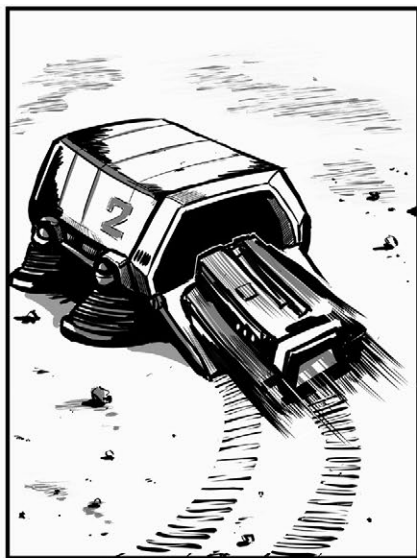




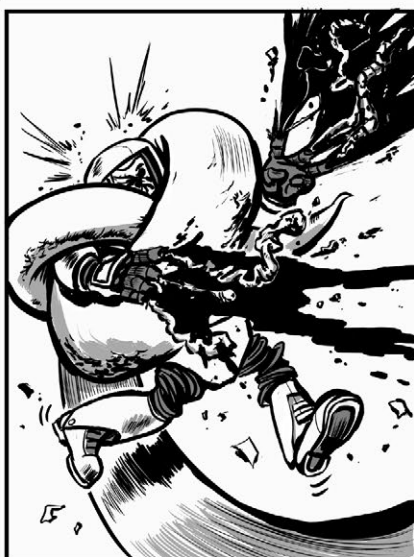




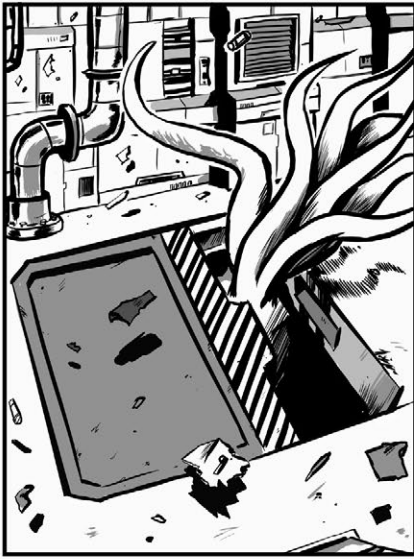




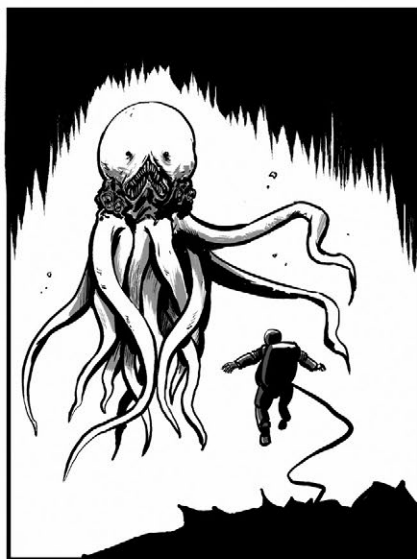
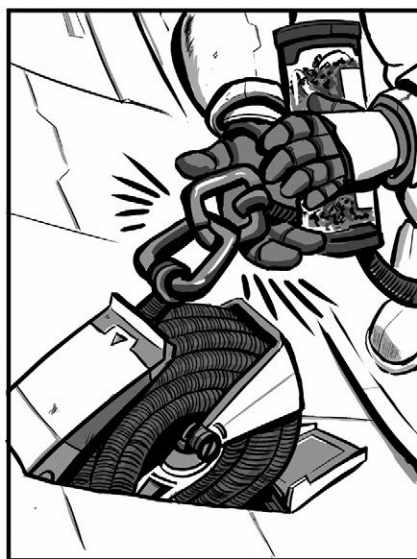




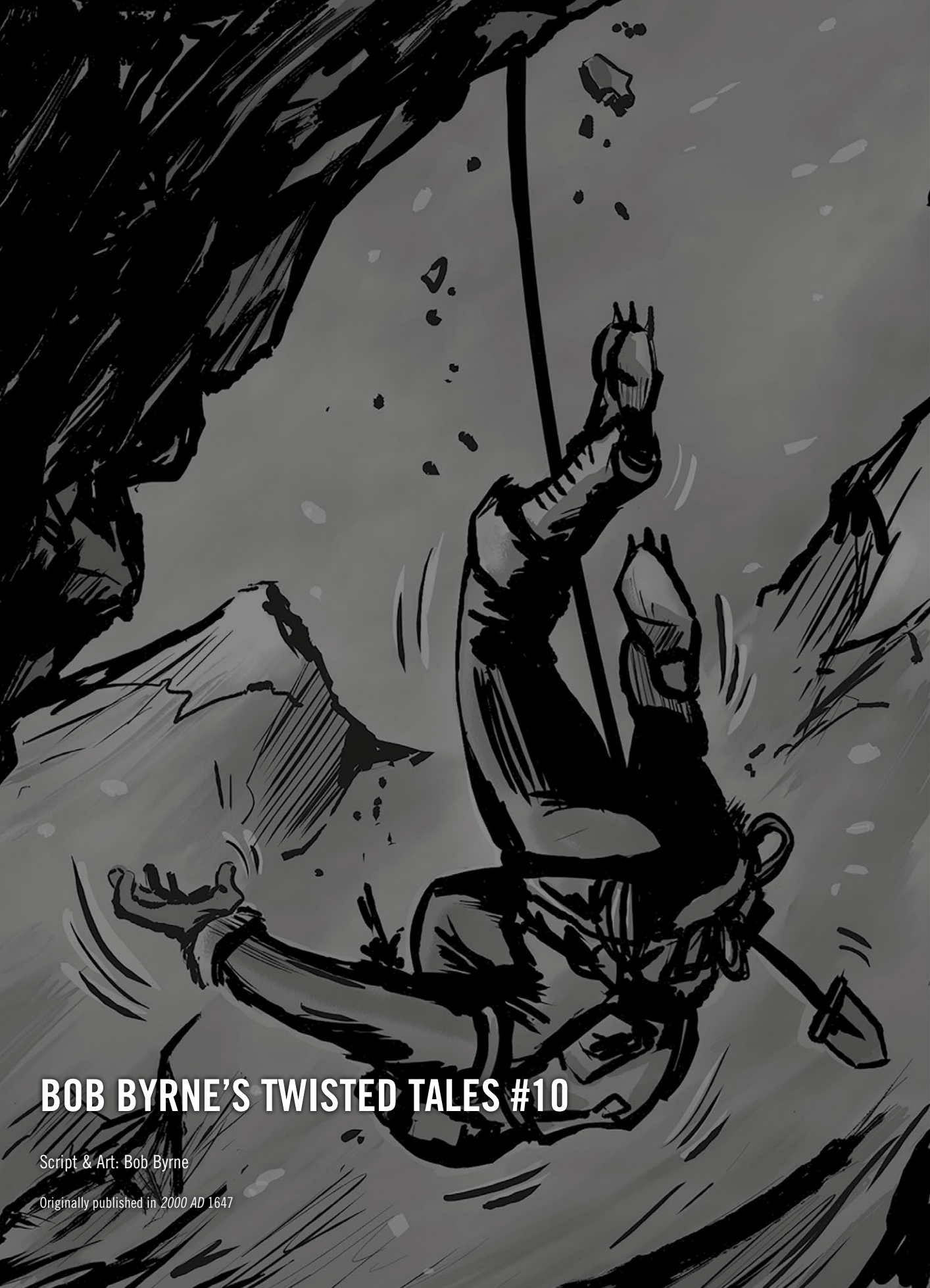










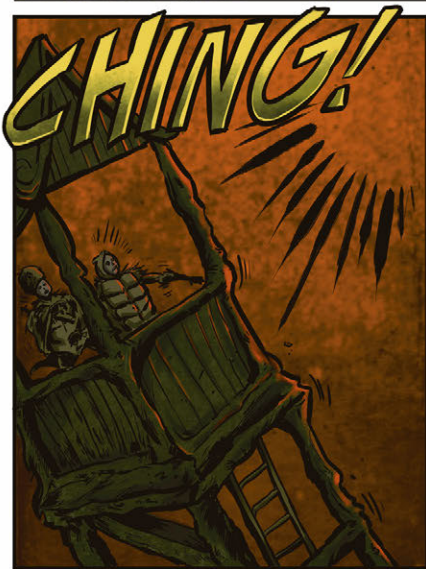
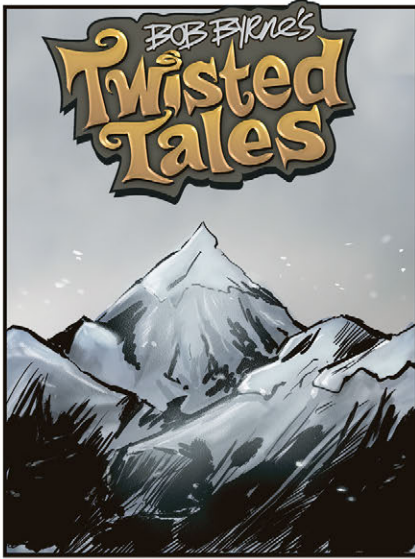


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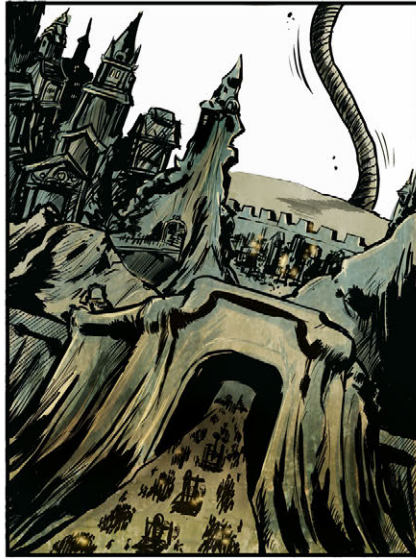
Script & Art: Bob Byrne

Originally published in 2000 AD 1647

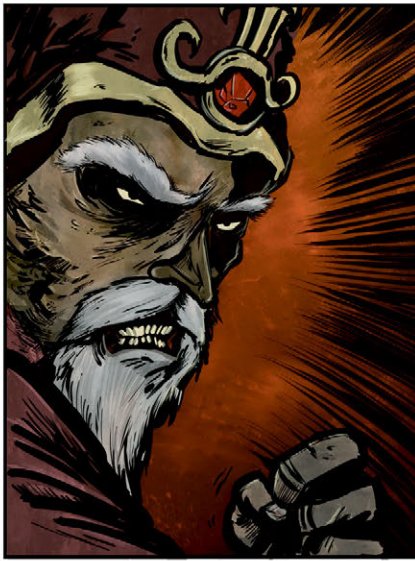




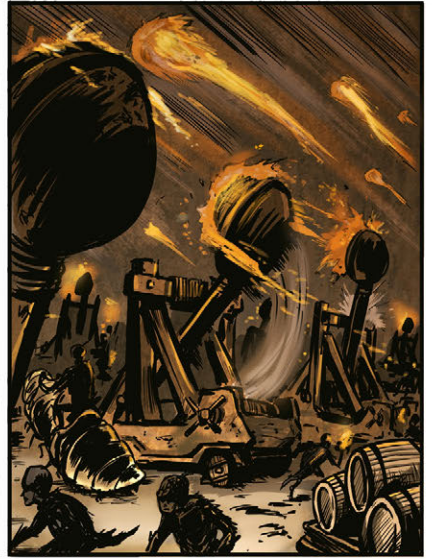




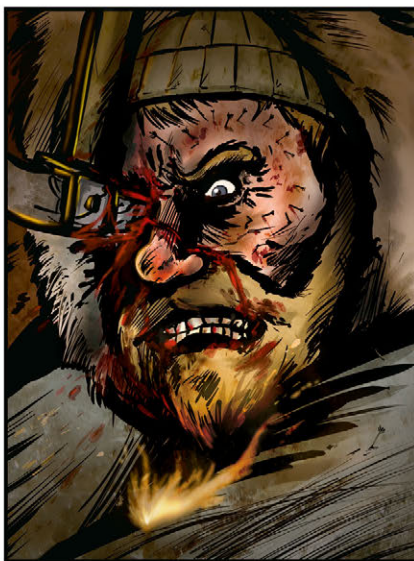
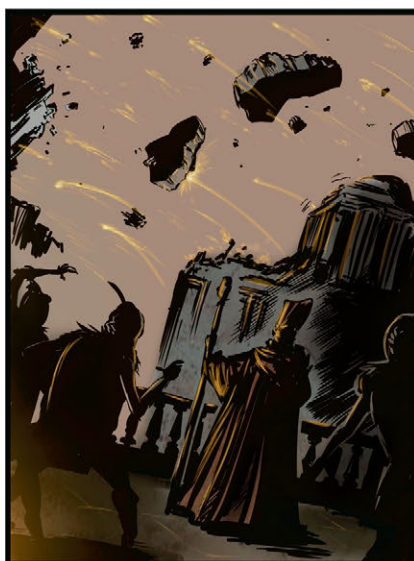
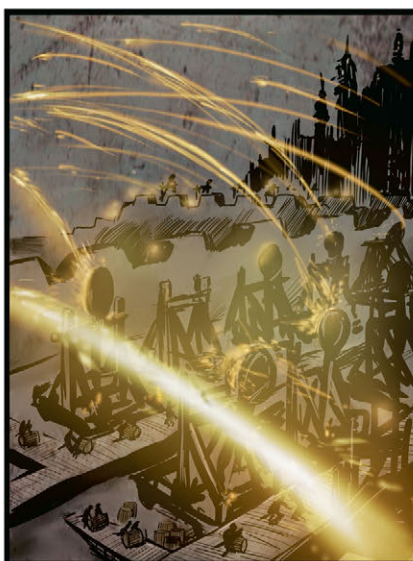
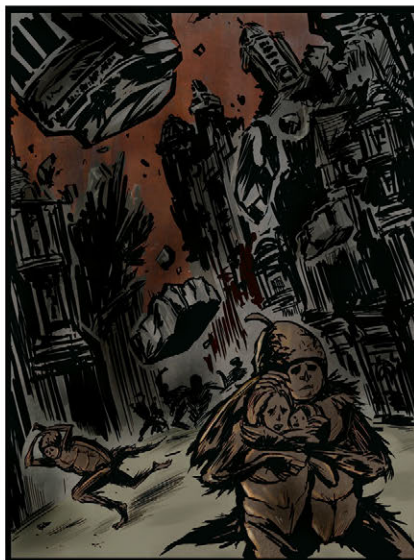
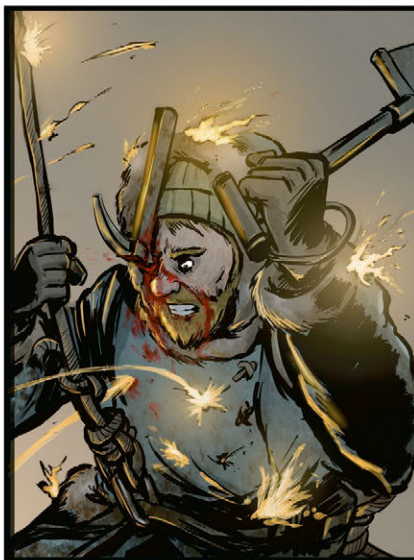




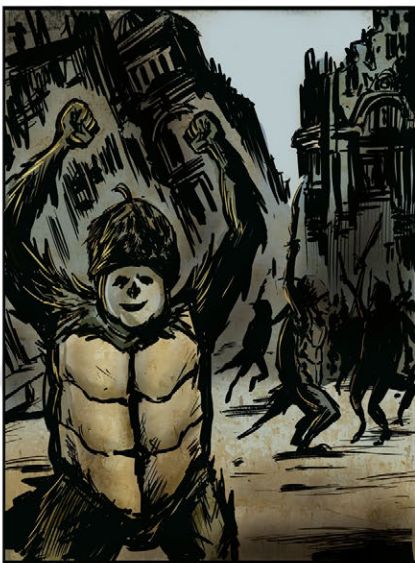




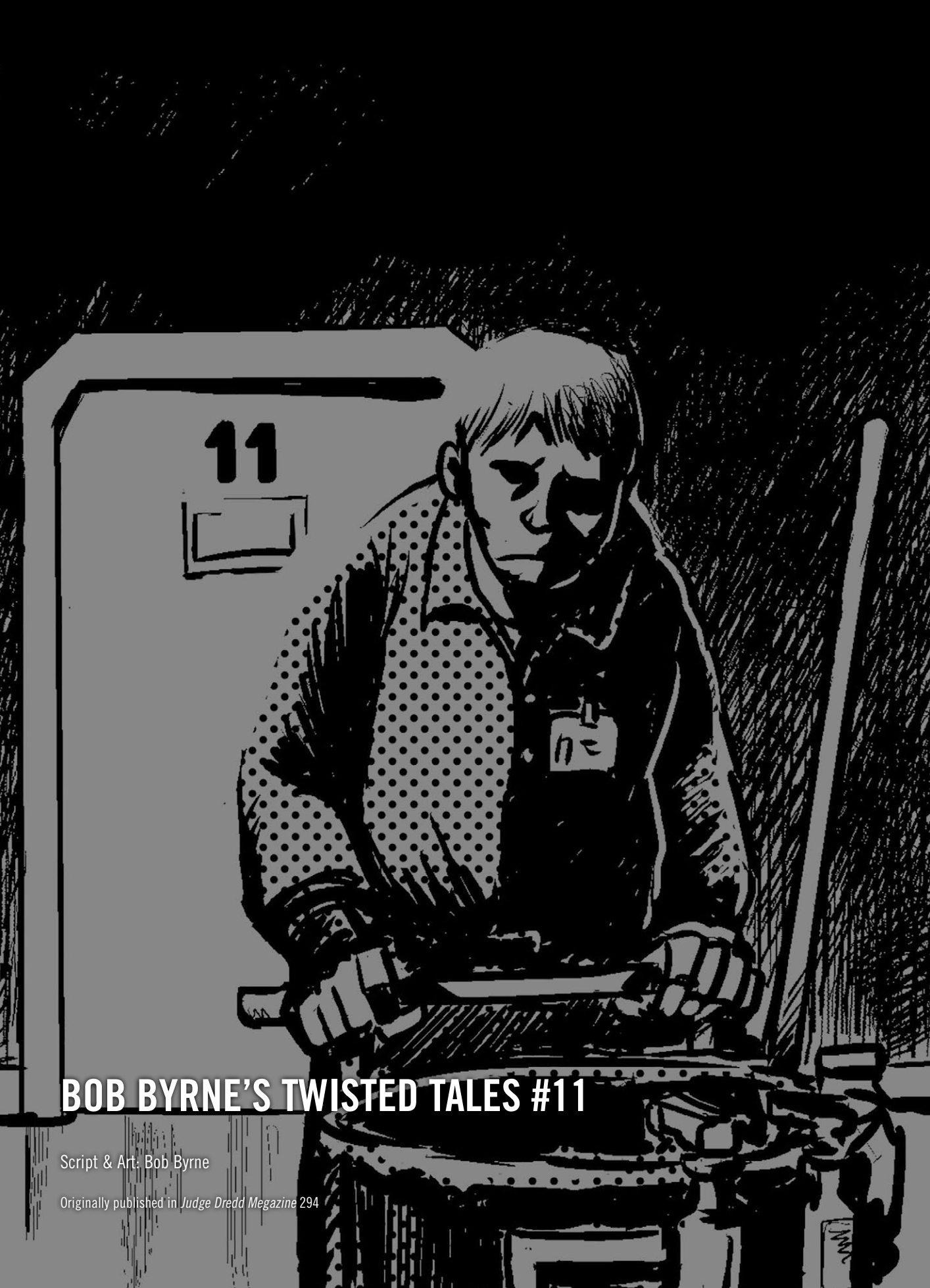










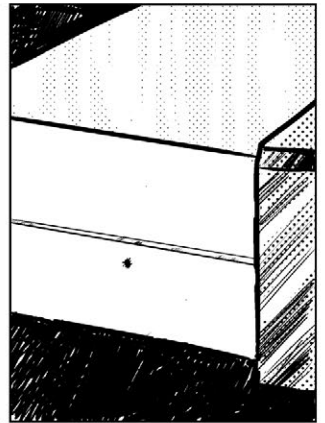


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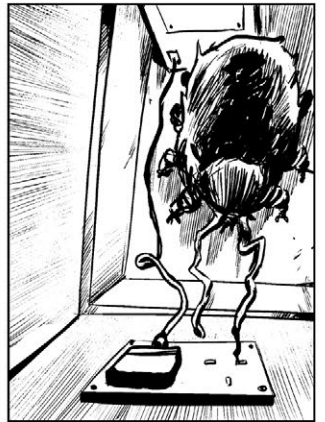
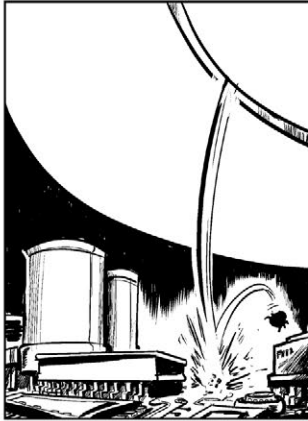
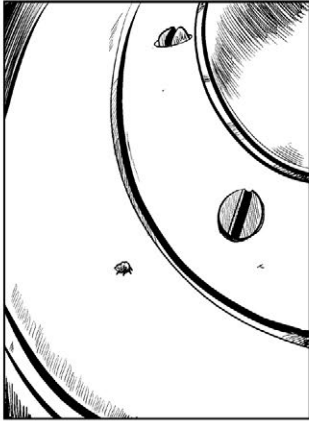
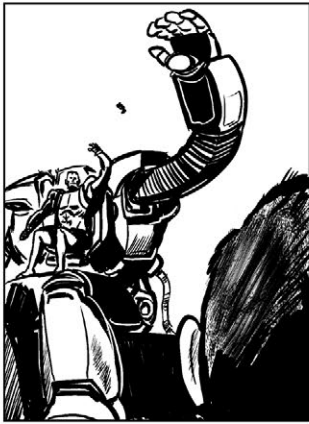
Script & Art: Bob Byrne

Originally published in *Judge Dredd Magazine* 294

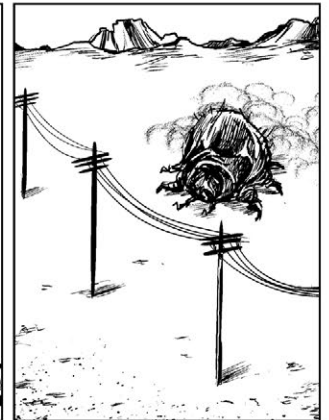
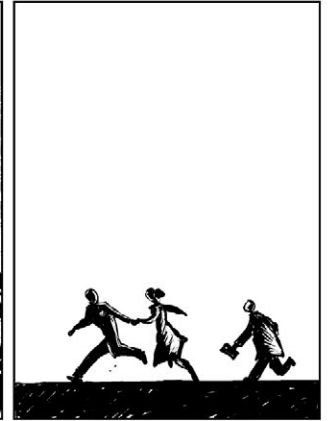
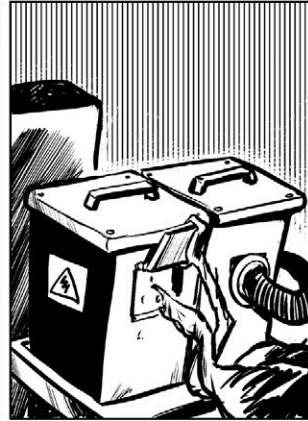
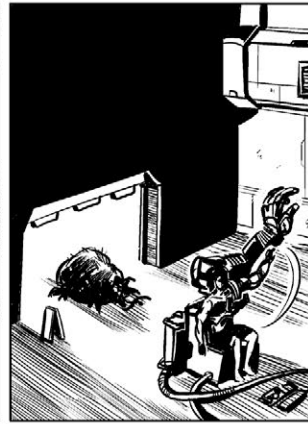




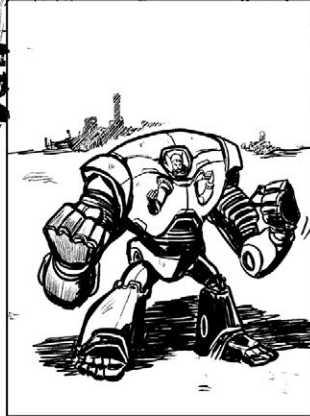
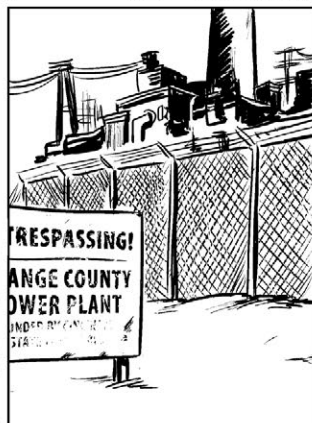




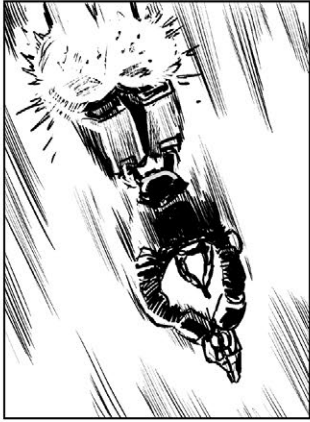




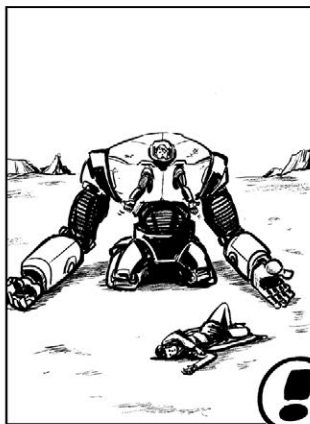
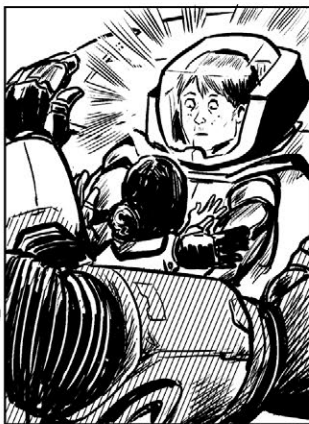
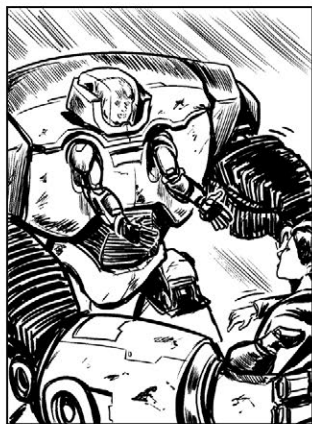
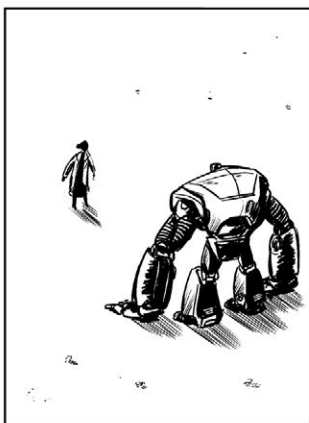
















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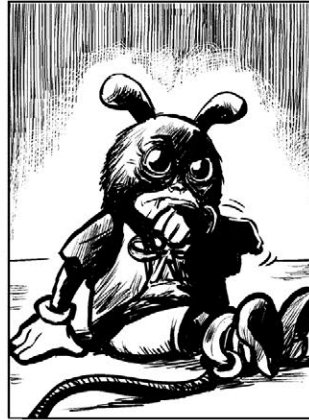
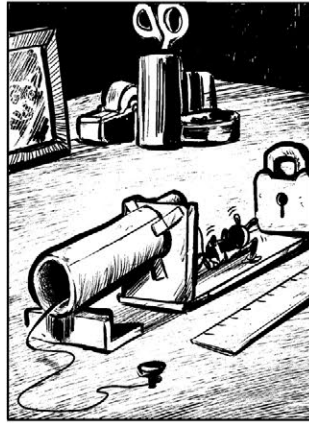
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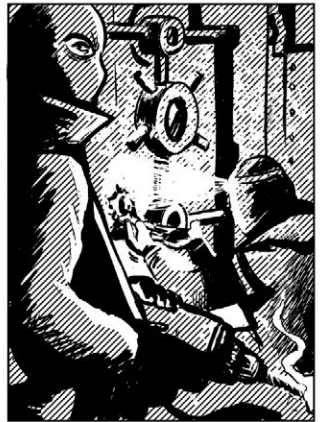




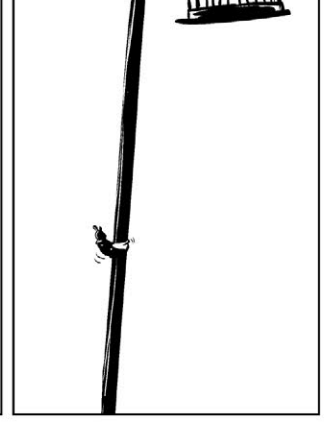
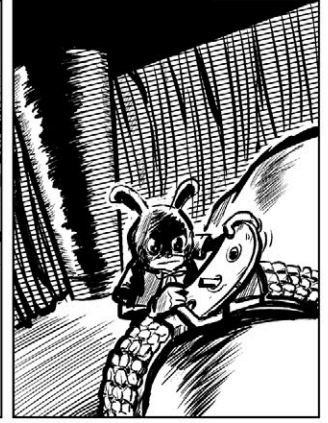
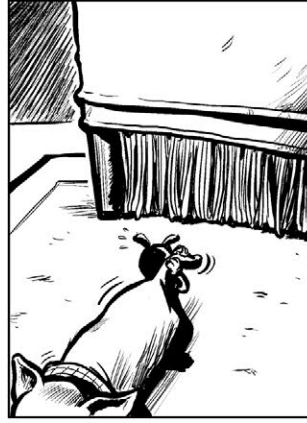
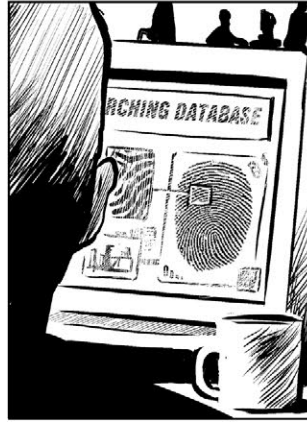




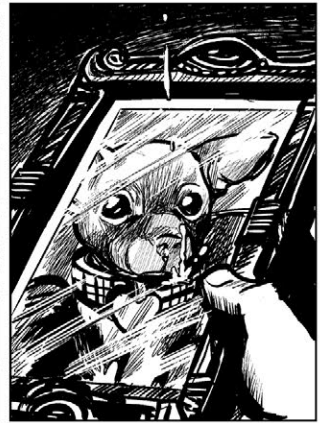








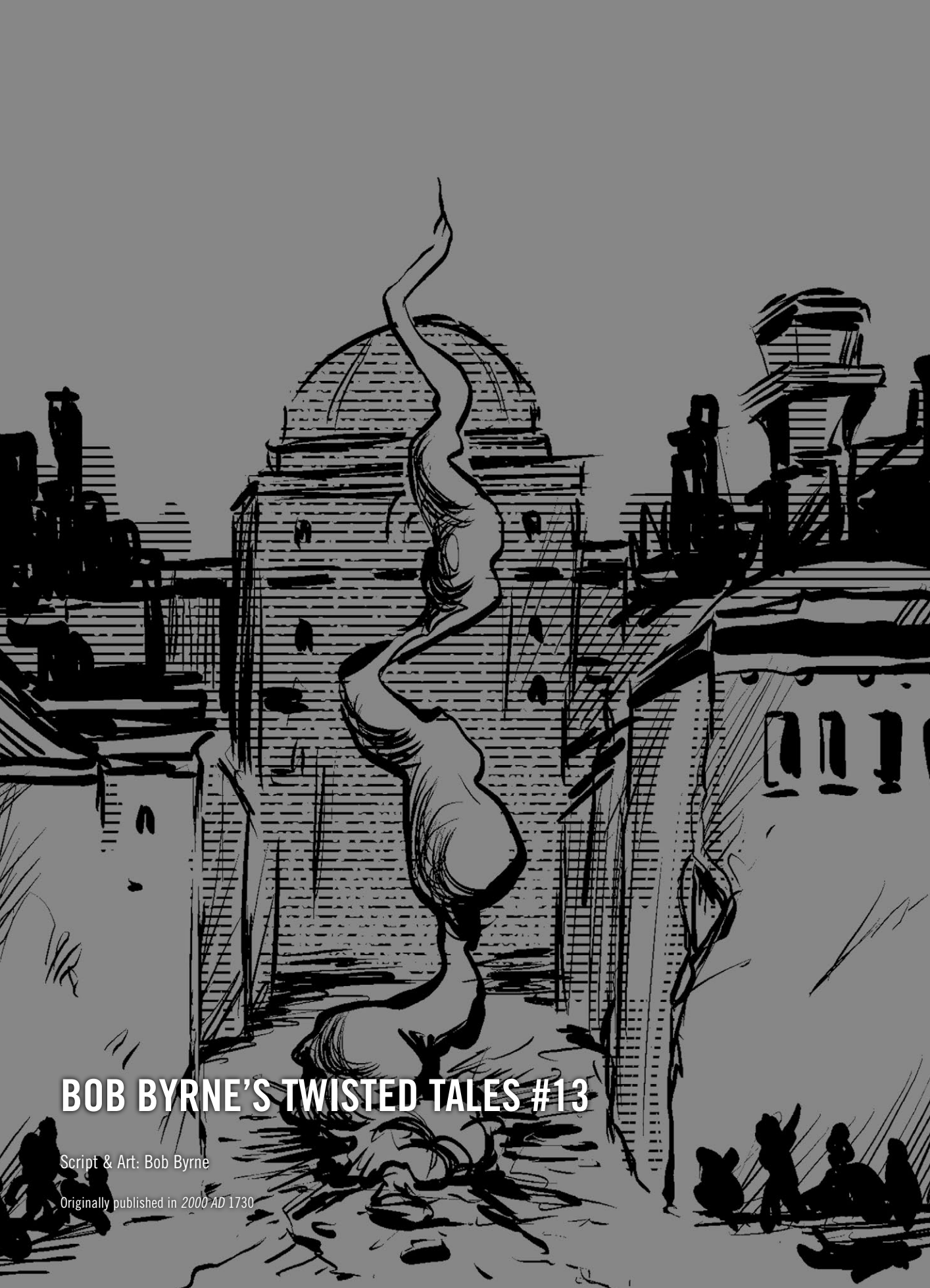










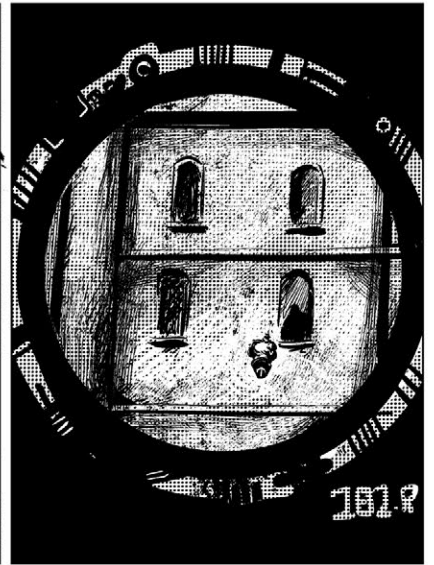
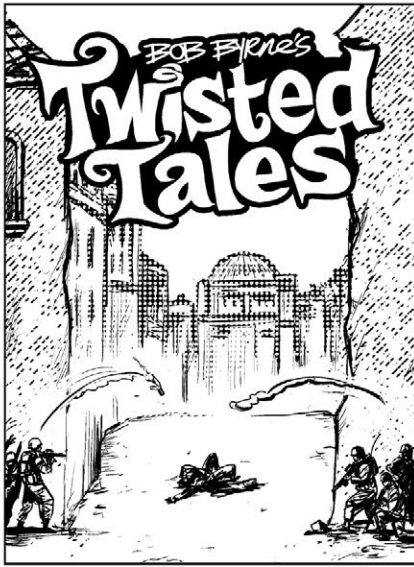


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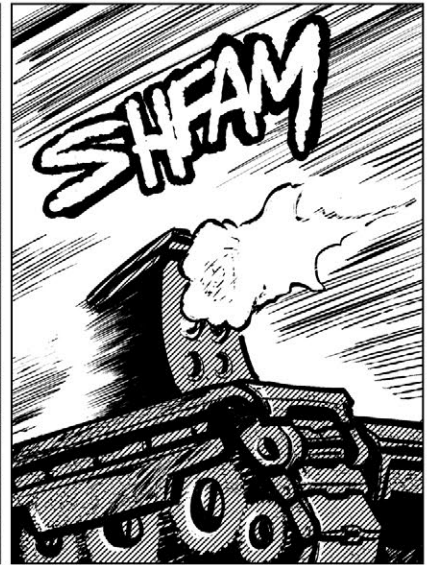
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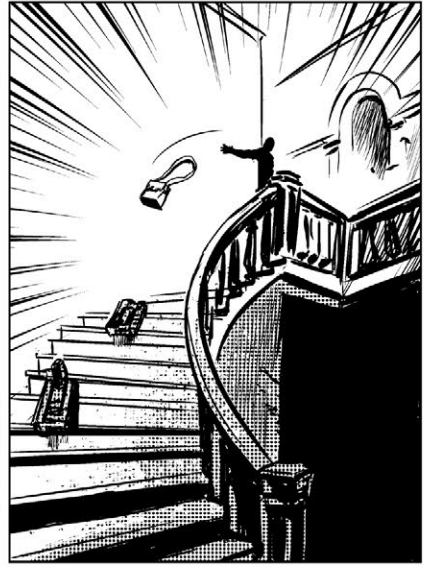




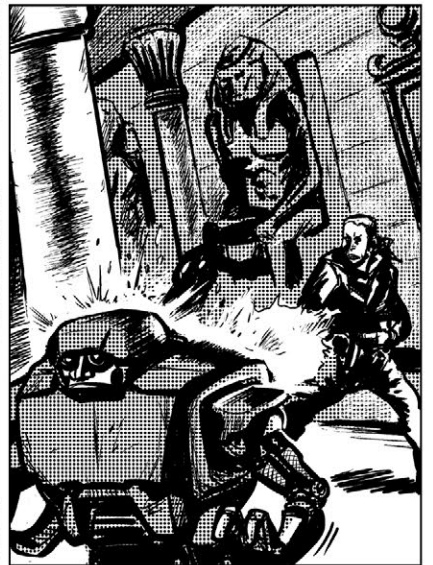
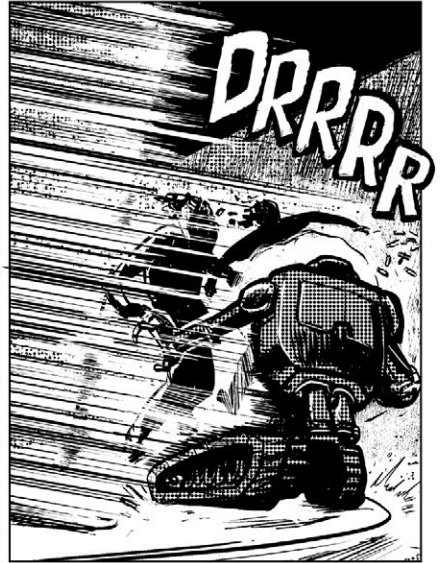
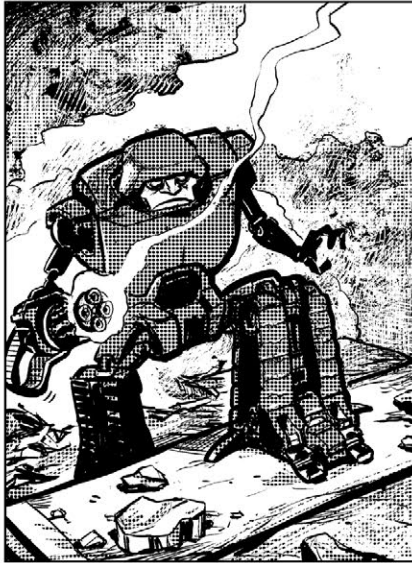




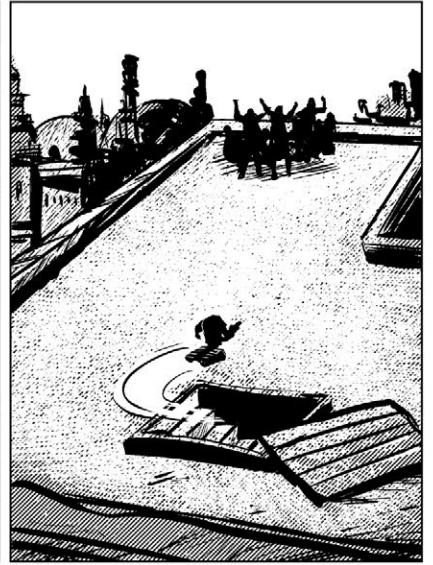
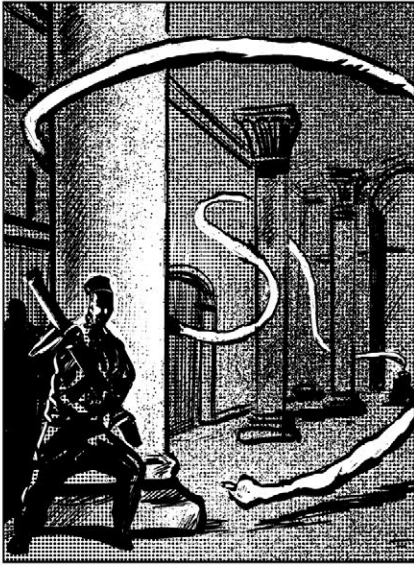




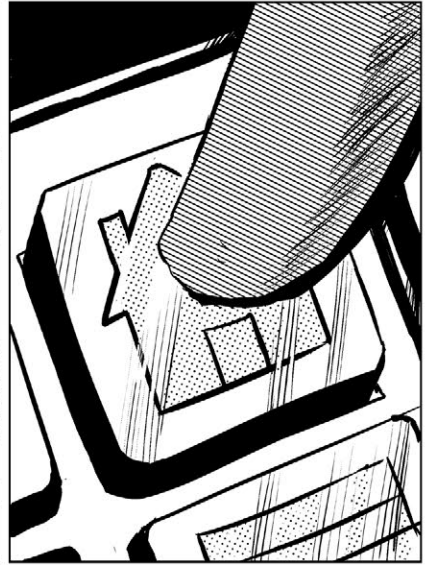














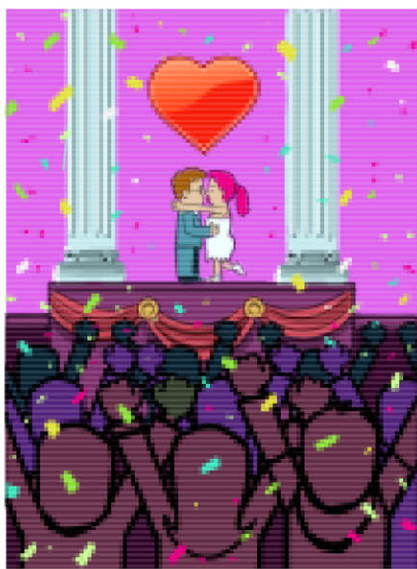
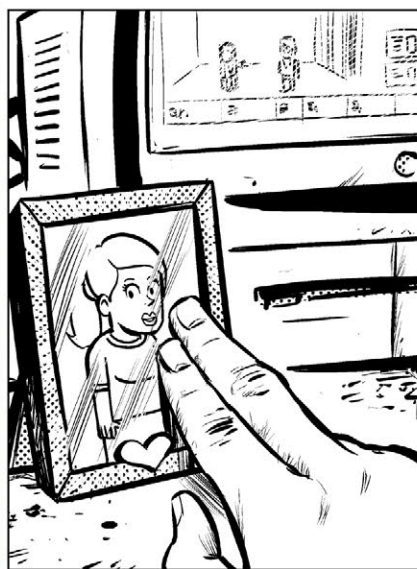
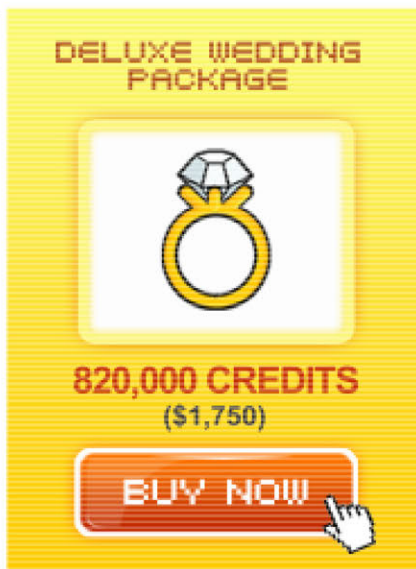
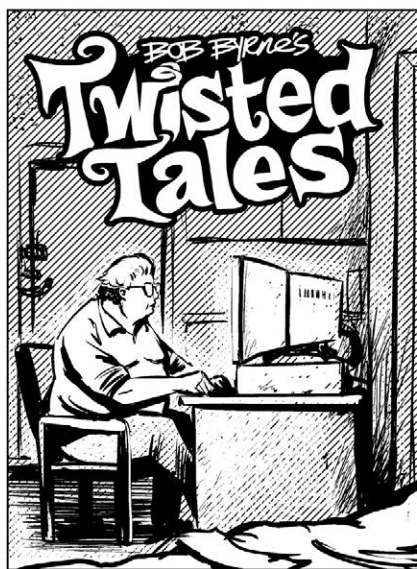


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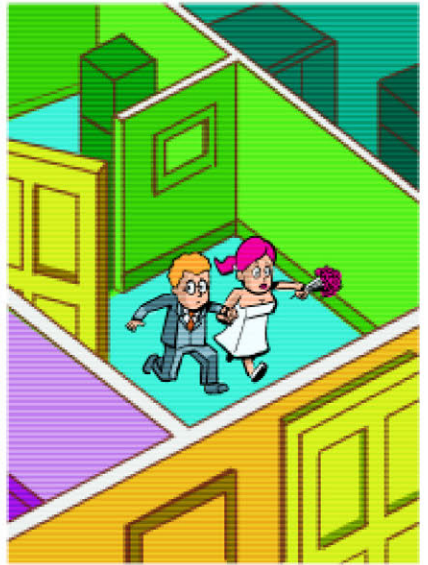
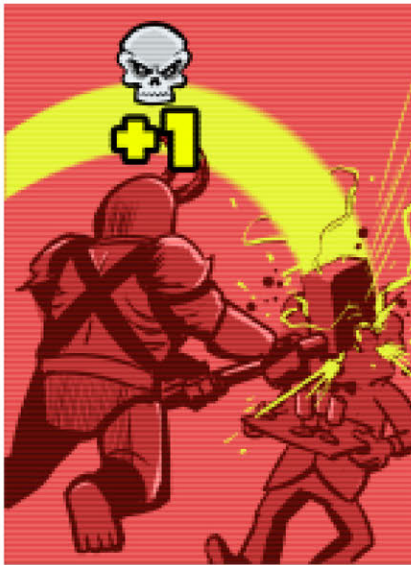
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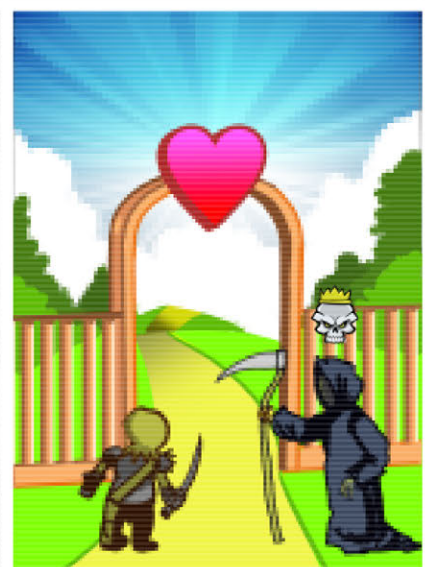
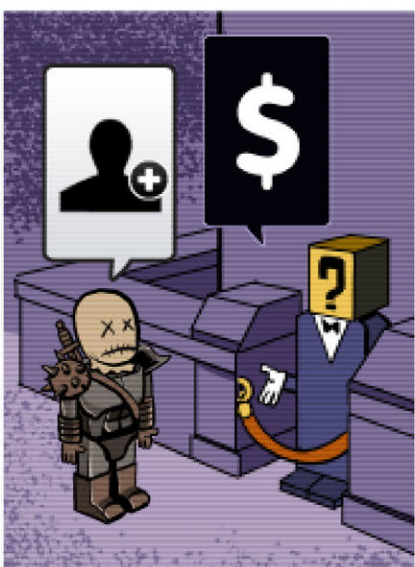
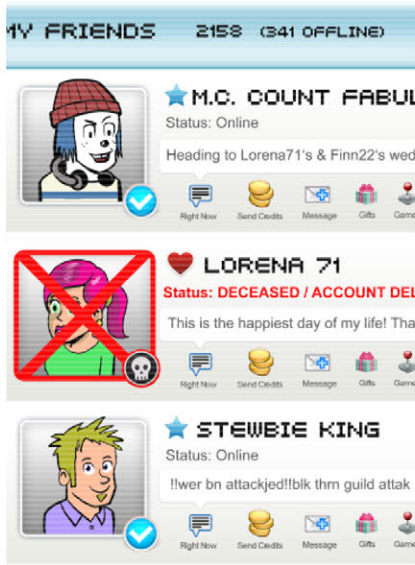




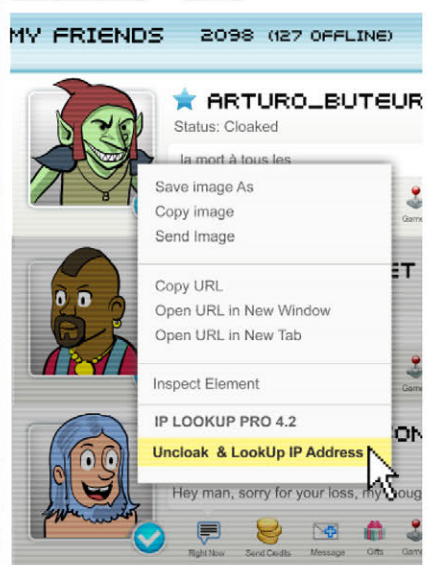
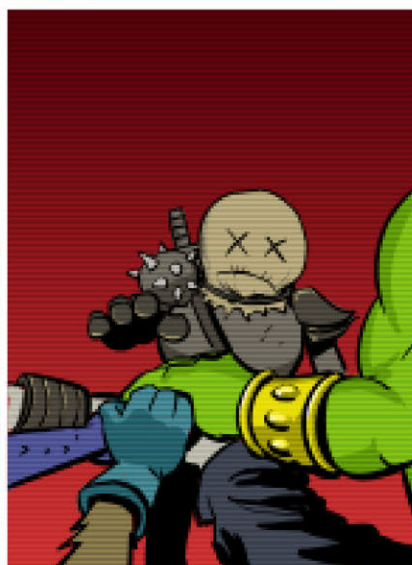
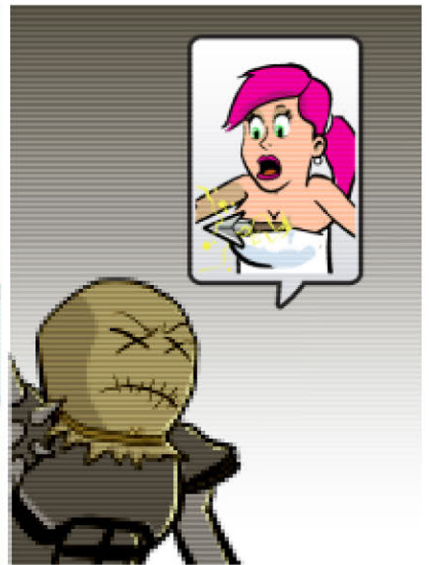
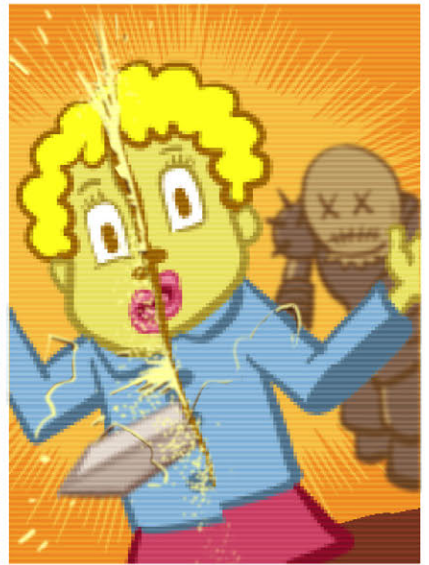
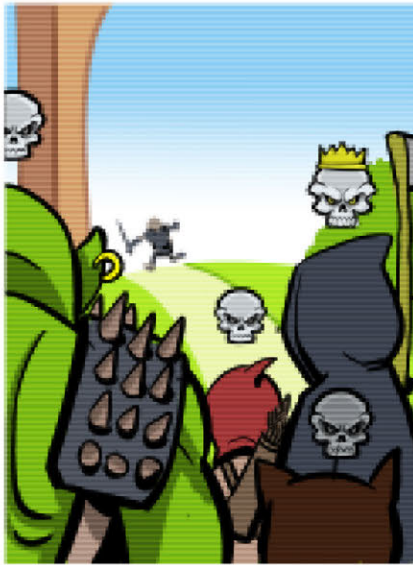




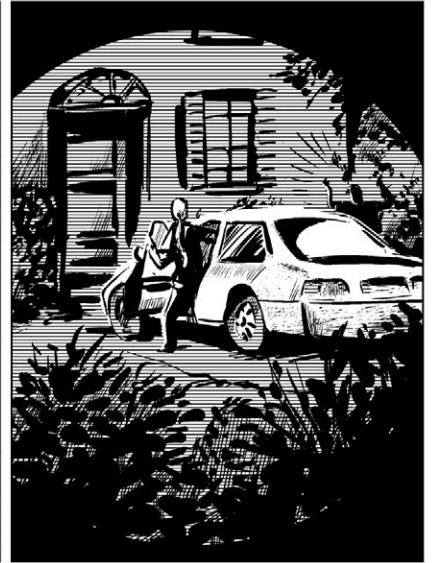
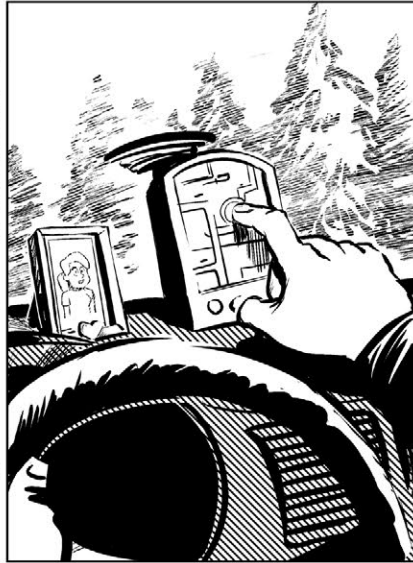
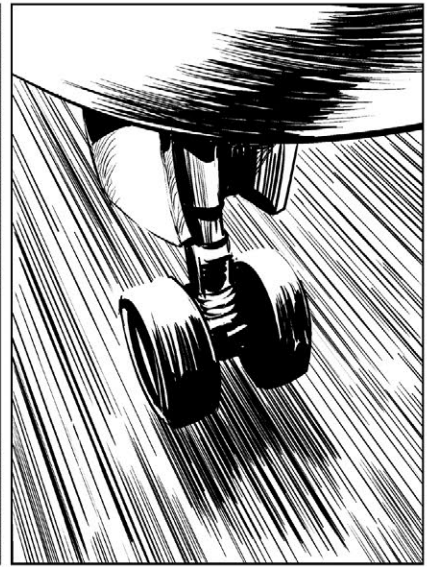
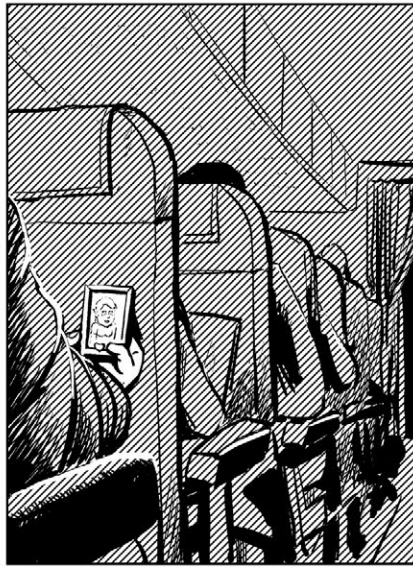
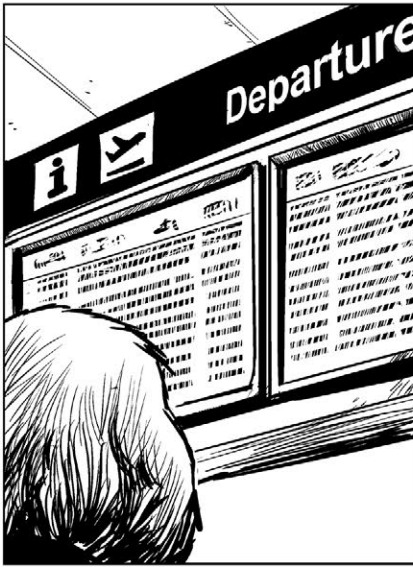




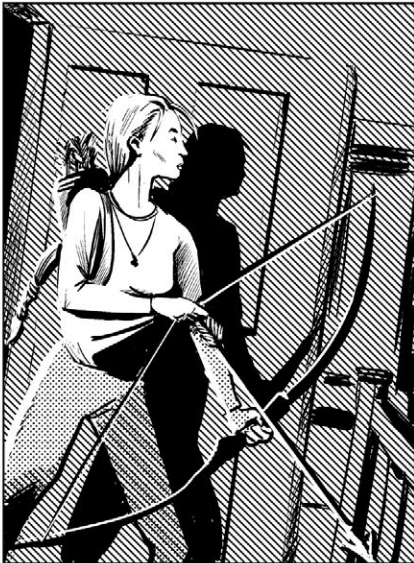














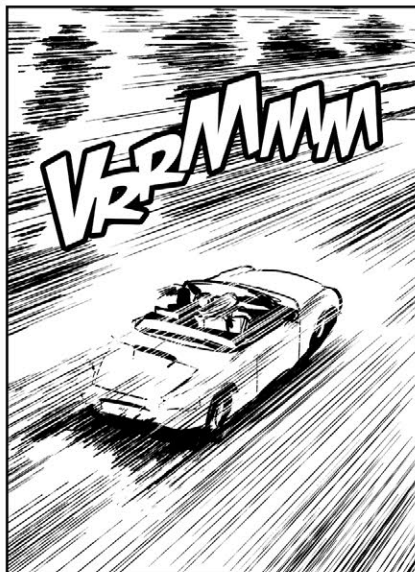
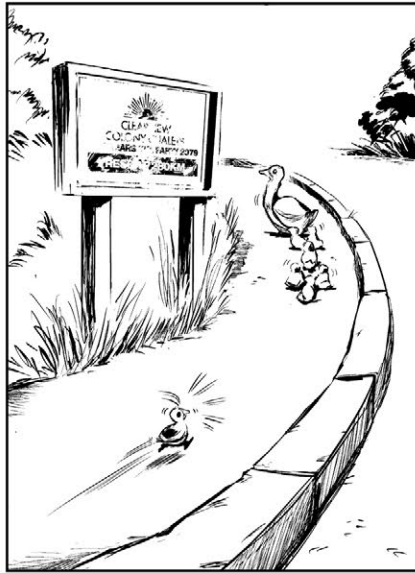
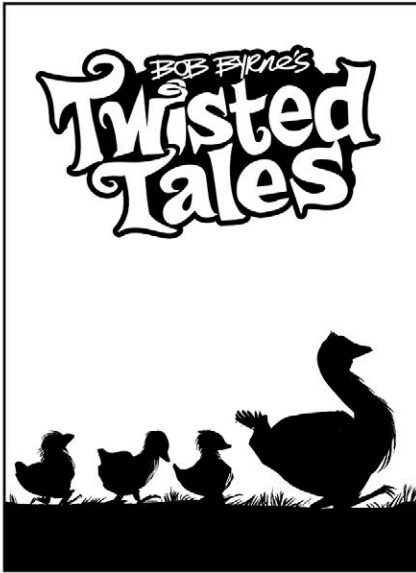


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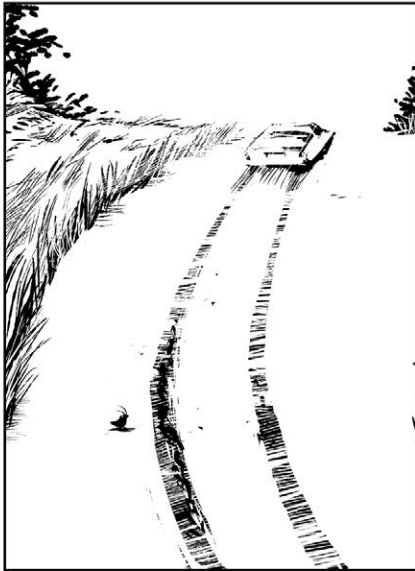
Script & Art: Bob Byrne

Originally published in 2000 AD 1802

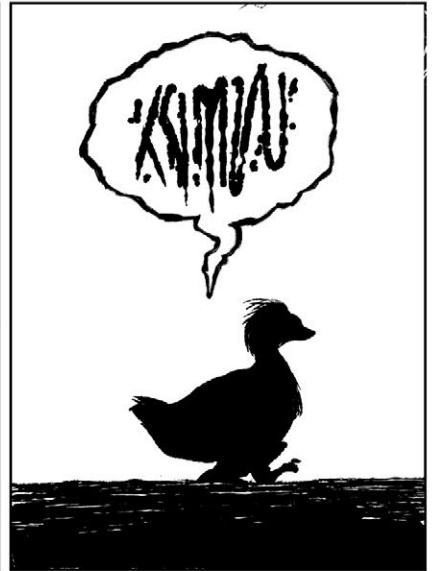




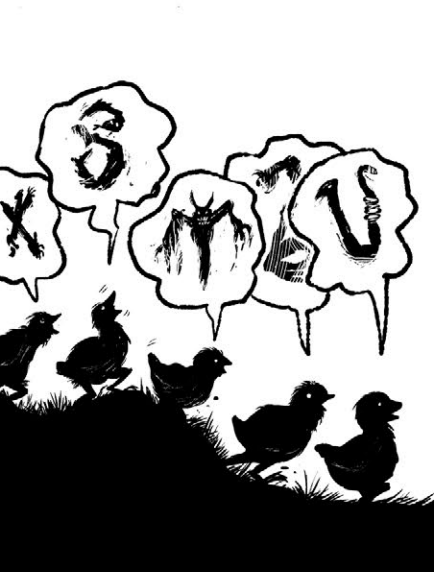




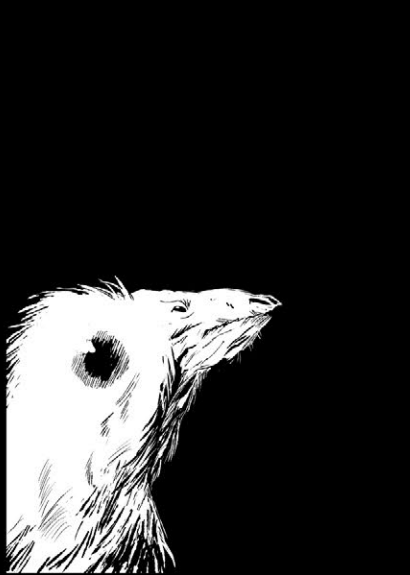
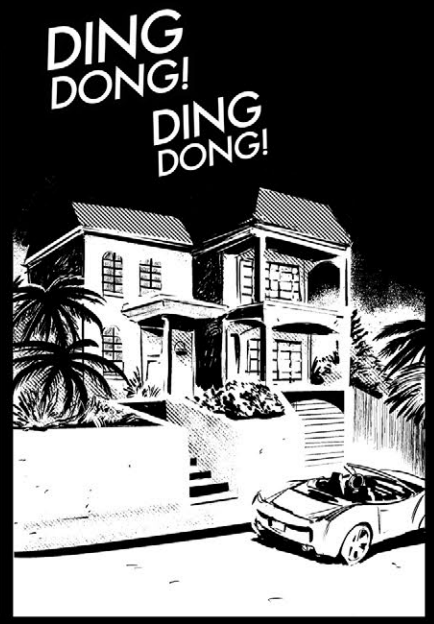








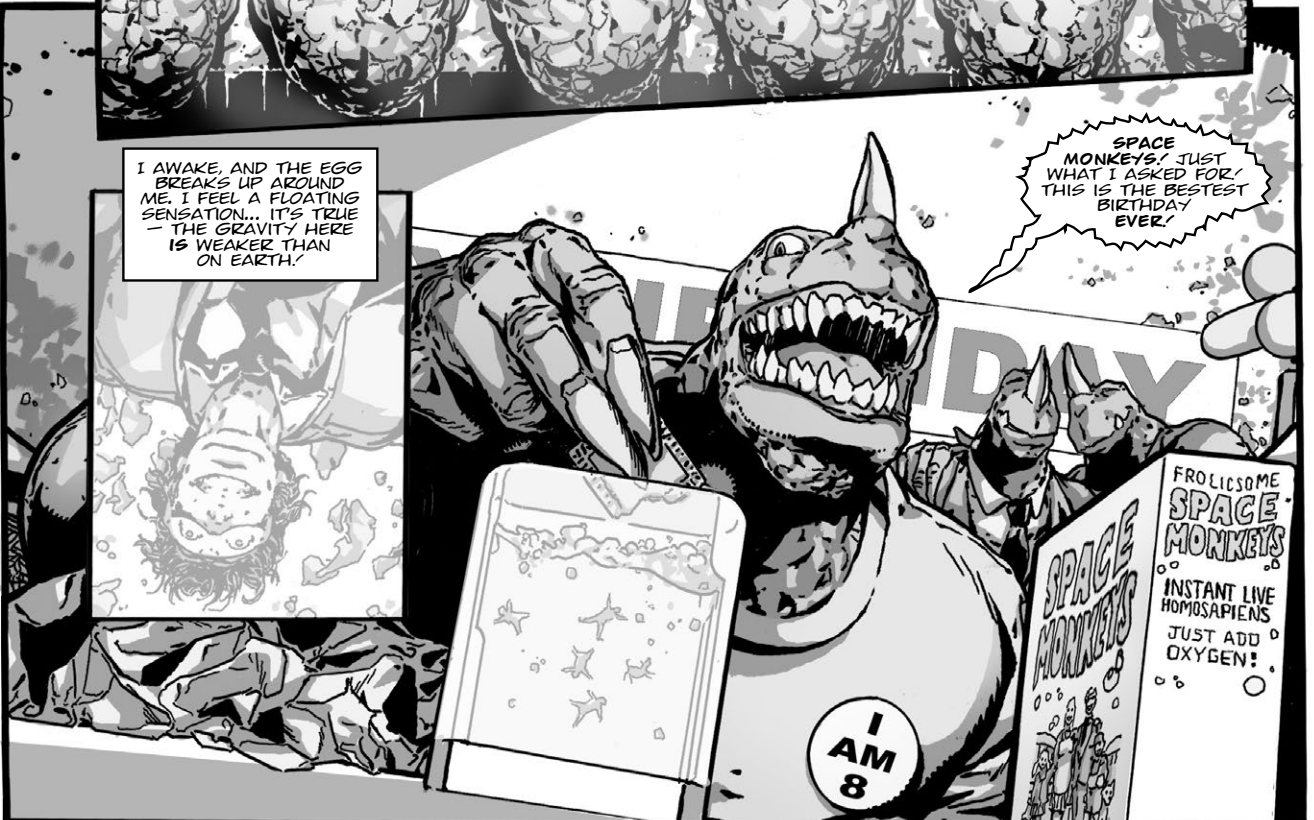




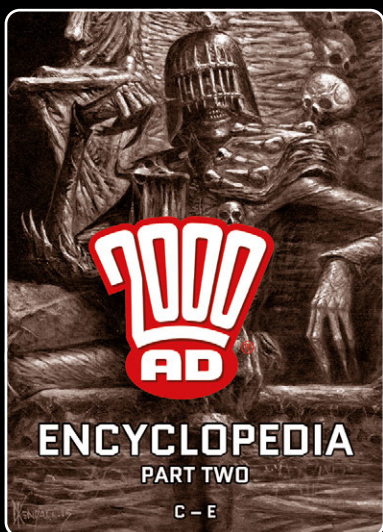












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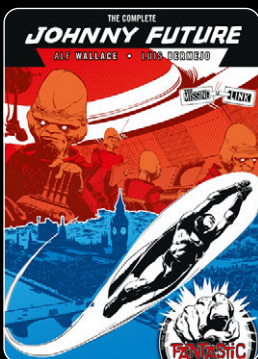
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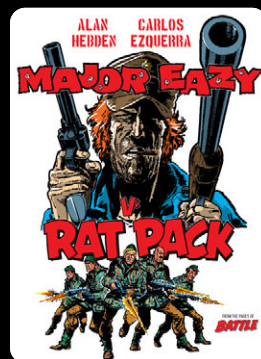
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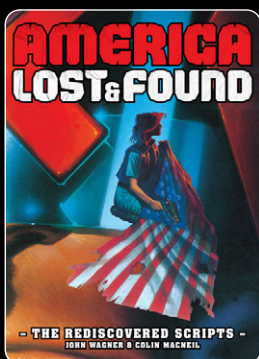
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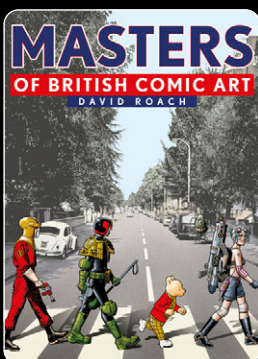
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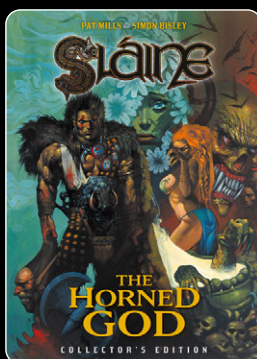
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