

PROG 39  
MAR 2018

\$1.60 Malaysia  
70c Australia  
70c New Zealand  
85g Mercury  
210g Venus  
66g Mars  
10g Asteroid Belt  
110g Saturn  
2g Pluto  
429g Neptune

**OP**  
EARTH  
MONEY

# JOURNEY PLANET

1971  
1981  
1991  
2001  
2011



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# NERVE CENTRE

## BORAG THUNGG, EARTHLETS,

I, Tharg the Mighty, would like to welcome you to this extra-special issue of the zarjaz award-winning zine *Journey Planet* dedicated to the creation and adventures of Judge Dredd, top lawman in Mega-City One!

Forty-one of your Earth years ago ol' Stoney-Face originated in the pages of my own scrotng publication—2000 A.D., the Galaxy's Greatest Comic—and he's still going strong! I have graciously permitted the Earthlets behind *Journey Planet* to delve into the Nerve Centre's archives for rare material, interrogate my droids and even reprint a modern Judge Dredd thrill!

I now hand over control to the *Journey Planet* editors... Enjoy!  
**SPLUNDIG VUR THRIGG!**

**THARG**

## ALL THOSE PICTURES

Dear Editor,

I like that this issue has lots of illustrations of Judge Dredd and other characters from 2000 A.D. Was there anything special you needed to do to get permission to use them?

**Terran D.B.L. Barrelled-Name, Hurts. £3 Winner.**

Yes, indeed there was! MOLCH-R, the friendly PR Droid at Rebellion (the company that owns Judge Dredd and 2000 A.D.) has asked us to relay the important message at the bottom of this page.

## INFORMATION, PLEASE!

Dear Editor,

Many thanks for at last creating an issue of *Journey Planet* all about everyone's favourite future-cop Judge Dredd! It is a great issue and hearty handshakes to all involved!

I especially like *this* page and how it mimics the "Nerve Centre" in 2000 A.D. from around the early 1980s. Your graphics person has done a great job, but I expect that he or she won't get any recognition for it, as usual.

Anyway, on to my main point! Over the past thirty-eight issues you have covered such diverse topics as history, war, science fiction, writing, movies, television, sports, etc.

Perhaps you can tell us how you choose the topic for each issue. I'm sure a lot of people are wondering about that!

**Earthlette Harmony Chorister, Brexeter. £3 Winner.**

I programmed our research droid to find an answer to your question, Earthlette Harmony. It robo-shrugged and told me "I dunno." I hope that satisfies your curiosity!

## LETTER OF THE MONTH!

Dear Editor,

So, what's actually *in* this issue of *Journey Planet*?

**Earthlet Curious Reader, The Universe. £10 Winner.**

Thank you for asking, Curious! The following is a list of the contents of this issue:

- 2. *The Nerve Centre* - you're reading it now!
- 3. *Judge Dredd - An Introduction* by Michael Carroll
- 7. *Judge Dredd Character Sketches* by James Bacon
- 19. *Q&A with Zarjaz's Dave Evans and Richmond Clements*
- 25. *Comic-strip: Judge Dredd - The Taking of Mopad 456*
- 30. *The Evolution of Judge Dredd* by Michael Carroll
- 40. *Dredd Artists: The First Decade* by Michael Carroll
- 45. *John Wagner: An Interrogation* by Michael Carroll
- 47. *Comic-strip: Judge Dredd - The Third Person*
- 57. *Instant Fanzine: The Third Person* - reviews
- 67. *Sector 13 Fanzine* by Peter Duncan
- 69. *Judge Dredd & 2000AD Thrill Library* by Michael Carroll
- 83. *Pat Mills - Serial Thriller* by James Bacon
- 86. *Everything I Ever Needed to Know...* by Michael Carroll
- 93. *America for Beginners* by James Bacon

## NOW, THAT'S INTERESTING!

Dear Editor,

I was wondering whether you could tell me the names of the perpetrators of this issue.

**Earthlet May Dupname, Servalan-Upon-Avon. £3 Winner.**

Wonder no more, Earthlet! The editors of this issue of *Journey Planet* are James Bacon, Chris Garcia and Michael Carroll. Contact us via electronic mail at [journeyplanet@gmail.com](mailto:journeyplanet@gmail.com)

**Note: We are massively grateful to the good folks at Rebellion and all our contributors for their generosity and helpfulness!**

## VOTE HERE!

A fanzine such as *Journey Planet* can only exist with the help of its readers, so in order to give you the very best possible quality imaginable, we need to know what you like! Please fill out the coupon below and send it to us at the usual address: JOURNEY PLANET PUBLICATIONS (SEVERELY) LTD., EMPEROR'S GRASP PALACE, 44A THE INTERNET, CYBERSPACE THX 1138. [JOURNEYPLANET@GMAIL.COM](mailto:JOURNEYPLANET@GMAIL.COM)

List your three favourite articles or features IN THIS ISSUE on this here coupon and enclose it with your bag of bribe money.

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# JUDGE DREDD

## AN INTRODUCTION

BY MICHAEL CARROLL

Name: Joseph Dredd  
Occupation: Judge  
Location: Mega-City One

Created by: John Wagner (writer), Carlos Ezquerra (artist), Pat Mills (editor)  
First appearance: *2000AD* #2 (cover date: 5 March 1977)



Judge Dredd has appeared in all but a handful of progs (issues: “prog” is short for “programme”) of the British weekly science fiction anthology comic *2000AD* since it was launched in 1977. It’s by far the most popular strip in the comic’s forty-one-year history. Since 1990 *Judge Dredd* also appears in the monthly *Judge Dredd Magazine* from the same publishers.

Two major motion pictures have been based on the comic: 1995’s *Judge Dredd*, starring Sylvester Stallone, and 2012’s *Dredd*, starring Karl Urban.

In the *Judge Dredd* strip, time passes at the same rate as the real world: a year of real time equals a year in Dredd’s life. Early continuity established that Dredd graduated from the Academy of Law in 2079, and his first stories were set twenty years later, in 2099. The current year in *Judge Dredd* is 2040, meaning that Dredd’s been patrolling the streets of Mega-City One for sixty-one years. And he ain’t stopping any time soon...

### How it Began

There are many people far better qualified than I to relate the story of Judge Dredd’s creation—see the titles in this issue’s Further Reading section—but here’s a very quick and possibly not entirely inaccurate history (I apologise in advance for any errors!)

1976: **Jack Adrian**, working for British comic publishers IPC, learns of an upcoming big-budget science fiction movie called *Star Wars*. He pitches an idea to his superiors: create an all-science-fiction weekly title to cash in on the expected (brief) surge in the popularity of SF in the wake of the movie.

Most British comics of the time are anthology titles, most with seven or eight three-page stories, and some SF tales have featured from time to time, but SF is seen as fad.

But Adrian’s arguments are persuasive, and the idea is approved. Wunderkind writer/editor **Pat Mills** is assigned the task of “shepherding” the new title into existence: as he did a year earlier

with the very successful war-comic *Battle Picture Weekly*, Mills will get the comic up and running and stay on as editor for the first three months.

Mills works with a number of creatives (including **John Wagner**, Jack Adrian and **Kevin O'Neill**) to determine the sort of stories that might work. One idea is to revive and update the classic and well-loved British character *Dan Dare* who'd been relegated to limbo seven years previously. The new *Dare* strip would not only stand as the comic's flagship story, it would be almost guaranteed to garner attention from the media.

Around this time the notion is mooted that the comic could be created by Mills and Wagner and effectively *leased* to IPC. Such a move would give them greater creative control, potentially a lot more money (in the 1970s there was no such thing as royalties for comic-book creators working for British publishers), and it would also hugely reduce the risk for IPC. Everyone wins!

One thing the comic needs is a tough-cop story, something akin to John Wagner's successful character *One-Eyed Jack* from *Valiant*. Mills has been developing a horror story about a hanging judge: he scraps the idea donates the character's name—*Judge Dread*, named after a then-popular British reggae singer—to Wagner. The spelling is soon changed from "Dread" to "Dredd."

Accomplished Spanish artist **Carlos Ezquerra** is assigned the task of creating the look of Dredd and his future world. He's already a fan-favourite for his work on *Battle Picture Weekly*, and is regarded as one of the very best in the business.

As he does with all the incoming stories for the comic—the is now established as *2000AD*—Mills works closely with Wagner and Ezquerra, bouncing ideas back and forth, steering the

character and the potential stories.

With deadlines looming, Wagner and Ezquerra produce a five-page *Judge Dredd* strip called "Bank Raid." It looks great—particularly the final page, showing a gorgeous cityscape that's way more futuristic than Wagner and Mills had been anticipating—but Mills feels that the story isn't quite right.

Around this time, The Powers That Be in IPC announce that they're *not* going for the leased-comic idea after all: they will own it outright, and Mills and Wagner won't be getting the much-hoped-for share of the profits.

Wagner's response to this is to step back: he'll continue to write for the comic, but will no longer be one of its "shepherds." Mills' reaction is similar, but as he's more closely involved with the comic he can't just walk away—if he were to do so, the project would collapse completely.

Mills concludes that the Dredd strip isn't working, and time is short. A new script comes in from writer Peter Harris: it's good, but not perfect. Mills starts kicking it into shape (he's had to do that with all the incoming scripts), and brings in sub-editor **Kelvin Gosnell** to help. But there's no time to get it to Carlos Ezquerra. Luckily, a brand-new artist has been discovered: Mike McMahon is fast, talented, can mimic Ezquerra's style... and he's *local*. McMahon draws the script (with Ezquerra's first image of Dredd from "Bank Raid" pasted on the first page), and it's deemed by all to be a good introduction to Judge Dredd.

(Ezquerra's final city-scape page from "Bank Raid" will be recycled as a poster for the back cover of prog #3).

By this stage Carlos Ezquerra already drawn two further episodes ("Krong", published in prog #5, and the first episode of "The Robot Wars", published in prog #10, as well as covers for both), but he's understandably angry that he

doesn't get to draw the first published strip of the character he's created. He declines to continue working for *2000AD*.

Luckily for us, he does change his mind before too long and produces some stunning work on *Strontium Dog*, *Future Shocks*, *ABC Warriors*, *Fiends of the Eastern Front* and *The Stainless*

*Steel Rat*. But he doesn't draw Dredd again for another *five* years (the absolute classic "The Apocalypse War"—twenty-five episodes of pure gorgeousness!).

*2000AD* is launched without a *Judge Dredd* strip in the first prog...

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Now, I'm going to hand you over to my very good friend Pat Mills, who has kindly allowed us to use an extract from his excellent book *Be Pure! Be Vigilant! Behave!*, subtitled "2000AD and Judge Dredd: The Secret History." (Seriously, it really *is* an great book, this is not just product placement: I got mine at Christmas and I've already read it twice!)



Then *2000AD* hit the streets! Prog One was a smash hit and *Dan Dare* was popular—about 3rd or 4th in the vote charts. Certainly not at the bottom in a comic where the readers liked all the stories. They can be very critical if there's a lame story and I always remembered negative letters. I don't recall any critical letters apart from things along the lines of "my dad doesn't like it, but I do". And sometimes, "my dad likes it, too." Lot of criticism in the press, however, but the papers were also criticising my "Volgan" invasion of

Britain with *The Guardian* deciding that readers would dislike its political subtext. They were so wrong. I'm still writing this story today. A drama about a foreign power invading our homeland will always work.

I paginated the first issue, which needed lots of space for each story to give them the visual impact I wanted. So I held *Dredd* back for the second issue because I was confident that my first issue stories were strong enough to sell the comic and also because I wanted something to intrigue the readers and persuade them to buy the second issue. As one reader wrote in after looking at the advert for *Dredd* "coming next prog", "Who or what is Judge Dredd?"

In retrospect, I'm glad I did this for other reasons, too. Because it confirms that *2000AD* was a hit without *Dredd* and also sold well before *Dredd* became popular. It stops all those—then and now—who attempt to rewrite history, inflate *Dredd's* role and downgrade the importance of the other stories in those crucial early months.

During the first two critical months, during which the fate of a comic is irrevocably decided, *Dredd* was popular with the readers, but no more so than any other heroes. It had good weeks and bad weeks in the popularity

polls, depending on who was writing and drawing it and—equally important—what the competition was like.

But *Mach One*—a *Six Million Dollar Man*-style secret agent—was always the number one character, as I had expected and planned for, and the publication owes its huge initial success primarily to him, with the other heroes, including *Dredd*, not too far behind.

The comic's phenomenal sales—selling out everywhere—confirmed we had our mix absolutely spot-on and its future looked bright. My plan to have a comic of *all* number one heroes was working. There were no *Coffin Subs* here. Neither was there one lead story with supporting stories, which I was against. If you wonder why, look no further than *Valiant*, which had *Captain Hurricane* plus supporting stories. It's not the way to do things and it encourages complacency—with the star story being favoured and often carrying the others, which are not given the TLC, the attention, and the priority they should have. It's taking the easy way out: unfortunately a very British trait, and does not give the readers value for money.

The free gifts went down well. There was the "Space Spinner" with prog one, although I'm not keen on that first cover—I don't know why I let Doug Church talk me into that one. I guess I was getting tired. And the Red Alert survival wallet with prog three (designed by Doug, myself and Kelvin) is still highly rated by readers to this day.

My plan to give away free "Brain Bags"—pulsating brain paper bags that the reader

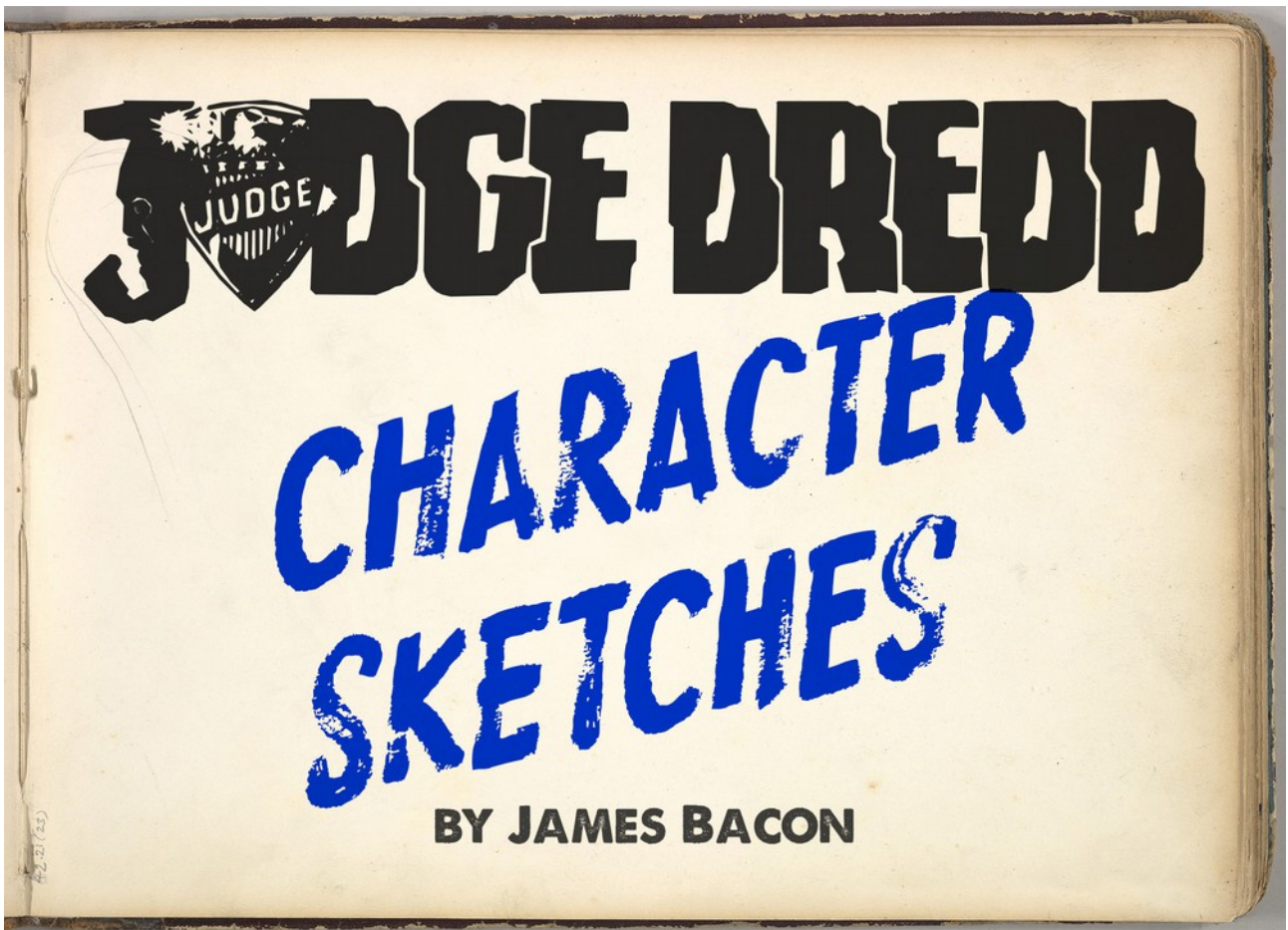
For more on the history of *2000AD* and *Judge Dredd* I again urge you to read Pat's awesome book *Be Pure! Be Vigilant! Behave!* It's available from all worthy outlets (if they don't have it, they're not worthy), and through the publishers at [www.millsverse.com](http://www.millsverse.com)

stuck over their heads—was vetoed as being in too much bad taste. I'd already clashed with Peter Lewis, the head of free gifts, and a handlebar-moustached, military cross winner, when I wanted to give away tin-foil German iron crosses on *Battle*. He threatened to resign if I got my way. I told him bikers would love them. He said, "We don't want to attract those kind of readers."



But my next idea, Biotronic Stickers, went down well in Prog Two. They made it look like the readers' flesh was cut away, revealing *Six Million Dollar Man* bionics inside. After our launch, when the readers tried to remove them, the stickers would, on occasion, remain adhered to their flesh. A mother wrote in to say her young Billy had started crying when she tore off his biotronic sticker. Naturally, my staff and I were most concerned.

It was a great time, with sacks full of enthusiastic reader mail, and I look back on it with huge affection.



It was unexpected to be given a 2000AD annual, and I wasn't really aware of what I was being given, but it was Christmas 1987, and my Auntie Iris handed it to me, and I enjoyed the stories, if I was a little bemused by them.

Dredd was a lawman in a very amazing-looking future. The art in the story was by Brendan McCarthy, Brett Ewins and Riot and it was wild compared to what I was used to. Neon signs on a black city-scene, possibly acrylics, maybe even oil. Dredd in hues of green and yellow. It felt wonderfully fresh, unusually painted in colourful shades, purples giving an indication of darkness, yellow backgrounds highlighting the action, and vivid red blood to depict clearly the level of violence. Splash-pages that were stunning in their execution, and perfectly paced. The varieties of uniforms, the twisting of the story, the lawman ensuring that he was going to get his 'perp' at any cost, within the law. A sixteen-page story that totally changed what I knew comics were, but I enjoyed it, and yet didn't pursue it.

Sometime around the 28<sup>th</sup> of October 1989 I picked

up prog 650 of 2000AD. A dynamic cover, with Dredd in pinks and purples by John Higgins, marked my starting-point as a regular reader. To many, I would have been very late to the game, now, with twelve years of history passed, I was keen and eager, and it all felt amazing. I was fifteen and it was just the right age for me. This issue was perfect. The John Higgins fully-painted stand-alone story tied



into what would be a much larger arc, and it piqued my interest as it was. A fully-painted *Rogue Trooper* by Will Simpson and Dave Gibbons was straight up my street, while *Tales of the Dead Man* was fascinating. I was not to know that *Tales of the Dead Man* was tangentially linked to the Dredd story. The Sláine story was good, and I was utterly lost by part nine of *Zenith Phase III*. This was always the way: it is probably why anthology comics were good for me. Even if two stories were deemed—in my dismissive and casual critique—as lame, there would be three that worked for me, and rarely was I disappointed by a whole issue of *2000AD*.

It was a great time, I was buying back issues at a phenomenal rate. My local second-hand comic shop—Phantasia in Dublin, where Mick O'Connor worked was selling back-issues at four or five for £1—became my regular haunt. I learned more about artists and writers here as I made friends, Mick who was life-long, Pádraig Ó Méalóid and many others. Cheap comics and great convo all thanks to Mick, with a foul bunch of science fiction and comic fans. Soon it was six for a £1. I was a valued customer, it was all new to me. I also managed to buy around 200 progs, going back over the 300s and 400s, at a bargain rate. Indeed the handover took place at a Black Sabbath gig, the cloakroom happy to mind the heavy black bin bag full of comics.

The one hundred issues between 600 and 700 were a good time for me. I was enjoying it so much, every week Dredd developing on a two-pronged approach, meanwhile I went backwards, I was finding new takes, new stories.

Colin MacNeil's "Our Man in Hondo" from 608 was so excellently painted, and I loved the look and style, it opened up how this was a full world of vast future cities. I loved the world of Judge Dredd, all these other Judges, with their own traditions and styles, although all very similar to Dredd, and then Banana City in Prog 623 by Will Simpson, just so stylistic. These were fully-painted renditions, incredibly well done, and although I am sure many would argue there are better arcs or Judge Dredd stories, at the time they were perfect.

Meanwhile the comics told a grand story on their way towards issue 700 and Carlos Ezquerra was on art duty for the 26-part epic "Necropolis" that pulled together so much. As I read backwards, I

soon realised that this story in progs 674–699 was linked quite clearly to "The Dead Man" in progs 650–662 and *Tale of the Dead Man* in progs 662–668 and a number of other stories, including "The Shooting Match" in prog 650 and "A Letter to Judge Dredd" by Will Simpson in prog 661.

I soon learned all about the bloodline, and the Judda, and of course, found incredible epics. I enjoyed my first epic story line on a weekly basis, while catching up with previous ones, in bunches of 50. When "Necropolis" came to an end—as ever with much destruction and death—Dredd was defiant against the adversity. It was a great year. I not only found comics, but a bunch of friends, fandom, and a huge body of work to entertain me.



I became very structured in my comics and misspent youth. Tuesday and Thursday I would hang out at Phantasia, Mick's days. Sometimes for thirty minutes, sometimes till closing time. Thursday was new comic day, and I would get it at the news-stand next to the GPO Arcade on Henry St. Monday and Friday, Terry—one of the owners of Phantasia—would be there. The other was John, and they were a fascinating pair. John was pretty cool, and a great salesman. Terry was funky and not as good at the sales. Damien was the Wednesday man, and he had a background in boxing or fighting, and Gerry who was very cool was on Saturday. It could be worth popping in on a Wednesday or Friday, as Damien and Terry had no qualms in asking me to mind the shop so they could get a pint. And so I would be

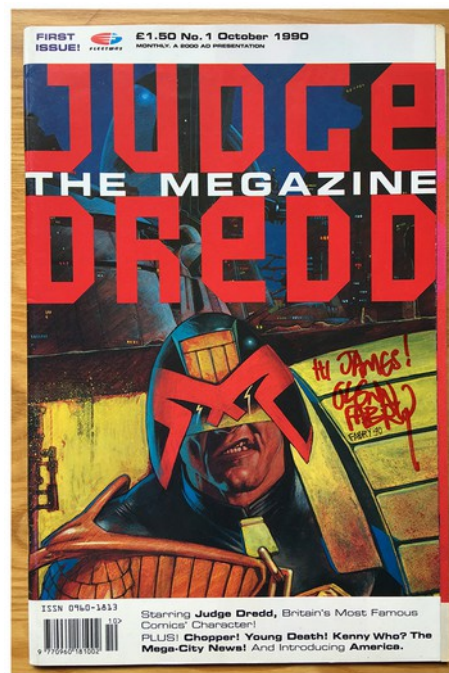


rewarded with a discount, or indeed some free comics. I asked few questions about this. This was not a behaviour Mick indulged in, but I got a better discount on my comics with time, a regular customer. Indeed, because I was collecting by number, I was impressed when Mick rearranged the stock accordingly. It felt special. I felt more than a customer, but part of something. At around 5.15pm some evenings, Pádraig would turn up, and later I met others, Peter McCanney, James Mason, Jonathan Redmond, and they were all decent to me. Mick told me the Irish Science Fiction Association was not really about comics, but they needed people like me to turn up and make comics a factor, and it could be.

The ISFA meetings were held on the first Tuesday of the month. I would trek out to The Vintage Pub on Camden St, with Dad advising how to get there, and securing me with more money than I could imagine. Normally I would sit with Mick and Phil, his wife, and meet others. Mike Carroll burned himself into my memory at the 1990 table quiz, in Wynn's hotel. I was on a random team, but he and his older hirsute and generally boisterous mates were on one team, while another team of ladies, who all seemed to be in awesome leather and lace, were at loggerheads. It seemed fun. Comics permeated the ISFA, and it was because of many people—like Mike, and Paul Sheridan and Johnny Rothwell, and Maura McHugh—who all pushed it forward while there were many fans here, happy to chat about comics.

Timing is everything, I suppose, but with issue 699 at the beginning of October in 1990, something else happened. Issue #1 of *The Judge Dredd Magazine* was released. I bought this, and it enthralled me. The whole focus was Dredd. The best artists seemed to be rolled out. There was a fabulous cover by Glenn Fabry, Garth Ennis and John McCrea were working on a Chopper story, Peter Doherty was doing art on a "Young Death" story, John Wagner and Cam Kennedy did "Beyond our Kenny" and Wagner also penned "America" by Colin MacNeil. Oh my goodness: *America!* One of the finest comic stories in the Dredd universe. So amazing.

I had met Maura McHugh at the ISFA coffee evening with Clive Barker. Steve Dillon was a feature, and was interviewed, and gave input to the artist workshop sessions and was amazing at Trincon and Octocon when I met him. Garth Ennis, Steve Dillon



and John McCrea left an impression that sees my bookshelves loaded with their work. I was lucky that such brilliant comic creators happened to be lovely gents, and happy to draw a sketch or sign my comics, and—in the case of Garth—encourage me onto *Hellblazer*. John, Garth and Steve were very good to me, really very good.

My first sketches were drawn in a hotel bar across from Trinity College. Initially I used a jotter-pad page, but then acquired some of the hotel's headed paper from the receptionist. So much of my artwork I can tell where it came from by flipping it over. The Royal Marine and Power's Hotel feature a lot.

I could not believe that I was able to get a sketch. It felt surreal, and an amazing privilege, which I then got slightly addicted to. Luckily for me, these guys were kind, so kind, and entertained my youthful annoying enthusiasm with a mixture of patience and common sense. They were good.

Octocon pivoted in 1993. I joined a committee led by Pádraig Ó Méalóid and James Peart, who both enjoyed comics, as did many on the committee, including my future Octocon co-chair Maura McHugh. I was 18 when I joined the committee. I had taken Mick at his word, and I wanted comics represented, and indeed, they were. Steve Dillon, Will Simpson and Paul Peart would be "Special Comic Guests" while both Garth Ennis and John McCrea came down for the weekend of drinking

and hanging out. It was a fabulous time. Again sketches would feature, and my *2000AD* sketch collection grew, although I also was bringing along copies of *Hellblazer* and other comics, older ones like Steve Dillon's *Screamer*, to get signed. I have spoken at length about how amazing Steve Dillon was—and in that context John and Garth—in our previous issue. Will was amazing, Paul a lovely gent. I could keep going.

John Higgins, who I met at a *Star Wars* convention just over 20 years ago, was another great artist, but also an especially lovely chap. I had started to go to UK cons and get involved with them, and was helping at the series of Empire Day conventions, that began, I think, in 1994 in Elstree. I progressed from attendee to helper to liaison. At one event in central London in a sports hall John was a Guest of Honour. He'd done some covers of the UK Marvel *Star Wars* comic (more on that next issue).



I went on to meet many really nice comic artists and writers. When it came to artists, so many were so nice, Cam Kennedy, Colin MacNeil, Peter Doherty,

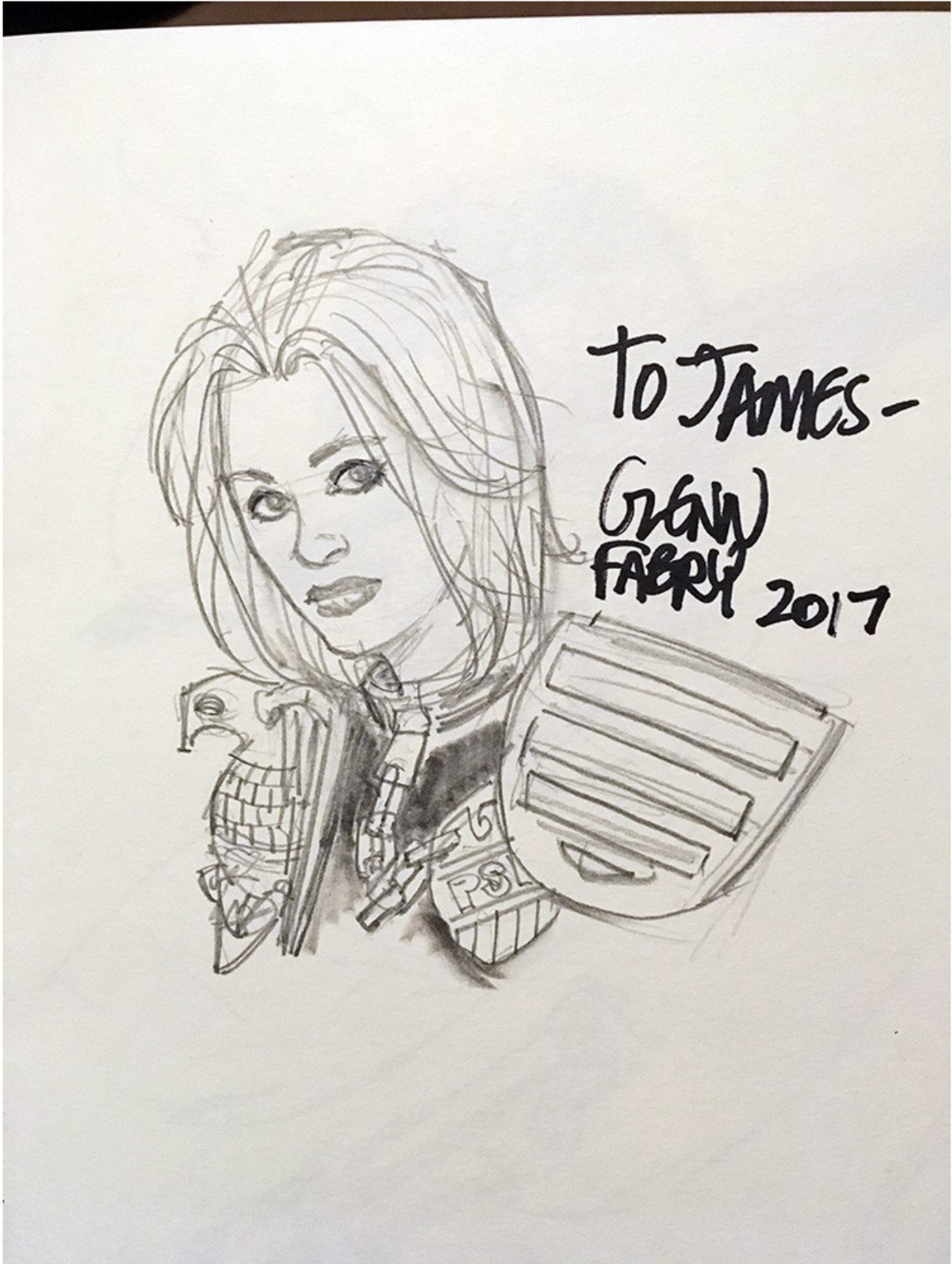
and indeed, ask them for a sketch, they were all so obliging. At this stage now, I even have some pages by some of them, and indeed have comic-page artwork by a number of them.

Sean Phillips was nice. He has become quite famous for his *Sleeper* and *Criminal* series written by Ed Brubaker, and I had some early *Megazines* and *Hellblazers*, which seemed to surprise him, and he was happy to sign, and then pleased to do a sketch of a character he drew two decades ago. Barry Kiston did not do sketches: he did water-colour pictures, astounding fans with the effort and hard work that went into his work. Brendan McCarthy seemed elusive, but I met him when he was signing at a large comic con, and he was very obliging, although worried that his sketch—something he said he was out of practice with—was not great. I loved it, and he noted it was wonky. He was still very lovely.

It is the way. Cam Kennedy is exceptionally nice, a lovely gent, and writers John Wagner and Pat Mills really very nice. Artist Dani K and letterer Annie Parkhouse, whose work probably outstrips any other creative, were superb when last year I met them at the 40<sup>th</sup> anniversary convention. And of course there I got some more sketches. I have framed and foldered them, and keep them safe; my precious artwork, connected to stories that have been enjoyable.

The connections are incredible. To enjoy a pint or chat with a comic creator, to sit and get comics signed, or watch a sketch being drawn, it is something so special, and for me it began with the character of Dredd, who was so opposite to all the lovely characters I have met since.

I find it amazing that I was lucky enough to meet so many of the people who were the creative team with those initial stories, stories I loved.



*Judge Anderson by Glenn Fabry*



*Judge Death by Peter Doherty*



*Judge Dredd by Cam Kennedy*



*Judge Dredd by Steve Dillon*



*Judge Dredd by Will Simpson*

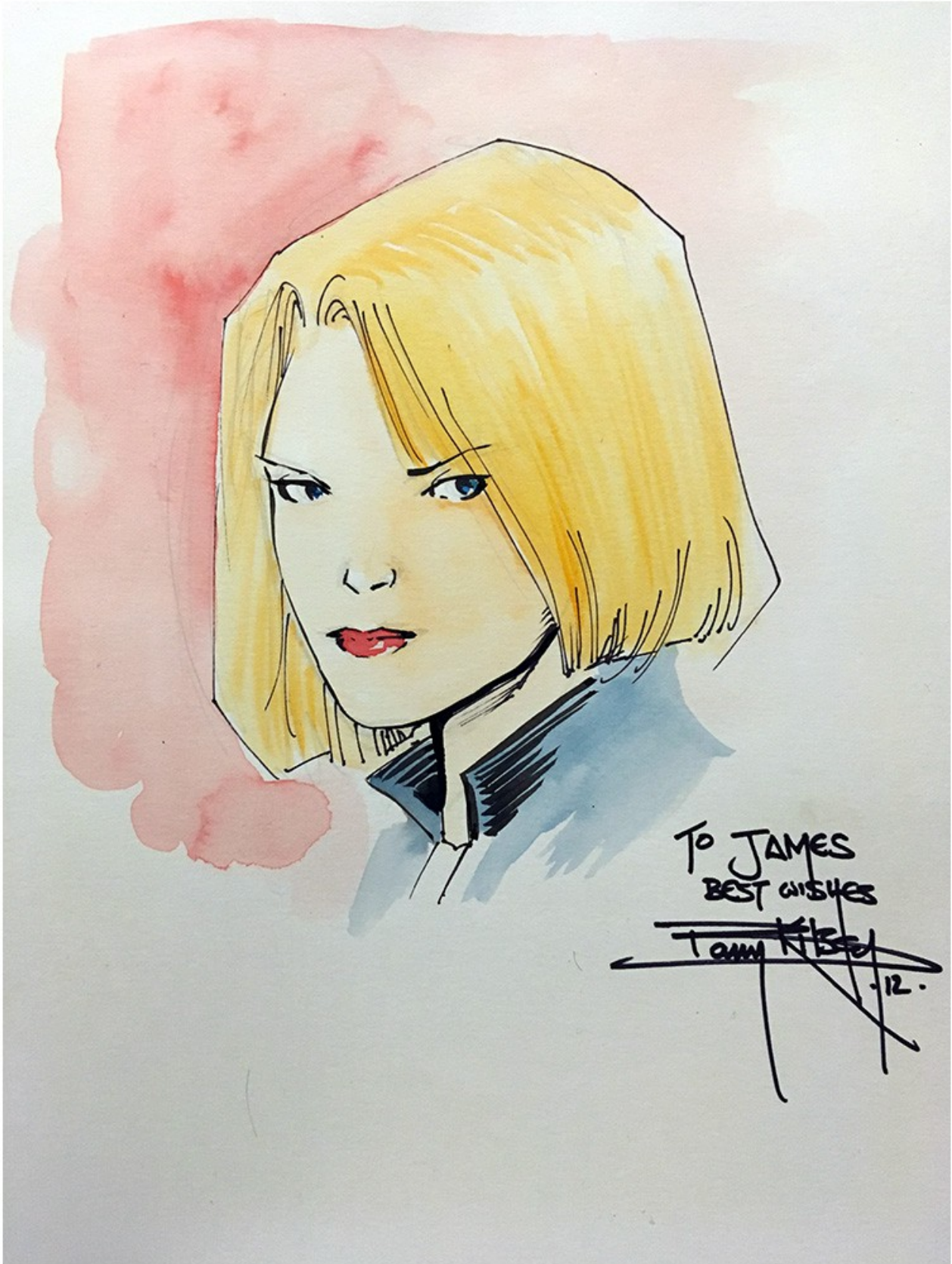
TO JAMES  
WONKY  
DREDD



McCarthy 08

*Judge Dredd by Brendan McCarthy*

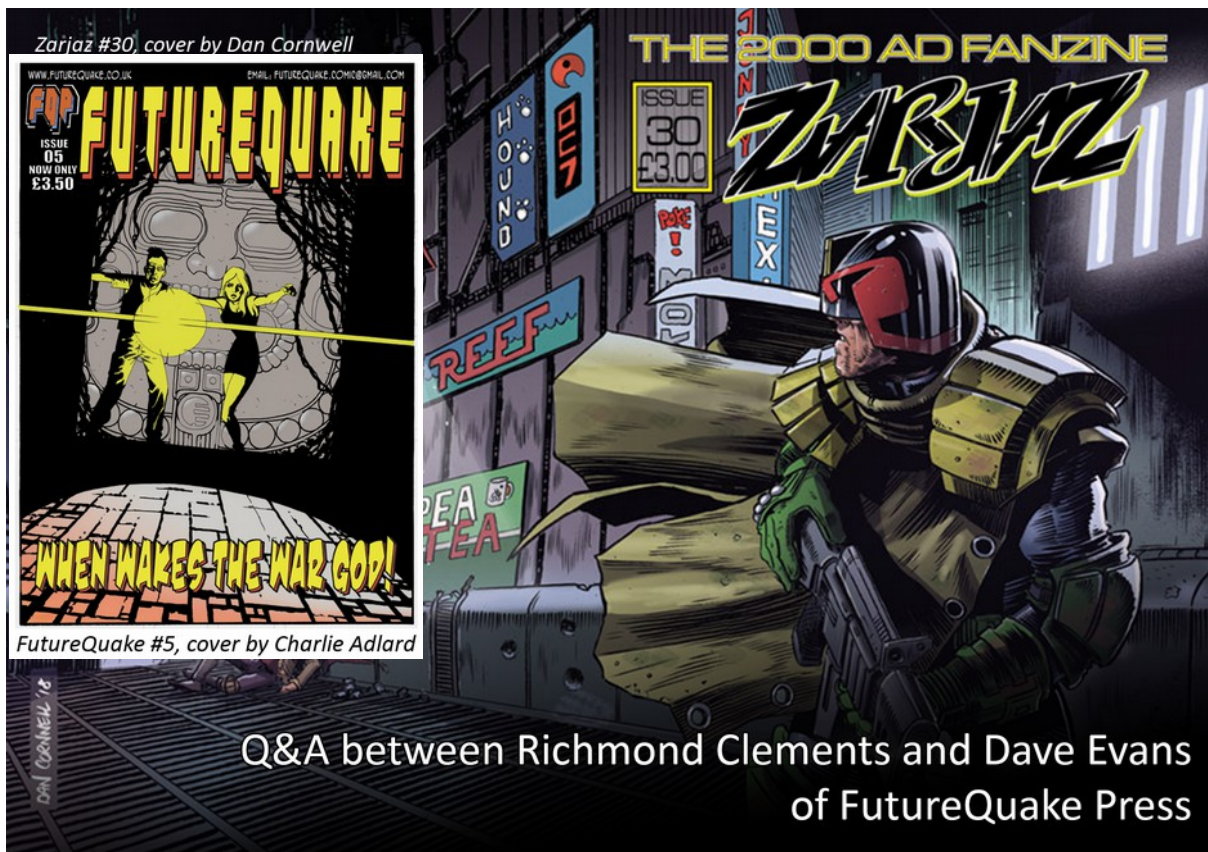




*Judge Anderson by Barry Kitson*



*Judge Bacon by John McCrea (left), and his Emerald Isle counterpart by Steve Dillon (right)*



**Richmond:** So, tell us who you are.

**Dave:** I'm Dave Evans, also known as Bolt-01 and I'm half of the editorial team here at FQP. And you?

**Rich:** I am he who is called Richmond Clements – the other half of the team.

**R:** Have you always been a comic fan?

**D:** One of my earliest memories is of reading a black & white reprint of an *X-Men* comic. Magneto had captured the X-Men and in the sequence I remember Cyclops was blasting his way out of a block of something that was over his visor. I must have been about four or five. I read lots of British weeklies when I could get hold of them, but it wasn't till 1979 that I started reading comics regularly with *2000AD*.

**R:** Funnily enough, mine is something similar. Reading those black and white reprints of old Marvel strips. My mum used to buy me one every Friday – or at least that's how I remember it.

**R:** When did you first discover *2000AD*? I'm a Prog 1 guy – the TV ad with Tharg landing on Earth blew my young noodle.

**D:** It was prog 120. Dave Gibbons drew this awesome looking robot on the cover, Dredd was dealing with "The Forever Crimes" and the *ABC Warriors* stole my imagination. I was hooked.

**R:** Who is your favourite character?

**D:** Johnny Alpha. No doubt at all.



*2000AD* #120, cover by Dave Gibbons

R: I cannot argue with that.

R: How did you end up publishing a 2000AD fanzine?

D: Ooh, skipping the formation of FQP by a few years, *Zarjaz* was resurrected by Colin Dinnie of Underfire comics in 2004, I think. He had his '0' issue at a Dreddcon and it went down a storm. I wasn't a part of any sort of fandom when the original *Zarjaz* issues were run (and I've never been able to get in touch with the original publishers to see if they would be willing to let us put out an archive pdf of those comics, which is a shame as there is some really good work in there that will eventually be lost), so I'd not been involved before then.

Anyway... back to Colin. He put out his first proper *Zarjaz* at the Brighton gig in 2005 (FQP had *FutureQuake* #5 – Charlie Adlard cover and a Harry Harrison intro) and it had a superb Dredd cover. The Dredd strip was completely 'off message' but it was such a great image and a superb way to introduce the comic. I really enjoyed the book, but (and there is always one of these, isn't there?) I thought he could have done better. The issue wasn't 'balanced' or something and I sent Colin a long email where I took apart his issue and told him how he should have built it. Shameful, really, but I was younger then and I couldn't get it out of my head.

Colin was great, though. He just shrugged it off and carried on.

Not long afterwards we took over on *Dogbreath*. Dr Bob announced she was moving on and we both jumped in to keep the title moving forward.

R: Yes! If I recall it correctly, we had both decided independently of the other that we didn't want to see the title disappear and we're going to take it on.

D: We'd submitted a V.C.s strip to Colin for *Zarjaz*, and while we were waiting for it to run I met up with Colin at one of the Birmingham shows in the Think Tank – this is 2007, where Colin was selling his *Zarjaz* 30<sup>th</sup> anniversary special (lovely Boo Cook cover) and he told me he was moving on



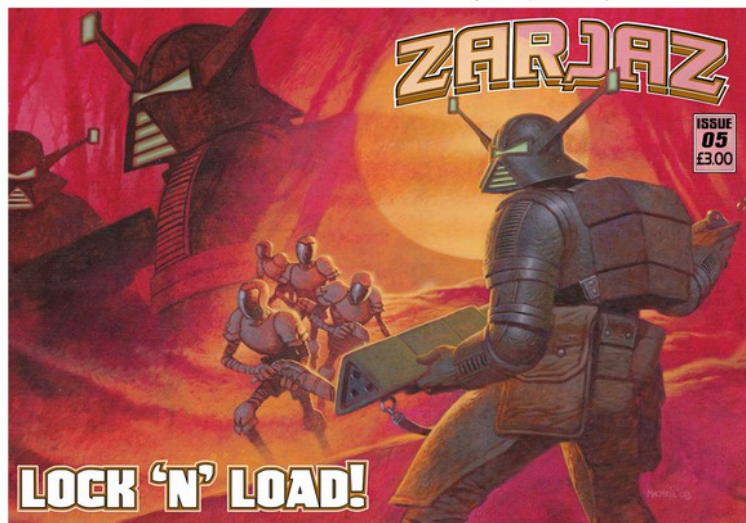
Above: *Zarjaz* Vol. 2 #1, cover by Cosmo White

and asked me if I would like to take over. Our first issue (#5, stunning Colin MacNeil cover) contained the V.C.s strip we'd done, as he hadn't managed to run it. Thankfully he's never sent me a list of *my* mistakes.

R: How do Rebellion get involved, if at all?

D: The simple answer is they don't. One of the things I've always been amazed at is how easy Rebellion have been to deal with. I send a copy of each issue off to the command module when it is ready so they can see what we are doing, but we've never had any contact asking for changes. I had a

Below: *Zarjaz* #5, cover by Colin MacNeil



really nice chat with Keith Richardson a good few years ago where he told me that the comics get passed around the office and enjoyed, which is about as good feedback as we can expect.

I've exchanged a few emails with Cyber-Matt over the years, but I'm always appreciative that he's a busy droid.

My main contact recently has been with Molch-R, who I remember sharing a small press table with before his upgrade to press droid for Rebellion.

I'd like to think that Rebellion have seen enough from us to trust that we'll not abuse the good will we have. After all, they could shut us down with a single Rigellian hotshot e-mail.

**R:** It always amazes people when we tell them how hands-off Rebellion are. I've said this before but can you imagine DC allowing fans to put out their own *Batman* comics? And not only that, plugging them in the 'real' titles from time to time? It's actually quite amazing.

**D:** It sure is – praise be to Tharg.

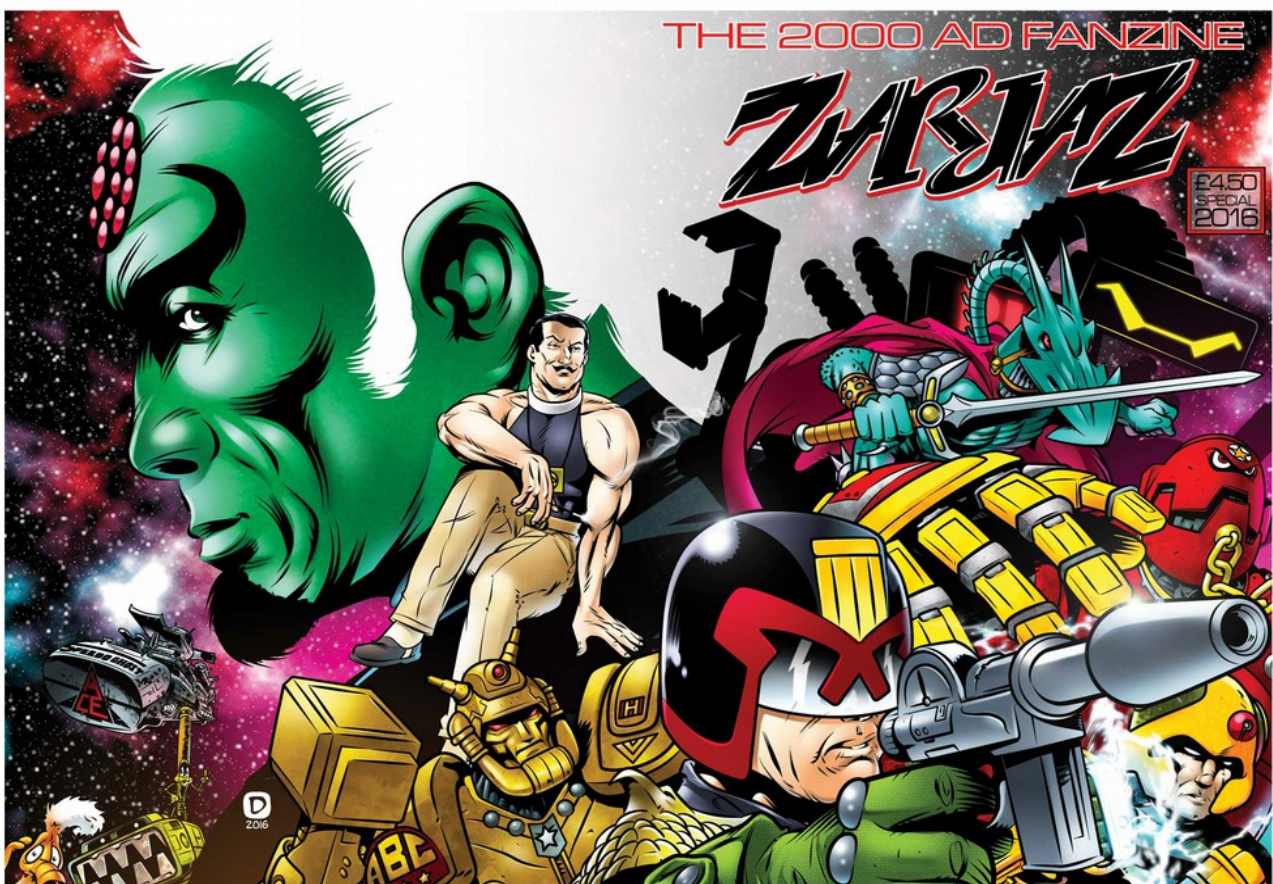
**R:** Are there any characters who are off-limits?

**D:** Not any more. When we first took over we were advised to stay away from the characters regarded as being "Pat Mills' creations" (*ABC Warriors*, *Sláine*, *Nemesis*, et al) but following on from an email conversation with Pat himself we were cleared to put strips together for pretty much everything barring *Nemesis*, as Pat considered *Nemesis* to be a closed body of work. The barrier to *Nemesis* strips was only lifted when Mick Cassidy pitched a *Nemesis* strip to both Pat and Kevin O'Neill that ended up in us putting out a whole special oversize *Zarjaz Summer Special* in 2016.

**R:** And I have to say, that issue we did with the *ABC Warriors* strips (*Zarjaz* #11, Clint Langley cover) was one of the most fun things we have ever done.

**D:** It was certainly one of the most challenging. The reason being that all the strips had to be linked to the framing device we set up. If just one of the strips had failed to materialise, that would have

Below: *Zarjaz Special 2016*, cover by Nigel Dobbyn





scuppered the whole issue. We had a similar deal on the 2016 summer special. As it was all A4-sized we couldn't just re-use a strip commissioned for regular *Zarjaz*, and vice versa. We needed to make sure that all the work commissioned for A4 was run. Reformatting pages would ruin the art.

**R:** What has been your best moment creating *Zarjaz*?

**D:** Oh, this one is tough. I think that probably my favouring thing still has to be seeing the first cover we commissioned arrive. I'd been chatting with Colin MacNeil at the first Hi-Ex, up in Inverness (one of the most welcoming and wonderful artists I've ever met) and as part of the conversation I asked if he'd like to provide the cover to the first *Zarjaz* we were putting together.

The cover he sent was far in excess of what was required. *Zarjaz* is a wee thing, we print at A5 to keep the costs down and maintain the 'fanzine' feel so the covers, always wraparounds, are no bigger than A4 (about the size of a printed prog). Colin sent me a whopping huge painting—*painting!*—of the V.C.s. It was a monster! I stood it on my fireplace for months before I met up with Colin to

return it. I would have loved to keep it, but I couldn't afford a piece like that.

As it happens, Dave Kendall gave me his pencils for the *Sláine* cover he did for *Zarjaz* #7. If anyone wants to see them I have sometimes got them with me at a gig so just ask.

I've also just had the art for the latest *Zarjaz* cover and couldn't resist getting the original. This one is quite special to me as well. It's by Dan Cornwell who is the latest *Zarjaz* contributor to get upgraded to droid courtesy of Tharg.

**R:** Simon Coleby was kind enough to give me the original art for a *Dogbreath* cover he did for us, too. And I now realise this sounds like we're just in it for the free art! Buy we're not, I promise. Apart from the aforementioned *ABC Warriors* issue, I had a lot of fun writing *Teen Wulf* (the adventures of a teenage Wulf Sternhammer) for Kevin Levell to draw. And there was also the day I was thinking, "I'd love to write an Orlok the Assassin story" and realising that I could if I wanted! That ended up being drawn by the brilliant Nick Dyer.

D: That reminds me we never managed to finish the story of Wulf in the Triton Wars story from the early *Dogbreaths* – must find a suitable artist for that...

R: Oh yeah! That was fun to write too. Wulf is a great character and it was nice to get him away from Johnny's side to show just how badass he is in his own right. He's a sneaking Viking after all!

R: Are there any artists you'd like to see doing a cover for *Zarjaz*?

D: Carlos Ezquerro is the grail, then McMahon, McCarthy and Flint. There are so many artists out there who I would love to have something from for *Zarjaz*, but I'm also lucky enough to have had work from many of my artistic heroes. Nigel Dobbyn gets a special mention but we've had covers from professional working droids on all of our covers apart from one.

D: What about you? Anyone you want to see?

R: Same as you. Carlos, always Carlos.

D: Are there any characters you would like to see pitched?

R: That's a good question. Maybe Dante? I can't recall off the top of my head ever running a Dante strip. I would say to anyone reading who is thinking of pitching, we understandably get an overwhelming amount of Dredd submissions, so anything other than that is more likely to catch my eye – the more unusual the better.

D: That's a good point. We get a lot of Dredd, and many of the artists who come our way want to draw Dredd, and pretty much *only* Dredd. I get why: he's the biggest gun in the holster, but many of the other strips are just as visually interesting and once you've got a set of pages under your belt, on deadline, then it is much easier to trust an artist with a higher profile strip. So as well as finding writers pitching other characters being more



A page from "Teen Wulf," *Dogbreath* #22  
Script by Richmond Clements, art by Kev Levell, Letters by Bolt-01

interesting, I also like it when artists are open to working on other characters.

D: Given that we've been doing this for over ten years, is there any advice you would offer your younger self?

R: Strap in kid, this is going to be a hell of a ride.



Below: Dogbreath #15, cover by Rufus Dayglo



Above: Dogbreath #16, cover by Simon Coleby

On the following pages we are proud to present  
**Judge Dredd: The Taking of Mopad 456**  
originally published in *Zarjaz* #15, July 2012.  
Script by Lee Robson, art by Kev Levell, letters by Bolt-01 – Enjoy!

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# JUDGE DREDD

## THE TAKING OF MOPAD 456

DESPITE THE TOWERING CITY BLOCKS THAT FORMED THE SKYLINE OF MEGA-CITY 1, THERE WAS STILL A SEVERE HOUSING SHORTAGE. MANY CITIZENS WERE FORCED TO LIVE IN MOBILE HOMES - OTHERWISE KNOWN AS MOPADS.



FOR SOME CITIZENS, HOWEVER, MOPADS PROVIDED A WAY TO FULFIL A LIFELONG DREAM...

IT'S JUST YOU AND ME, BABY! ON THE ROAD UNTIL WE'RE OLD!

AND WHAT A PAD WE GOT!

I TOLD YOU, HONEY-BEAR, MY PARENTS ARE DROKIN' LOADED! I ASK, THEY GIVE!



WHILE FOR OTHER CITIZENS, THEY WERE THE PERFECT OPPORTUNITY FOR SOME HIGHWAY PIRACY...



WHA-?

MR BEIGE, GET TO THE CAB AND GET CONTROL OF THIS THING.

RIGHT, MR APRICOT.

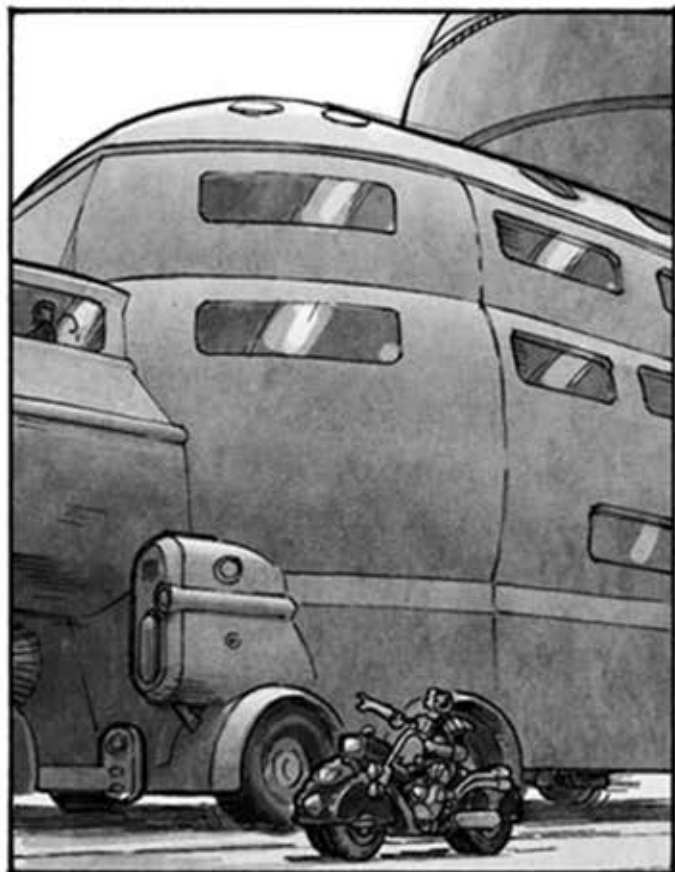
AS FOR YOU TWO LOVEBIRDS, STAY RIGHT WHERE YOU ARE.



WE'RE GOING TO CALL MOMMY AND DADDY AND SEE WHAT KIND OF RANSOM THEY'RE PREPARED TO PAY FOR THEIR LITTLE PRINCESS...



WRITER:  
LEE ROBSON  
ARTIST:  
KEY LEVELL  
LETTERS:  
BOLT-01









# THE EVOLUTION OF JUDGE DREDD

BY MICHAEL CARROLL

Like every great character, Judge Dredd has a huge number of progenitors, so an attempt to list them all here would be foolhardy, exhausting and pretty much pointless. But there are some influences that are undeniably important...

Right: Clint Eastwood as New York police officer Harry Callahan, AKA "Dirty Harry." Callahan's uncompromising approach is mirrored in Dredd... But one chief difference is that if necessary Callahan is willing to bend or even break the law in the pursuit of justice.

Dredd is less inclined to do that. But then he doesn't really need to, because in Mega-City One the Judges *make* the laws.



Left: Arguably a prototype of Dredd was One-Eyed Jack (*Valiant*, and, later, *Battle*), co-created by John Wagner and John Cooper.



Tough as depleted-uranium nails and a crack shot even though he didn't have binocular vision, New York cop Jack McBane was much closer to Dirty Harry than Dredd was.

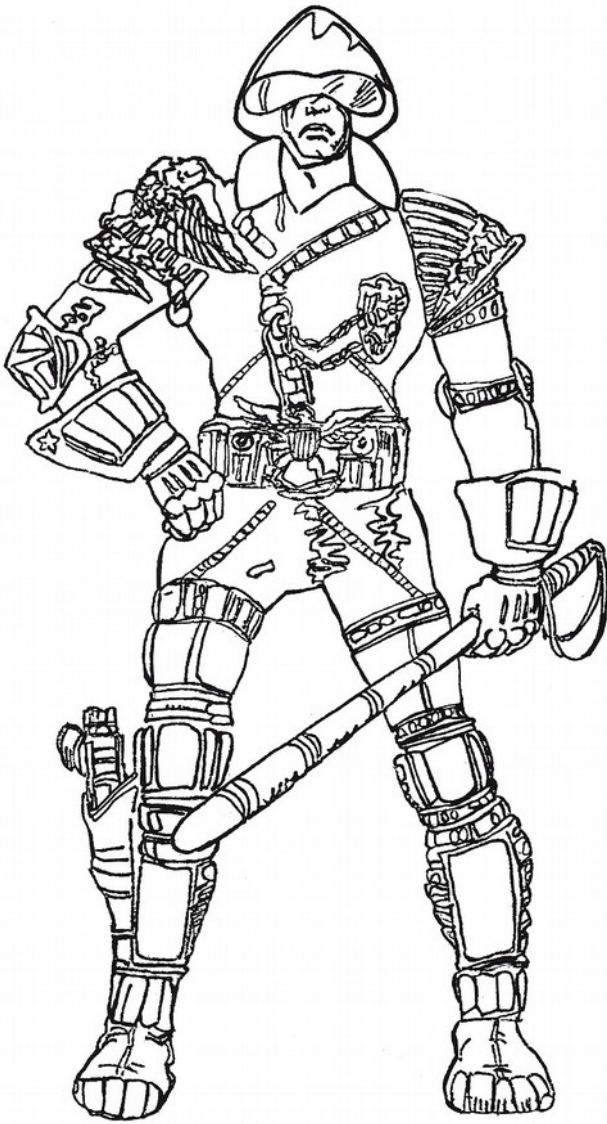
When *2000AD* was being created, Wagner and editor Pat Mills realised that Jack was the sort of tough-cop character the comic needed, albeit with a science-fiction setting.



One of the early inspirations for Dredd's look was David Carradine's character of "Frankenstein" in Roger Corman's *Death Race 2000*, which, coincidentally also starred later screen-Dredd Sylvester Stallone.

Best-in-the-business artist Carlos Ezquerra was tasked with designing Judge Dredd. Left: This early sketch was deemed too complex, but all the major elements are present: pads, shoulder-eagle, boot-holster, badge, chain, and even the daystick.

Note that the badge features the word "Judge" rather than the Judge's name.



Right: the design has been simplified and the helmet is much more recognisable as Dredd to a modern audience. The only major differences are the lack of the helmet respirator, the double-chain, and the missing shoulder-eagle. (Note that Carlos has the uniform's tunic fastened at the shoulder instead of the throat: he still regularly draws it that way!)







Above, the Judge's helmet takes shape, and - in the third pic - finally gets its respirator. Yes, that thing on the helmet isn't just a badge. The whole unit slides down to cover the Judge's mouth and nose and provide twenty minutes of air. Art by Carlos Ezquerra.

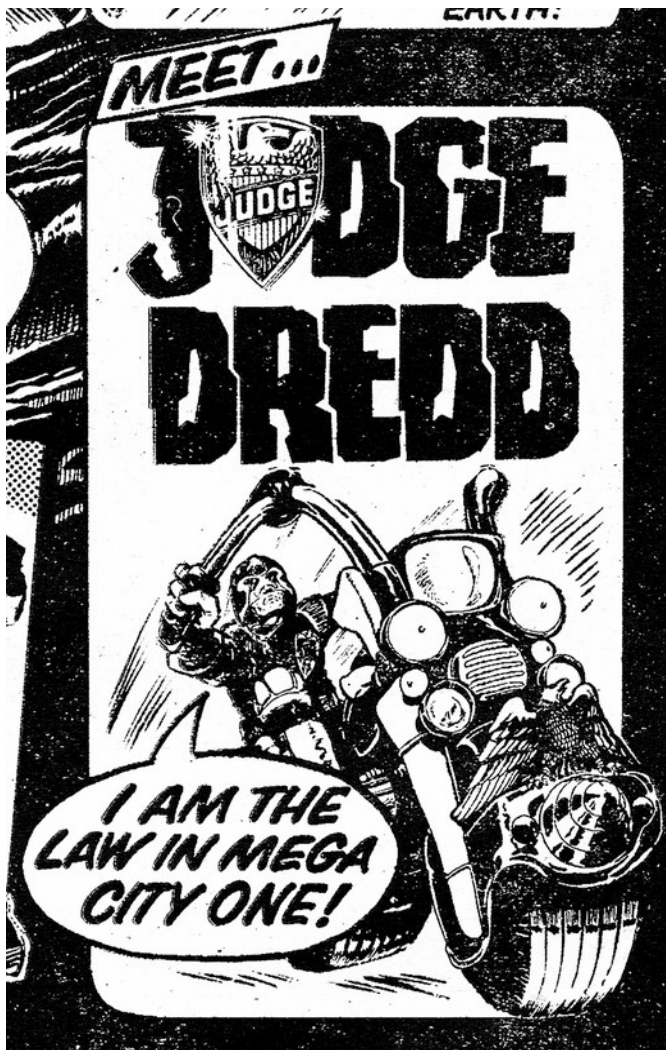


First use of the helmet respirator: "Robots" (2000AD #9, script by John Wagner, art by Ron Turner, letters by John Aldrich).

The new respirator in "Battle of the Black Atlantic" (2000AD #128, script by John Wagner, art by Ron Smith, letters by Tom Frame). The author of this article has long suspected that this revamp happened because either the creators forgot about the original respirator, or the artists sometimes drew the respirator "badge" flat, as Ron Smith has done in this panel.



The Judges' Lawmaster, development sketch by Carlos Ezquerra. If it wasn't for the shape of the Judge's helmet, the bucket seat and the small wheels, this could easily be mistaken for the final design. (Note the barely-visible badge on the Judge's chest: it still reads "Judge")



Left: One of the earliest published images of Judge Dredd, from a four-page preview of *2000AD* that appeared in a number of IPC titles. This was scanned from *Action* dated 19th February 1977 (the week before *2000AD* was launched).

Art by Carlos Ezquerra.

Right: Judge Dredd is announced in *2000AD* #1. Dredd didn't appear in the first issue because the editor, Pat Mills, wanted to hold something over for issue #2.

Art by Mike McMahon, taken from "Frankenstein 2", *2000AD* #6.





Left: The first page of “Bank Raid,” the first drawn Judge Dredd strip... rejected because editor Pat Mills felt it didn’t quite capture the essence of Dredd. (Published in *Judge Dredd Annual* 1981. Art by Carlos Ezquerra, script by John Wagner and Pat Mills.)

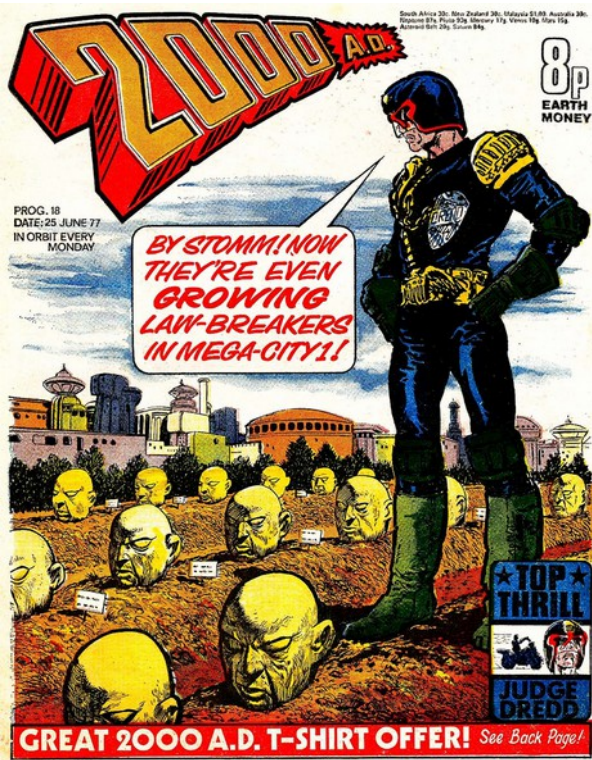
The iconic first image of Dredd on his Lawmaster, however, was used: first in the announcement in other IPC titles (see previous page), on the first page of the first published Dredd strip in *2000AD* #2 (below), and again as part of the character montage on the cover of *2000AD* #13 (bottom).



Left: *2000AD* #13 (21 May 1977), cover montage compiled from artwork that appeared in previous issues. Left-to-right (roughly):

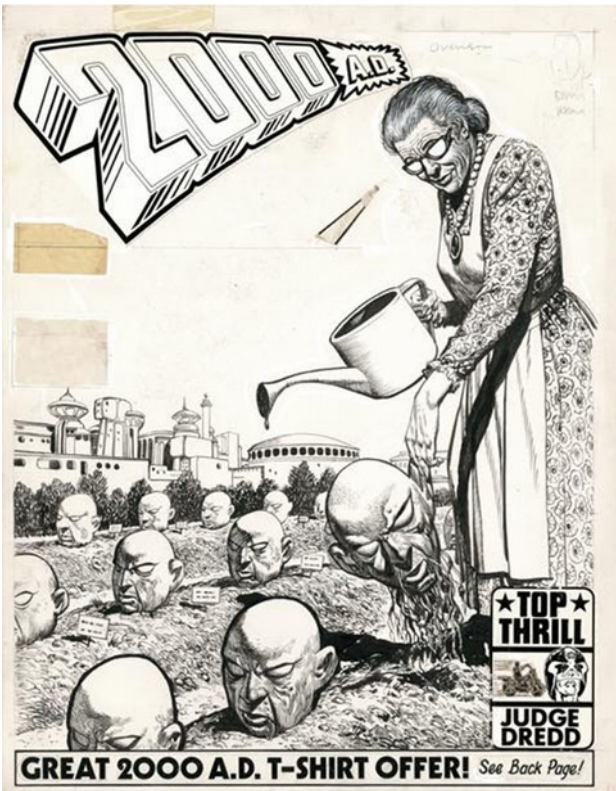
- Tharg, from a photo
  - Harlem Heroes by Dave Gibbons (issue #1)
  - Bill Savage by Carlos Pino (issue #9)
  - Dan Dare by Massimo Belardinelli (issue #9)
  - M.A.C.H. One by Enio (issue #1)
  - Flesh by Ramon Sola (issue #3)
  - Judge Dredd by Carlos Ezquerra (“Bank Raid”, unpublished at the time)
- Lots of little stars courtesy of Letraset, probably.

Right: Likewise, Ezquerra's full-figure drawing of Dredd from page 4 of "Bank Raid" was recycled: it appeared on the cover of 2000AD #18 (25 June 1977, below), with the badge altered to include Dredd's name.



The background is by comics legend Don Lawrence: sadly, his only work for 2000AD.

Below: Lawrence's original unmodified cover.



Below: Mike McMahon proves he was a good choice to follow Ezquerra with his first depiction of Dredd in 2000AD #2.



A major element of the strip that was discarded very early was the split-level structure of Mega-City One's law-enforcement system where the Judges were supported by police officers.

Right: Dredd hands the case over to a cop at the end of "Bank Raid" (art by Carlos Ezquerra).

Below, you can just about make out the silhouetted figure of a police officer in "Frankenstein 2" (2000AD #6, art by Mike McMahon)



Below, more-prominent cops in "The Statue of Judgement" (2000AD #7, art by Mike McMahon)



Right: The split-level structure is implicit in "Videophones" (2000AD Annual 1978, script by Malcolm Shaw, art by Mike McMahon) where we see a meeting of "all the Judges of Mega-City One."

Including the Chief Judge (called the "Grand Judge" in some of the early tales, including the second Dredd tale in the same annual), I count eight Judges. There could be more hidden behind Judge Steele, or off-panel, but probably not more than a handful. Certainly not the tens of thousands of Judges befitting a city with a population of 800 million citizens. Even worse, four of the Judges get killed on the following page!

(I'll be honest: I mostly included this pic because of the awesome-looking eagle on the back of the Chief Judge's chair!)



Famously, Judge Dredd's face has never been shown in the comics. This is because Dredd, unlike most comic-book heroes, has no other identity. He's a Judge all day, every day. His helmet is his face. But this early story presents a different explanation:

That's from "Antique Car Heist" in *2000AD* #8 (16 April 1977, script by Charles Herring, art by Massimo Belardinelli, letters by Tony Jacob). Given that this was Herring's first (and only) Dredd script, it's likely that Dredd's face being mutilated was an editorial decision rather than the writer's, but this was the only mention of Dredd's "hideous" visage...



... in later stories where characters see Dredd's face no mention is made of any scarring or deformation.

Left: Episode 18 of "The Apocalypse War" (*2000AD* #262, 1 May 1982, script by John Wagner & Alan Grant, art by Carlos Ezquerra, lettering by Tom Frame).

Right: In "Dredd Angel" (*2000AD* #377, script by John Wagner and Alan Grant, art by Ron Smith, lettering by Tom Frame) we get to see the face of Mega-City One's first Chief Judge Eustace Fargo... Depicted before it was decided that Fargo was Dredd's clone-father.



Left: Dredd's face was, to the ire of many fans, shown in the 1995 *Judge Dredd* movie, where we discovered that he looked like Sylvester Stallone...

Right: ... And here's how he appears in the comic-book adaptation of that movie, drawn by Carlos Ezquerra.

Given that Carlos is Dredd's co-creator, this is, arguably, a true depiction of Judge Dredd's face: the chin certainly matches!



# DREDD ARTISTS: THE FIRST DECADE

BY MICHAEL CARROLL

In the forty-one years since *2000AD* was launched there has been a lot of artists on Judge Dredd, particularly in the early days when the strip was still finding its feet. Here's a brief look at some of the most important artists from Dredd's first ten years... (For convenience I've only included artists who have produced ten or more Dredd episodes—with one exception!)



Left: **Mike McMahon** (AKA Mick McMahon) provided the art for the first published Dredd tale, based closely on Carlos Ezquerra's designs. ("Judge Whitey," *2000AD* #2, 5 Mar 1977, script by Peter Harris, Pat Mills & Kelvin Gosnell, letters by McGowan.)

Right: **Carlos Ezquerra's** first published Dredd, "Krong" (*2000AD* #5, 26 Mar 1977, script by Malcolm Shaw, letters by S. Richardson).



Left: "Robots," *2000AD* #9, 23 April 1977, script by John Wagner, letters by John Aldrich. Veteran artist **Ron Turner** provided the art for five of the first twenty Dredd tales, but his work wasn't judged to be a good fit with Ezquerra's gritty look. *2000AD* #21 proved to be his last Dredd.

Right: "The Robot Wars" episode 5 (*2000AD* #14, script by John Wagner, art by **Ian Gibson**, letters by John Aldrich). In Gibson's first Dredd, the Judge's helmet acquires a neat little Eagle symbol, which sadly doesn't last. Gibson would go on to become one of the most prolific Dredd artists with 130 different episodes (though somewhat behind Ron Smith with over 400 and Carlos Ezquerra with around 300).







Left: **Brian Bolland** made his debut in episode 2 of "The Mega-City 5000" (2000AD #41, script by John Wagner, letters by Tony Jacob), but by his second appearance in issue 50 (right) he's already begun to develop his more recognisable style.



Left: A little over a year after 2000AD's launch, Mike McMahon has clearly moved on from mimicking Ezquerra's style and has gradually given Dredd an unofficial overhaul. Chiefly, a less-round helmet with narrower eye-holes. ("Full Earth Crimes", 2000AD #58, script by John Wagner, art by Bolland & McMahon, letters by Steve Potter.)



Right: And McMahon gives him a lankier body, too. ("Return to Mega-City", 2000AD #59, script by John Wagner, letters by Tom Frame.) It's going to get even more lanky over the following six months as Dredd treks across the Cursed Earth. Although these changes were adopted by most of the other Dredd artists, to the best of my knowledge there has never been an official "style guide" for Judge Dredd, so over the past four decades the character's look has been shaped by dozens of different artists... and colourists. The colourist here (unconfirmed, but likely McMahon himself) has given Dredd yellow elbow-pads and knee-pads, whereas these days green pads are considered the standard. And don't get me started on the number of links in the badge-chain... (Should be seven, the purists says. No more, no fewer!)



Left: Following try-outs in the 2000AD *Sci-Fi Special* 1978 and 2000AD *Annual* 1979, the first of the "second wave" of Dredd artists, **Brendan McCarthy** and **Brett Ewins**, debuted as regulars in 2000AD #88 (28 October 1978, "Bring Me the Head of Judge Dredd!", script by John Wagner, letters by Tom Frame).

Over the years Ewins and McCarthy worked together and separately: Ewins' final Dredd was "Down Among the Dead Men" in 2000AD #841 (26 June 1993, script by Mark Millar, letters by Tom Frame). McCarthy's most recent Dredd is "Hoverods" in 2000AD #2033-2034, 31 May to 7 June 2017, script by T. C. Eglington, letters by Annie Parkhouse).



Left: Dredd's most prolific artist, **Ron Smith**, came on board for episode 16 of "The Day the Law Died" (*2000AD* #104, 17 March 1979, script by John Wagner, letters by Thomas).

With this first strip, Smith draws Dredd in a style much closer to Ron Turner's than McMahon or Bolland, which felt like something of a step backwards.



Right: But only two weeks later, Smith's already updated his style to more closely reflect the current take on Dredd (*2000AD* #106, 31 March 1979, script by John Wagner, letters by Thomas).



By prog 168, left, Smith had clearly defined his own style on Dredd, and pretty much stuck with it. ("The Judge Child" part 13, *2000AD* #168, 12 July 1980, script by John Wagner, letters by Tom Frame.)



Right: Ron Smith's last strip for Judge Dredd in *2000AD*, "A Guide to Mega-Speak" (#899, 5 August 1994, script by John Wagner, art by Smith & Donnie Cox, letters by Ellie de Ville). Smith's developed some tweaks to his style—most notably the "frown" on Dredd's helmet—and simplified it a little, but on the whole it's changed remarkably little.



Left: **Steve Dillon's** first *Judge Dredd* strip was "The Greatest Story Ever Told" (*2000AD Sci-Fi Special* 1980, script by Alan Grant, letters by Tom Frame). Dillon's first professional work had appeared only two years earlier, when he was sixteen. Although he drew only 49 *Judge Dredd* episodes between 1980 and 1992, he's still regarded as one of the definitive Dredd artists and would go on to become one of the comic-book industry's most prized and sought-after creators. (See *Journey Planet #33* for more our tribute to Steve Dillon.)



Right: **Colin Wilson** debuted in *2000AD* #209 with "The Mega-Rackets: The Body Sharks" (25 April 1981, script by John Wagner & Alan Grant, letters by Tom Frame). Though highly regarded thanks to his solid figure-work and expertly rendered architecture and machinery, Wilson only produced 24 *Dredd* episodes between 1981 and 2009.



Left: **Cam Kennedy's** first Dredd is considered one of the all-time classics, "The Suspect" (*2000AD* #342, 12 November 1983, script by John Wagner & Alan Grant, letters by Tom Frame). He was also the inspiration for the much-loved Dredd character Kenny Who?, and in *2000AD* #1387 he drew "Finger of Suspicion" (script by John Wagner, colours by Chris Blythe, letters by Tom Frame), one of my favourite ever comic strips!



Right: **Kim Raymond's** first Dredd was "Pieromania" (*2000AD* #350, script by John Wagner & Alan Grant, letters by Tom Frame). Raymond would later co-create Judge Dekker, one of a very small number of characters to truly earn Dredd's respect and friendship.



Above: **Cliff Robinson** debuted in *2000AD Sci-Fi Special* 1984 with “The Booby Prize” (script by John Wagner & Alan Grant, letters by Tom Frame). A versatile and inventive artist with a tremendous gift for comedy, Robinson is also one of *2000AD*’s most prolific cover artists.

Right: “Crime Call” (script by John Wagner & Alan Grant, letters by unknown) in *Judge Dredd Annual* 1986 saw the debut of **John Higgins** whose clear, dynamic line-work and sumptuous colours quickly elevated him to fan-favourite status. Higgins also wrote and drew the *Judge Dredd* story “Scale of Justice” in *2000AD* #884-885 (22-29 April 1994, letters by Tom Frame).



Left: **Barry Kitson**’s first Dredd was “Gribligs” in *2000AD* #464-465 (5-12 April 1986, script by John Wagner & Alan Grant, letters by Tom Frame). Kitson has produced only 20 episodes to date, the most recent being “Get Sin” (*2000AD* #2001-2003, 27 September - 11 October 2006, script by Rob Williams, art by Trevor Hairsine & Barry Kitson, colour by Dylan Teague, letters by Annie Parkhouse).

# JOHN WAGNER AN INTERROGATION

BY MICHAEL CARROLL

*Judge Dredd's* co-creator John Wagner has kindly agreed to answer my massively intrusive questions! Hail him, for he is awesome and talented!

**Michael Carroll:** Over the past forty-one years you've written more *Judge Dredd* than anyone else, by a considerable margin (in descending order starting with the most prolific, there's you, Alan Grant, Gordon Rennie, me, Garth Ennis, Robbie Morrison). Including the newspaper strips, you've written or co-written just over 2000 episodes—well done! Your work has been a massive influence on *Dredd* fans (a number of whom are of the opinion that your *Dredds* are the only “proper” *Dredds*)... Do you follow the fan-scene at all? Do the fans have much of an influence on your story-telling? Indeed, do you pay any attention to the reviews?

**John Wagner:** I am aware of fans' feelings and often pick up ideas from them. I have a friendly *Stront* fan up in Scotland who has more than once provided at least the inspiration for a story. I do pay some attention to reviews, I feel it's important to know how what I write goes down, though of course there are as many opinions as fans—sometimes more.

**MC:** Your most recent creation is *Rok of the Reds\**, a six-issue mini-series co-written with Alan Grant and drawn by Dan Cornwell. Not many creative teams can get away with combining two very disparate genres—in this case, football and science fiction—but you

managed it very successfully. Any further plans along those lines?

**JW:** I'm always open to suggestions. Combining ideas, though, is something I've often done. If for instance I have a list of ideas and the one I want to write doesn't seem to have enough *oomph* in it, I'll check out the other ideas to see if one or more of them can be mixed in to make a better story. Surprising how often it works.

**MC:** Your work has been adapted for the screen on four occasions: two *Dredd* movies, *The Bogie Man* and of course *A History of Violence* (plus a few fan-films, of course). A lot of creators these days seem to work with one eye on the possible future movie adaptation, what with movies being where the big money is, apparently. Is that sort of thing a consideration for you when you're working on something like *Rok of the Reds*, or do you prefer to just concentrate on the comic and let the future take care of itself?

**JW:** The possibility of future exploitation is always on my mind, but it's a very minor consideration. The chances of anything becoming a TV series or a movie are extremely slim—witness *Button Man*, which has been rattling around various studios for about 25 years. So it's best to concentrate on extracting

maximum enjoyment from the story itself.

**MC:** If you could have known forty-odd years ago how the political world of the early 21st century would turn out—what with Brexit, Trump and the like—do you think that would have had an impact on how you developed Dredd and Mega-City One?

**JW:** Definitely—and my powers of prediction would have become legend. World leaders would beat a path to my door. Warren Buffett would have me on a fat retainer.

**MC:** I live in fear of asking questions that make interviewees go “Grud, not *this* one again!” and I’m also wary of taking up too much of your time, so I shall keep this last question short and relevant and, yet, stunningly original... Who

would win in a fight: Joe Dredd or Johnny Alpha? They’re not allowed weapons or sidekicks. And Johnny can’t use his powers to mess with Dredd’s mind. (Please bear in mind that as they’re both your creations, whatever you say is basically gospel here.)

**JW:** I have ignored this question.

Fantastic! Thank you so much for your time, John. And thank you also for giving us **One-Eyed Jack**, and **Judge Dredd**, and **Strontium Dog**, and **Ace Trucking Co.**, and **Robo-Hunter**, and **Darkie’s Mob**, and **The Thirteenth Floor**, and **Judge Death**, and **Button Man**, and **Invasion 1984**, and **Judge Anderson**, and **Chopper**, and **America Jara**, and **Al’s Baby**, and **The Bogie Man**, and **Banzai Battalion**... and all the rest, including, of course, **Rok of the Reds!**



\**Rok of the Reds* is a six-issue mini-series written by **John Wagner & Alan Grant**, with art by **Dan Cornwell**, colours by **Abigail Bulmer**, and letters by **Jim Campbell**. It’s published by BHP Comics and available via their website: [bhpcomics.com/rok-of-the-reds/](http://bhpcomics.com/rok-of-the-reds/)

'LAUREL DOCKS STEPPED DOWN FROM THE BUS AND TOLD HERSELF THAT EVERYTHING WAS GOING TO BE FINE.

'SURE, SHE WAS A MUTANT, BUT THINGS HAD CHANGED. MEGA-CITY ONE WAS NO LONGER CLOSED TO MUTIES.

'STILL, SHE WAS NERVOUS. THE JUDGES WERE NOT KNOWN FOR THEIR FRIENDLINESS.'

MICHAEL CARROLL  
SCRIPT  
CARL CRITCHLOW  
ART  
ANNIE PARKHOUSE  
LETTERS



# JUDGE DREDD

THE THIRD PERSON

NAME AND REASON FOR JOURNEY?

LAUREL DOCKS, MY FRIEND'S LINED UP A JOB AND AN APARTMENT FOR ME.

SHE TOLD HIM, TRYING TO KEEP THE TREMOR FROM HER VOICE.

WHAT WAS THAT?

SORRY, I CAN'T HELP IT, I-I NARRATE WHEN I'M NERVOUS.

LAUREL STAMMERED, UNABLE TO LOOK HIM IN THE EYE.

SHE WASN'T SURE HOW MUCH SHE WAS SUPPOSED TO TIP THE BAGGAGE DROID, BUT THE JUDGE TOLD HER -

DON'T BOTHER.





YOU HAVE FORTY-EIGHT HOURS TO REGISTER YOUR DOMICILE AND EMPLOYMENT DETAILS.

FAILURE TO DO SO WILL RESULT IN CRIMINAL CHARGES. DO YOU UNDERSTAND?

LAUREL NODDED, THEN WONDERED WHETHER SHE SHOULD GIVE A VERBAL RESPONSE.

THAT'LL DO, GET MOVING.



SHE WAS ANGRY WITH HERSELF - THIS WASN'T THE FIRST TIME HER AFFLICTION HAD EMBARRASSED HER IN PUBLIC.

DAMN IT! GOT TO STOP DOING THAT!

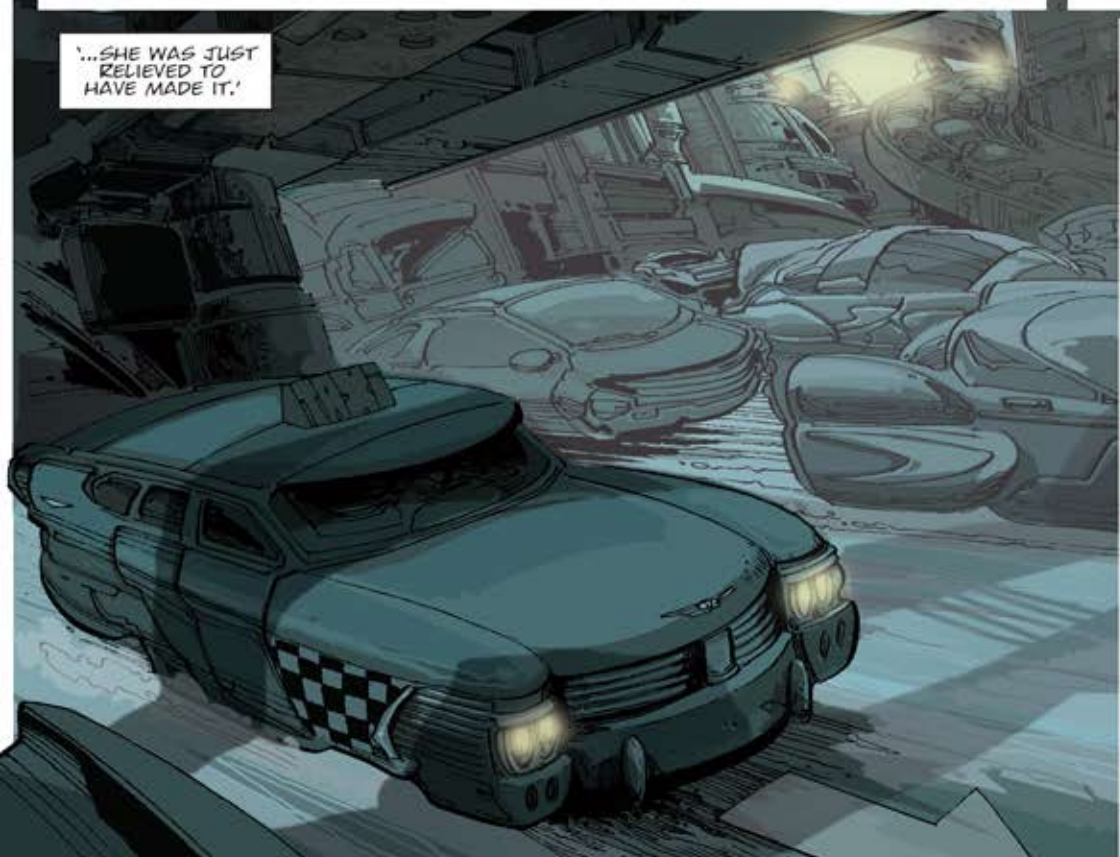
SHE TOLD HERSELF, AS SHE APPROACHED THE LINE OF CABS.

WELCOME, MADAM, PLEASE CLEARLY STATE YOUR DESTINATION.



JOSEPH COTTON BLOCK, PLEASE.

THE TAXI SMELLED FAINTLY OF POPMUNCE AND URINE, BUT LAUREL DIDN'T CARE...



'...SHE WAS JUST RELIEVED TO HAVE MADE IT.'



SHE'D HAVE BEEN LESS RELIEVED HAD SHE KNOWN THAT THE ELEVATORS WERE OUT OF ORDER AND LEMON'S APARTMENT WAS ON THE TWENTY-NINTH FLOOR.



YOU CAN QUIT KNOCKIN', GIRLIE. MISTER LEMON AINT GONNA ANSWER.

ON ACCOUNT OF HE'S DEAD.

2949







SHE DIDN'T EVEN KNOW WHAT JOB LEMON HAD LINED UP FOR HER.

FEARING THAT SHE WOULD SOON BE DEPORTED, LAUREL SLOWLY MADE HER WAY BACK DOWN THE STAIRS...



...COMPLETELY UNAWARE THAT ON THE NEXT FLOOR DOWN SHE'D MEET THE ONE MAN WHO MIGHT BE ABLE TO HELP HER -

- JUDGE DREDD.

CONTROL, GOT THREE PERPS FOR COLLECTION, LEVEL TWENTY-EIGHT, JOE COTTON.



SEVEN MONTHS APIECE FOR TRESPASSING, TWO YEARS FOR RESISTING.

THE JUDGE'S TONE IMPLIED THAT HE WAS USED TO GETTING THINGS DONE HIS WAY.



SOMETHING ABOUT THE WAY SHE WAS NARRATING IRKED HIM.



HE STRODE TOWARDS THE MUTIE, ASKING HIMSELF, "WHAT'S THIS CREEP'S PROBLEM?"

DREDD STOPPED. HE DIDN'T CARE FOR PSYCHICS, MUCH LESS ONE THAT WAS RELATING HIS OWN THOUGHTS ALOUD, COULD BE A MAJOR SECURITY RISK.

I'M SORRY, JUDGE. THAT JUST HAPPENS WHEN I'M NERVOUS, I CAN'T CONTROL IT.

WELL, YOU'D BETTER LEARN TO CONTROL IT -

DREDD SAID, SCOWLING. LAUREL FOUND HIM ODDLY HANDSOME, IN A MILDLY TERRIFYING WAY.

THE JUDGES HAD RULED HANK LEMON'S DEATH A SUICIDE, AND NOT EVEN LAUREL SUSPECTED THE TRUTH - THAT HE HAD BEEN MURDERED.





LAUREL WAS SHOCKED, AND NOT JUST BY THE REVELATION ABOUT LEMON'S DEATH.

HOW COULD HER UNCONTROLLABLE NARRATION KNOW SOMETHING THAT SHE DIDN'T?

DREDD WAS ABOUT TO CALL FOR A MED-WAGON, BUT SOMETHING - INSTINCT, PERHAPS, OR MAYBE LAUREL'S ODDLY KNOWLEDGEABLE AFFLICTION - TOLD HIM TO STICK WITH IT.

OK, I'LL BITE, WHO ARE YOU, AND WHO THE HELL IS HANK LEMON?



SHORTLY, IN HANK LEMON'S APARTMENT, LAUREL'S ANXIETY LEVELS SHOT UP WHEN DREDD SNAPPED -

CUT THAT OUT.

RECORDS SHOW LEMON MOVED TO THE MEG FOUR YEARS AGO, WORKED FIVE HOURS A WEEK AS AN UNEMPLOYMENT-LINE PLACEKEEPER.



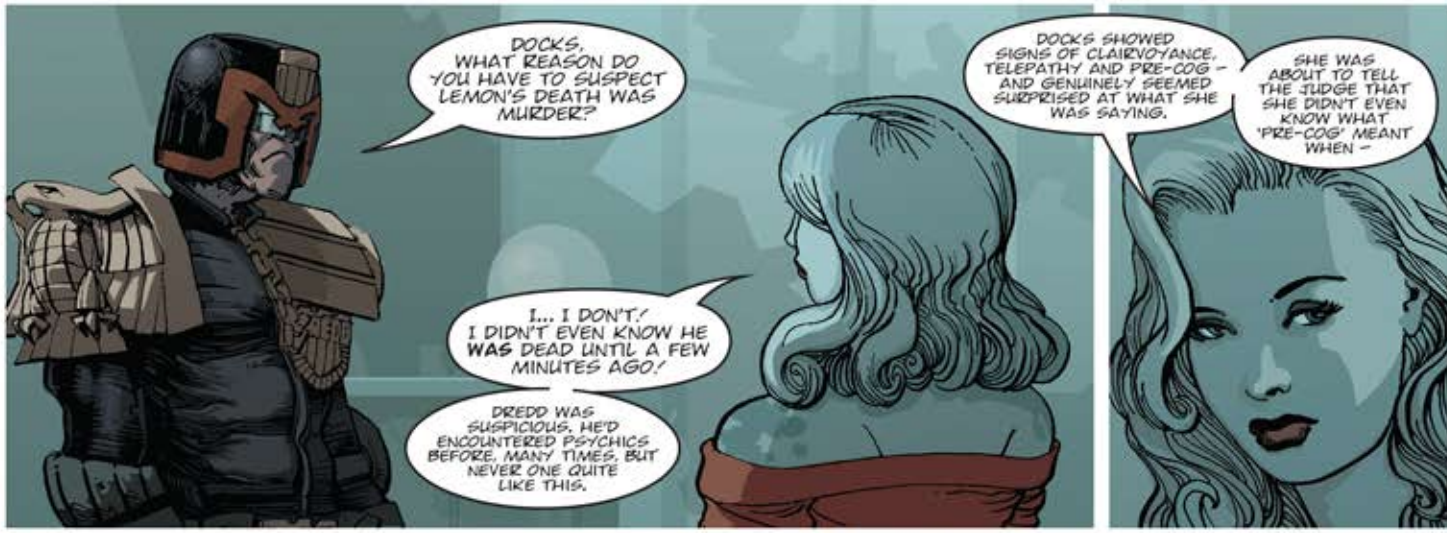
THREE DAYS AGO, 23:14, PSU FOOTAGE SHOWS HIM DELIBERATELY RUNNING INTO THE PATH OF A WINKEL'S DELIVERY TRUCK.



IT WAS ALL LAUREL COULD DO NOT TO THROW UP...

LEMON'S REMAINS WERE RECOVERED. DNA SAMPLING CONFIRMED HIS I.D.

HIS DEATH WAS RULED A SUICIDE, AS SUCH, HIS ASSETS WERE SEIZED BY THE CITY TO COVER THE COSTS OF THE CLEAN-UP OPERATION.



DOCKS, WHAT REASON DO YOU HAVE TO SUSPECT LEMON'S DEATH WAS MURDER?

DOCKS SHOWED SIGNS OF CLAIRVOYANCE, TELEPATHY AND PRE-COG - AND GENUINELY SEEMED SURPRISED AT WHAT SHE WAS SAYING.

SHE WAS ABOUT TO TELL THE JUDGE THAT SHE DIDN'T EVEN KNOW WHAT 'PRE-COG' MEANT WHEN -

I... I DON'T! I DIDN'T EVEN KNOW HE WAS DEAD UNTIL A FEW MINUTES AGO!

DREDD WAS SUSPICIOUS, HE'D ENCOUNTERED PSYCHICS BEFORE, MANY TIMES, BUT NEVER ONE QUITE LIKE THIS.

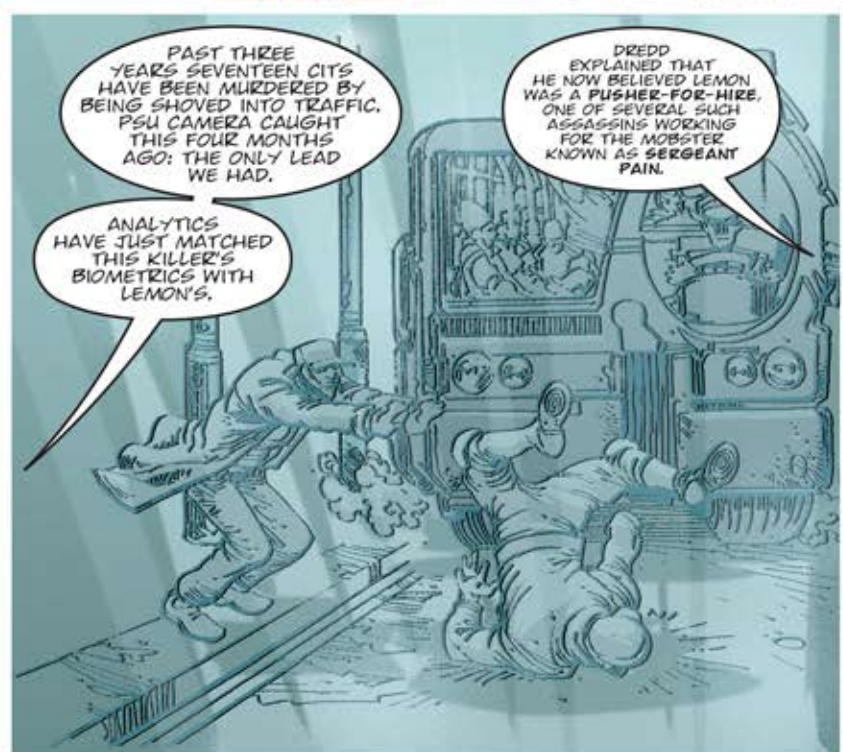


DREDD HERE.

- THE JUDGE RECEIVED A CALL FROM CONTROL.

ACKNOWLEDGED, WIDEN THE NET, SEE WHAT ELSE YOU CAN DIG UP.

SEEMS YOU MIGHT BE ONTO SOMETHING, DOCKS.



PAST THREE YEARS SEVENTEEN CITS HAVE BEEN MURDERED BY BEING SHOVED INTO TRAFFIC. PSU CAMERA CAUGHT THIS FOUR MONTHS AGO: THE ONLY LEAD WE HAD.

ANALYTICS HAVE JUST MATCHED THIS KILLER'S BIOMETRICS WITH LEMON'S.

DREDD EXPLAINED THAT HE NOW BELIEVED LEMON WAS A PUSHER-FOR-HIRE, ONE OF SEVERAL SUCH ASSASSINS WORKING FOR THE MOBSTER KNOWN AS SERGEANT PAIN.



I NEVER MENTIONED...

I DON'T - I'VE NEVER HEARD OF HIM BEFORE!

...DOCKS, HOW DO YOU EVEN KNOW THAT NAME?



DREDD DECIDED TO JUST GO WITH IT. SEE WHERE LAUREL'S NARRATIVE LED THEM.

HMPH.



JUDGE, I SWEAR I HAVE NO CONTROL OVER THIS - AND IT'S NEVER BEEN THIS INTENSE, OR THIS ACCURATE!

AFTER A MOMENT, DREDD STRODE OUT OF THE APARTMENT, ORDERING LAUREL TO FOLLOW HIM.



FOLLOW ME, LEAVE THE BAGS - I'LL HAVE SOMEONE PICK THEM UP.



AS THEY WALKED, THE JUDGE EXPLAINED THAT SERGEANT PAIN WAS A NOTORIOUS KINGPIN WHO CONTROLLED A SMALL BUT EFFECTIVE CRIMINAL EMPIRE.



MOST MOBSTERS SAT AT THE TOP OF A HUGE HIERARCHY OF LIEUTENANTS AND SUBORDINATES, BUT PAIN DEALT DIRECTLY WITH HIS UNDERLINGS...



AS DREDD EXPERTLY STEERED THE BIKE THROUGH THE CITY, LAUREL INDICATED WHICH TURNS THEY SHOULD TAKE.



...AND WHENEVER ONE OF THEM BEGAN TO RISE THROUGH THE RANKS OR GET IDEAS ABOVE THEIR STATION, HE OR SHE WAS TERMINATED.



AS DREDD EXPERTLY STEERED THE BIKE THROUGH THE CITY, LAUREL INDICATED WHICH TURNS THEY SHOULD TAKE.



SOMEHOW, LAUREL KNEW THAT THE THIRD PIPE LED TO PAIN'S HIDEOUT.

BACK-UP'S FIFTEEN MINUTES AWAY. STAY WITH THE BIKE.

BUT LAUREL INSISTED ON GOING WITH HIM.



IT'S A MAZE IN THERE -

SHE TOLD HIM, TRYING TO SOUND BRAVER THAN SHE FELT.

- YOU'LL NEED ME TO GUIDE YOU.



AFTER WHAT FELT LIKE HOURS OF WADING THROUGH THE TUNNELS, DREDD STOPPED, SCOOPED SOMETHING OUT OF THE WATER, AND SAID -

I THINK WE'RE CLOSE.



CANDY-BAR WRAPPER, MADE FROM NOLITTER™ PAPER...

DISINTEGRATES INTO DUST AN HOUR AFTER OPENING.

NO WAY IT TRAVELLED THIS FAR FROM THE SURFACE.



THIS IS AS FAR AS YOU GO. DOCKS. HOLD TIGHT - BACK-UP'S ALMOST HERE.

PLEASE BE CAREFUL!

LAUREL BLURTED, AND REALISED THAT SHE WAS FALLING FOR THE JUDGE.

SHE COULDN'T HELP WONDERING IF MAYBE - JUST MAYBE - HE FELT THE SAME.



NOT A CHANCE. NOW STAY PUT AND SHUT UP.

LAUREL BLUSHED IN THE DARKNESS AND KNEW THAT SHE'D BE CRINGING ABOUT THAT MOMENT FOR THE REST OF HER LIFE.

'THE THREE THUGS ON GUARD DUTY REACTED WITH SHOCK AS THE LAWMAN CAME RACING OUT OF THE SEWER PIPE, LAWGIVER BLAZING.

'BUT SKILLED AS THEY WERE, THEY WEREN'T FAST ENOUGH TO TAKE ON THE CITY'S TOP JUDGE.



'DREDD'S LAWGIVER BARKED, ONCE, TWICE, THREE TIMES - AND THEY WERE DOWN.

'A DOZEN MORE HENCHMEN RUSHED INTO THE ROOM...'

...BUT EVEN FROM HER HIDING PLACE SOME DISTANCE AWAY LAUREL COULD HEAR DREDD'S GUNSHOTS TURN THEIR WAR-cries INTO SCREAMS OF ANGUISH.

'MUCH LATER, TEKS WERE ABLE TO VERIFY THE THEORY PROVIDED BY LAUREL'S NARRATION ABOUT HOW HANK LEMON HAD DIED...

'SERGEANT PAIN HAD GROWN WARY OF LEMON'S GROWING STATUS, AND DECIDED IT WAS TIME HE WAS CULLED.

'LEMON HAD BEEN GIVEN A TARGET AND TOLD THE TIME AND PLACE TO MAKE THE PUSH.

'BUT PAIN'S TECHNICIANS HAD SET UP A SIMPLE HOLOGRAPHIC IMAGER THAT PROJECTED DIRECTLY INTO LEMON'S EYES...



'...SO ONLY HE COULD SEE HIS IMAGINARY TARGET.

'AFTER DREDD HAD TAKEN DOWN PAIN AND HIS GANG, HE RETURNED TO THE SURFACE WHERE HE FOUND LAUREL STILL WAITING FOR HIM...'



DOCKS, I'M GOING TO SCHEDULE YOU FOR A COMPLETE EVALUATION OF YOUR ABILITIES.

DREDD SAID, ABRUPTLY.

GOOD NEWS IS PSI-DIV WILL GIVE YOU A JOB. YOU'LL GET TO STAY IN THE MEG, AFTER ALL.

THANK YOU, JUDGE. I...

LAUREL DOCKS HELD HER TONGUE. SHE KNEW NOW THAT DREDD'S CONCERN FOR HER HAD BEEN PROFESSIONAL, NOTHING MORE.

THAT BRIEF, TINY SPARK BETWEEN THEM HAD FADED.



SHE WAS JUST A GIRL ON HER OWN, STARTING LIFE IN THE BIG CITY...

...AND JOE DREDD WAS JUST A COP, DOING HIS JOB.

THE END



# INSTANT FANZINE

# JUDGE DREDD

## THE THIRD PERSON

### **James Bacon:**

I was so taken with “Judge Dredd: The Third Person” that I had to read it a couple of times trying to figure out exactly *what* I loved about it. It is a quintessential Dredd story, but there were new elements here. I felt that having an outsider, a mutant, with an annoying ability (or was it an invisible disability?) that could unintentionally upset a Judge was a stunning idea. The feeling of precariousness of a visitor to another country felt timely.

A story that covers interesting elements such as neurodiversity and a unique approach to pre-determinism, as well as cultural reference... That meant a *lot* to me, along with having the grimness of Mega-City One as seen from an outsider. It all just felt really good.

Yet, it is easy for me as a fan of Judge Dredd—and indeed a fan of Michael Carroll—to preach about how wonderful it is, and that left me in a quandary. I wanted to have others comment, to review it, and say how they felt. I approached many fans and readers, and was chuffed when so many came back, but most importantly they seemed to see what *I* saw... Except they were able to phrase it so much better, to illustrate

through their words what I was seeing and feeling, to capture new angles, or see elements I had missed, and provide their own personal perspective, and also to affirm to me that I was not wrong.

You hopefully will have read the story now. We are very grateful to Rebellion for giving us permission to re-publish it here and to Mike Molcher for facilitating us.

I should say that we welcome letters (emails) of comment, and by all means if you disagree with what I or others have said, go for it, make your points, and let us know. That is positive discourse, we genuinely welcome it.

For me, I felt “Judge Dredd: The Third Person” was the best ten pages of comic-book material I had read in 2017.

### **Kelly Buehler:**

Full disclosure: I am a neurodiverse person. I have been diagnosed as autistic, dyslexic, ADHD, and aphantasic. I’m also a comics fan, so I really do enjoy a story that has a neurodiverse character like Laurel Docks.

I'd have loved it if the story went deeper into her neurodiversity and how it affects her interactions with the world (and the world's interactions with her), but it is refreshing nonetheless.

Her narration disorder is used well for both comic relief and for setting a noir mood, which the artwork backs up. All this makes for a strange read, but it is an entertaining story and it has great potential to explore the ways neurodiversity tosses around advantages and disadvantages in a seemingly random fashion.

### Mark Slater:

Great writing and art, bit of a dream team of Carroll and Critchlow. Laurel Docks with the dress and hair of a classic *femme fatale* from a 1930s pulp to match the hard boiled noir style of the self narration. Sergeant Pain's lair being in a sewer to refer to *The Third Man* (in a story called *The Third Person*; plus obviously Hank Lemon/Harry Lime). I also liked the way that initially you only know that she narrates (which wouldn't make her a mutie). By the third page the narrator appears to be a distinct, separate personality because what it says seems to surprise Laurel herself. We then see what appears to either be empathy or possibly just projection and insecurity in her exchange with the old woman. But it's not until just before she interacts with Dredd that we get the solid reveal of full on psi-ability, confirmed a couple of panels later. The reader's understanding of Laurel's abilities and personality (or personalities) is slowly revealed to the reader in a very organic way, which is very nicely done.

One question left hanging; what is it about her being in Mega City One that has suddenly sharpened her abilities to such acuity (such that she comments about never having been this accurate before)? And will we see her again in future stories as a fully-fledged member of Psi-Division?



### Helena Nash:

One of the things I like about Dredd is the stylistic scope that the setting affords its writers. You want to do a *Homicide: Life on the Streets* of the Big Meg one-off? No problem. You want to do an apocalyptic multi-parter killing millions? Such is the very marrow of the Dredd-verse. You want to do a satire on body image or fashion? Here's an Otto Sump story or a Simp tale. You want dinosaurs, you want gangster chimps, you want to recreate the emperor Caligula's reign of terror with extra goldfish and alien crocomerchs? Knock yourself out. You want to tell a political allegory or a stalk 'n' slash horror or a giant monster story or even an episode about why wearing your regulation judge boots one size too small could be important? Go for it. The world of Dredd is big enough and broad enough to encompass stories large and small, serious and sarky. Sure, they won't all tickle the amygdala of every reader every time, but you never know what script droids like Wagner, Grant *et al* will offer up from one prog to the next. "The Third Person" is one such little gem from Michael Carroll.

The device of someone who is compelled to narrate their life in the third person lends itself particularly well to the comics medium. The same idea in prose form would have quickly become a tedious mess of nested quotation marks, and I suspect a live-action version would have been hard-pressed not to come across as too broadly comedic. Here is one of those instances where the word balloon is king. It gives us, in an era where thought bubbles are passé, a chance to hear the inner voice of the central character, as well as lending the story a noiresque voiceover which sits well with the moody tones of *Thrud*-veteran Carl Critchlow's artwork.

Laurel's character is, by the very nature of her compulsion, forced to lay herself bare not only to us the readers, but also to anyone else in the room with her. So we get the marvellously toe-curling panels where she can't help but speak aloud her burgeoning feelings for stony-faced Dredd himself, immediately followed by her announcing "that she'd be cringing about that moment for the rest of her life." It makes it hard for me not to empathise with her, cursed to speak her every embarrassing thought, something I've been all-too-often guilty of myself.

Dredd himself is a secondary presence here, but, as in a well-written *Batman* story, that's no bad thing. Most readers will know the iconic character well enough not to worry about why he does what he does here; he is the craggy, no-nonsense lawman. The dogged, near-unstoppable force of justice. The fun comes in watching how Laurel behaves around him, and how she can't help but narrate the odd Dredd thought for him, which he seems to take with customary stoicism.

Well worth five minutes of your reading time.

### **Anton Marks:**

"The Third Person" is a really creative approach

to telling this story. I have to admit that I'm not surprised by this level of ingenuity coming from the *2000 AD* camp. Mega-City One is as uncompromising as expected. Another writing trick used by these prolific creators is to feature Judge Dredd's exploits from someone else's point of view. In this case it's an attractive mutant called Laurel who has come into town for the first time. In comparison to the denizens around her she is a beacon of light figuratively and actually as the artist decided to make her stand out with bold colours. I'm guessing it's a brilliant way of highlighting her personality and possibly her mutant powers. She was invited to Mega-City One by Mr Hank Lemon, a colleague of her father. She saved the money and came to the big city hoping Hank could point her in the right direction for work. Laurel quickly finds out he's not just dead, but murdered.

Her powers are what makes this story special.

Laurel is a mutant with ESP capabilities that reveal themselves through her incessant need to narrate her experience from her point of view and also from the point of view of the person in her orbit. As a writer I think this is an ingenious method of transforming the comic to a noire novel with just one stroke. It allows readers to identify with Laurel and Judge Dredd. The taciturn lawman's thought process are not readily available to readers but in this case they are through Laurel. Normally in comics the thoughts of the varying characters would be expressed in panels or actions, usually not through direct dialogue, so I thought this was very slick. Another thing that stood out for me was how the crime itself was perpetrated, the scams that are uniquely Mega City One's trademark and Dredd's ruthless way of getting the job done was classic. This is the future after all and for a sci-fi geek such as myself I thought it was a cool way of handling the mystery of Hank's death. The artwork was gorgeous also and I could feel the grimy heartbeat of mega city one expressed through the pen strokes of the artist. I thoroughly enjoyed the story

making me want to get back into reading *2000 AD* comics. This was just a reminder of how skilled these creatives are.

### **Pluperfect Isn't Easy – Jack Fennell**

“Judge Dredd: The Third Person” (script by Michael Carroll, art by Carl Critchlow, lettering by Annie Parkhouse) is a fantastic piece of work, not just for its engaging hook and clever pastiche of a classic film, but for what it subtly adds to the Judge Dredd universe.

On one level, the story is an obvious homage to the 1949 film noir *The Third Man*: Laurel Docks (a pun on the film’s protagonist, Holly Martins) arrives in MC-1 to meet her friend Hank Lemon, who has promised to sort her out with an apartment and a job; when she goes to his apartment, she discovers that he is already dead, having ‘jumped’ in front of a delivery truck. Laurel runs into Judge Dredd and, after inadvertently piquing his interest in Lemon’s death, finds herself involved in the re-opened investigation; it turns out that Hank Lemon wasn’t the nice guy she and her family took him for, and that he was in fact an assassin, believed to be responsible for the deaths of at least



*Diana Dors, inspiration for Laurel Docks*

seventeen people.

The twist is that Laurel is a mutant with both telepathic and precognitive abilities, which are beyond her conscious control, and which manifest themselves as a vocal tic: when she gets nervous, she relays her circumstances, other people’s thoughts, and the immediate future in a past-tense, third-person narration. She’s also something of a mismatched narrator: rather than a hard-boiled gumshoe, she’s more of a romantic heroine, blurting out her burgeoning feelings for Dredd and becoming embarrassed when he shoots her infatuation down. Her condition is annoying to the stony-faced Judge, but when she starts to hint that Lemon was murdered—as much to her own surprise as anyone else’s—Dredd immediately sees the practical value in having an omniscient narrator help out with his inquiries. The story concludes with a neat science-fictional resolution that I won’t spoil here.

The Judge Dredd universe is, of course, not unused to parodies of well-known cultural touchstones, including vicious satires of recognisable corporate mascots, title shout-outs such as “Pinboing Wizard” and “The Simping Detective,” and different characters who consciously model themselves on figures from twentieth-century media, such as, for example, the apes of Apetown, with their particular fondness for Bruce Lee action films. “The Third Person” could have been played for laughs, as a recognisable parody with bonkers bells-and-whistles, full of sneaky references for a keen-eyed reader to spot; however, the story foregrounds some issues that have far-reaching implications for Dredd’s world

Laurel’s Tourette’s-like condition immediately calls to mind issues of neurodiversity, a subject that Judge Dredd has tackled somewhat unevenly over the years. On the one hand, we see intellectually-disabled people made fun of in the ‘simp’ subculture; on the other hand, this disability is self-inflicted. In-universe, this is

justified via the religious conviction that Grud looks more favourably on the intellectually impaired, but on a more 'meta' level, one could argue that the dystopian world of the series is so chaotic and horrible that it is only tolerable through a lack of awareness, if not a total loss of cognition. Laurel's most notable personal characteristic, one which is probably vital to her survival, is her apparent naiveté, indicated in the fact that she doesn't know what a 'pre-cog' is. This also suggests that she may hail from a community where such talents are an unremarkable norm, and that in turn dovetails into another interesting issue – namely, liberalised mutant access to Mega-City One.

Until Mega-City One's immigration policy was liberalised in the "Mutants in Mega-City One" storyline (2007), mutants were barred from entry – though I would argue that the psychic Judges of Psi-Division are mutants themselves, indicating that exceptions were made for people with mutations useful to the ruling regime. Laurel's story demonstrates the truth of this: by the end of "The Third Person," her precognition and mind-reading skills prove useful enough to prompt Dredd to recruit her. Her status as an immigrant mutant raises further questions. Is she a second-generation mutant, born into a family of mutants who were already exiled, or she was born in, and exiled from, a different city? Is there a community of psychics who were previously exiled? What do the other Mega-Cities make of their sibling's liberalisation? Will they follow suit, or is there a perception that MC-1 is going soft? Can we expect another invasion of MC-1 from an outside aggressor?



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However, that's all up-in-the-air speculation. Right now, Michael Carroll is to be congratulated for this lovely little piece of worldbuildium-enriched meta-fiction.

### Autun Pursler:

One of the ongoing successes of the *Judge Dredd* strip right from the start has been the periodic intermixing of short, focused, small-scale stories into the larger story arcs. As in real life, there cannot be an 'Apocalypse War' each week, and horrendous rulers like Judge Cal or Trump come and go—with the citizens getting on with their lives as best they can against these backdrops. Stories such as "The Third Person" help to give an introduction to life in the Mega-City to readers new to the strip, elegantly in this case showing the current muted change in attitude to muties, the tiny fortresses of individual apartments, the fact that unemployment is so high people can earn a living waiting in unemployment lines. The lack of options for most people in the city and the resultant, almost obligatory slide into rather squalid petty crime and gangland life is also introduced—probably the journey Laurel Docks would have taken if it wasn't for the premature ending of her contact in the city.

The interesting novel mutation of the main transient (recurring?) character sets up the clear homage to noir fiction, as does her look, the artwork and the colour palette. As is also the case with some of the noir classics, when the violence occurs, it is abrupt and over

quickly. The only gunplay takes place in the last two pages of this dialogue and mood rich strip. The hugeness of Mega-city One allows placing many different types and scales of stories within its bomb damaged city limits, and it is the combination of these over successive progs that to me gives Judge Dredd its longevity, continual freshness and depth.

### **Liam Proven:**

I *really* like the comic. I've been a fan of Carl Critchlow's work – I mean who didn't love *Thrud the Barbarian*? I have a collection of it somewhere. Mike Carroll is a bit of a legend as well but I confess that although I know him in person, I don't actually know much of his work.

I was a *2000AD* reader from the first prog but I stopped around the time that my body started sprouting hairs in surprising new areas."

"The Third Person" reminds me of some of Charlie Stross's work, such as *Halting State* and *Rule 34*—the experimental narrative viewpoint in those novels is second person, present tense. You do this, you do that. It's jarring for the first few pages then you stop noticing it and it becomes immersive.

Another comparison is John Fowles' *The French Lieutenant's Woman*, and its masterful screen adaptation by Harold Pinter. In the novel, the author occasionally "breaks the fourth wall" as it's called in comics and directly addresses the reader. That was considered unfilmable, but Pinter's version has the cameras follow the actors off-set as they chat to the crew, relax with a smoke between takes, and so on.

"The Third Person" works in a different way, but it's one of the more experimental bits of comic writing I've ever seen. At first, I didn't register that Docks' narration was actually something she was saying. I presume that is intentional, or at least expected, because soon it's spelled out, in case you didn't notice. But although she

knows she's doing it, she can't stop herself—an interesting spin on conditions such as Tourette's Syndrome. What Dredd picks up on sooner than she does is that her narration includes material she doesn't know—or doesn't know yet. Which means anyone who knows the Dredd universe is immediately put in mind of Judge Anderson and the Psi Division. So, echoing the character's unwitting precognition, the reader knows something that the character doesn't, getting a little frisson in an echo of their own precognition. Clever stuff!

(I probably should mention there's a passing visual resemblance between Laurel Docks and Cassandra Anderson. Fun trivium: the latter was modelled on Debbie Harry. Did you know that? Probably.)

And then the suicide becomes a murder and the murder becomes a setup and then the final reveal undoes both of those... Wow.

Some reviewer, I forget who, once said something of a novelist along the lines of "you can't help but marvel at them throwing away ideas in one-liners that other, lesser writers would use as the basis of whole novels." I felt a bit like that: there's a good solid whodunit type crime story in here, but while it's not wasted, it's merely the pretext for telling another story about a unique new psi power – one so outré it could crop up in *Temps* or *Wild Cards*. But that's not enough, because the psi power is used to justify an experimental style of comic scriptwriting, one I've not seen before myself. As I said, I've seen things like it, but this is perhaps a more effective use than the others I mentioned, because unlike them, it's utterly integral to the story being told.

It's a wonderfully effective technique, and what's more, I can see how, given a chance, you could effectively use this to build an interesting continuing character—although I can't see how the later stories would have quite the "wow" factor of the first. You could do fascinating stuff

with this device, though.

This is an example of writing by a master craftsman, illustrated by a master draughtsman. It's a joy to see new life like this in the Dredd mythos, which is nearly as old as I am. It's great, fresh and different. You don't need the back-knowledge to appreciate it, I guess, but you get more out of it if you do. Eleven out of ten, would buy a few extra copies to give to friends.

### David Ferguson:

We've all read those books that have a big idea that just doesn't quite work when it comes to the execution. It takes a writer of talent to take a great idea and turn it into a great story. In my opinion, this is one of Michael Carroll's strengths as a writer. Be it a pun or gag stretched to almost breaking point yet somehow leaving the reader with a satisfied chuckle (see his very first *2000AD* story, "Back to the Führer") or, in this case, taking a high concept and wrapping it neatly in a noirish detective story. The title, "The Third Person," is interesting in itself. A play on the title of the 1949 film *The Third Man*, to which the story has various nods, it basically tells the reader the concept behind the story but you aren't actually in the loop until you start reading it.



The original Hank Lemon...  
Orson Welles as Harry Lime in *The Third Man* (1949)

Using the recent story development in the world of Judge Dredd that allowed mutants to live in Big Meg, Michael creates a mutant named Laurel Docks who comes to find work

with her father's friend Hank Lemon who, it turns out, has been killed after being hit by a truck. This part of the story is a clever nod to *The Third Man* as the main character in the film, Holly Martins, arrives in Vienna to meet a friend named Harry Lime to find work. Lime also appears to have been killed by a truck. Docks, like Martins, ends up trying to find out what really happened but, in Laurel's case, it involves a run-in with Judge Dredd. Both stories also end up in a shoot-out in underground tunnels. The noir feel of the story is beautifully extenuated by Carl Critchlow's artwork as he uses muted tones and only uses colour to highlight certain elements of the story (like Laurel's red dress).

The intriguing part of the story is Laurel's mutant ability which causes her to narrate her own life. This could be seen as a mutation of the neuropsychiatric disorder known as Tourette Syndrome but it is also a strange variation of pre-cognition as she often happens to "narrate" about future events. She seems to be quite unaware of what she is going to say and often what she says appears to influence subsequent events. Her ability convinces Dredd to get her to follow him after she "narrates" that he is going to order her to follow him (she also has evidence that she shouldn't be privy to). It allows her to lead Dredd to the culprits and to solve the crime as she knows where to go and find them.

It is a thought-provoking take on pre-determination: if she is narrating something that is going to happen, does it mean that it was always meant to happen? Her ability offers intriguing possibilities as to where writers could go with the other mutant denizens of Mega-City One or if Michael or other writers want to revisit the character again. We may see a Psi Judge Docks as the story concludes with her being allowed to remain in Mega-City one. Dredd determines that, what is most important of all, her ability will be of use to the state.

## Dominick Grace:

Third person omniscient narrative, once ubiquitous in comics, was one of the casualties of the comics revolutions of the 1980s. The Judge Dredd story “The Third Person,” by Michael Carroll (script), Carl Crichtlow (art), and Annie Parkhouse (letters), offers an unusual take on this technique, blurring it with the narrative convention that has largely replaced it: first-person narrative. The story begins with conventional, old-style text caption boxes at the top of the first page; only the subtle presence of quotation marks around the text hint that this is not a return to conventional third-person narrative. Instead, the story focuses on Laurel Docks, new arrival in Mega-City One, who is afflicted with an odd condition: she narrates her own life in the third person, especially when she is nervous. Subsequent to this use of text caption boxes, the story folds Laurel’s narration into word balloons, reversing the convention of placing first-person narration in text boxes. The conceit adds a meta quality to the story, inviting readers to consider the implications of narrative voice. What is its source? How is it integrated into a narrative? To what extent does it control or influence that narrative? That third question, especially, is of interest here, as Laurel’s narratorial habit is augmented by psi and precognitive abilities that allow her access to the sort of information usually reserved for third-person omniscient voices.

The first hint that Laurel’s narrative habit is not simply a manifestation of some sort of mental condition comes when upon arriving at the apartment building where she expects to live, the narrative voice reports that she was discomfited to discover “that the elevators were out of order and Lemon’s apartment was on the twenty-ninth floor”—before she has entered the building. As an element of conventional third-person narration, such a passage might be seen simply as an act of narrative economy, allowing us to see her arrival and imagine her long climb, without the



need for multiple panels. However, here it serves as readers’ first hint that Laurel is not simply describing her experiences in real time but rather that there is more to her tic than at first appears. The use of the narrative voice here serves as a foreshadowing plot device.

Only later does it become clear that Laurel’s narrative voice is informed by the ability to glimpse the thoughts of others and even the future. Laurel’s conscious awareness coincides with the readers, and literally at the halfway point in the story, when at the bottom of page four her narrative voice portentously reports that Lemon had been murdered and then at the top of page five, she wonders, “How could her uncontrollable narration know something that she didn’t?”, a moment in which Laurel’s narrative reports on her response to her own lack of awareness of what her narrative reported. The tale now begins to turn on surrender to narrative: to solve the crime, she and Dredd decide to “see where Laurel’s narrative led them.” Narrative voice returns as the driver of narrative, but as a function of character, not external manipulation. Where the Dredd universe may take this development remains to be seen.



## Lisa Macklem:

Full disclosure: I'm not a big superhero-comics-reading person and "Judge Dredd: The Third Person" is the first *Judge Dredd* property I've either seen or read. Everything I know about *Judge Dredd* I learned from Wikipedia and seeing Karl Urban at a Comic Con. That said, I am a fan of science fiction, fantasy and anti-hero stories like *American Gods*, *Outcast*, and *The Boys*. And based on this issue of *Judge Dredd Magazine*, I'm thinking I need to read *Judge Dredd*. I'm also a "literary" person – BA in English, MA in Media Studies – so the super-meta nature of this issue hit me in all the right places.

The title refers to the character Laurel on two levels. She's a third person in the sense of being a Mutie. If we count humans and Judges as before Muties, that puts her third on that list. Refugees and immigrants are also often seen as "third persons."

And of course, Laurel narrates everything in the third person! Which is helpful to both us—and especially me—in letting us in on some of who Judge Dredd is and Dredd in his investigation. Even a new Mutie to the city instantly recognizes the infamous Dredd.

Does every child go through that phase of narrating out loud and speaking of himself/herself in the third person which adults, in particular, find irritating? Laurel tells Dredd that she can't control it, especially when she's nervous, and it also seems like she doesn't even understand her own abilities. She's shocked when she relates that Lemon was murdered—his death wasn't a suicide. How could she know that? It's a good question. However, everything about Laurel makes her non-threatening, so we trust her as narrator, and Dredd steps in to both use her and protect her.

Third person narration can be limited to one character, or the narrator can be omniscient

and know the thoughts and feelings of everyone. Omniscient narration allows the narrator to tell a fuller story and is considered the most objective. In dealing with such a short story, this point of view really allows the story to be told quickly and completely—especially when we get to the end and know that Laurel will get to stay in the city and have a job, but Dredd didn't fall for her the way that she fell for him. It's nice closure.

Of course, words are generally less than half of a comics story, and the art here is gorgeous and beautifully reinforces the story. In the very first panel, Laurel jumps out at us in this grey futuristic world because of the bright red top she wears. In fact, there are really only three colours used outside the background greys: the red of Laurel's top, lipstick, and Dredd's helmet, yellow—generally for violence and gunfire but also Dredd's armor (and Lemons are yellow, right?)—and the blue of the villain's shirt and the holograms of Lemon. The red links Laurel and Dredd, the two primary protagonists and both outliers to mainstream society in their own rights and also foreshadows Laurel's eventual segue into the PSI-DIV. It also reflects the romantic storyline – that really only exists in Laurel's internal narrative.

Laurel is also interestingly lit throughout the story. Some of the panels really reinforce the noir vibe of the entire story – this dame isn't from around here, but she's going to help solve this murder of a shady character. At first, Laurel's mottled skin seems like it might be a trick of the light, but as the story progresses is also a sign of her being a Mutie.

Laurel appears in every panel until Dredd insists that she stay back out of the action to be safe. It's that action and alerting PSI-DIV about her so that she can stay in the city that might indicate that Laurel might not have been completely mistaken about his feelings or that might simply be an indication that he's not prejudiced like the rest of the population

against Muties. The “narration” in the panels in which Laurel doesn’t appear are contained in square boxes as we’d normally expect in a comic. Up until then, her “narration” is also in a voice balloon but indicated by a small font than the dialogue balloons – including what Laurel is “saying” rather than “narrating.”

All in all, for such a short story-arc, there is a lot to say about this issue—more than I can say even here. I’ll definitely be looking for more interesting Judge Dredd storylines and for more Michael Carroll.

## Contributors:

**Kelly Buehler** is a New Zealand fan who enjoys writing and is currently Co-Chair of the New Zealand 2020 worldcon bid. <https://nzin2020.nz/>

**Dr. Jack Fennell** wrote the book on Irish Science fiction and is editing a book of Irish Science fiction

**David Ferguson** is editor in chief at Irish Comic News, which reviews and promotes books by Irish creators and those working in the Irish comic scene. [www.irishcomicnews.com/](http://www.irishcomicnews.com/)

**Dominick Grace**, Professor of English at Brescia University College, is supposedly a medievalist but in fact spends most of his research time on comics and other pop culture. <http://brescia.uwo.ca/about/our-people/our-faculty/faculty-dr-dominick-grace/>

**Lisa Macklem** is a legal scholar who occasionally gets to dabble in comics

scholarship.

**Anton Marks** writes Speculative Fiction for readers who want to experience ethnically diverse characters set in extraordinary worlds. [www.urban-fantastic.com](http://www.urban-fantastic.com)

**Helena Nash** is a professional games designer who also has been published in *2000AD*.

**Liam Proven**: Tall, dark, black-clad atheist skeptic veggie biker SF fan; writes (mostly about computers) for a living. <https://about.me/liamproven>

**Autun Purser** is a deep sea ecologist, voracious fan of science fiction and occasional cover artist / illustrator.

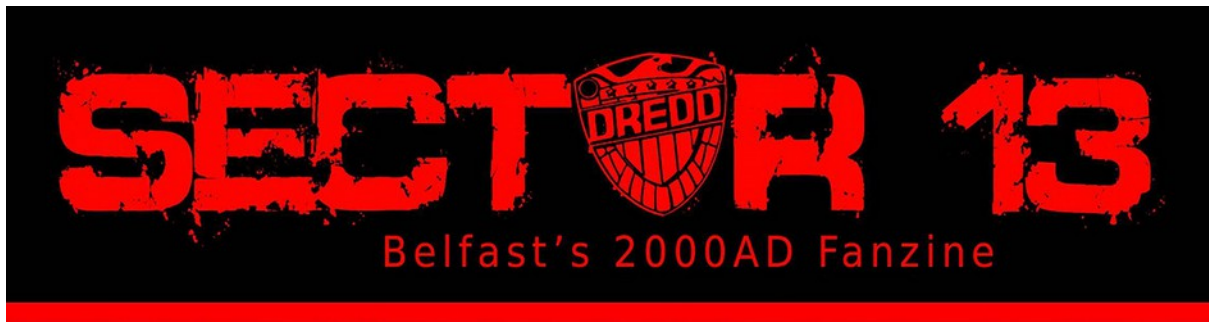
**Mark Slater** is an awesome fan who makes videos <https://www.youtube.com/user/MarkSlater42>

## A final word from James:

An instant-fanzine request goes out to a lot of potential contributors, and I also targeted new and fresh voices who I thought might be interesting, and I’m very pleased with the response. So many different and interesting views on the story! We’re very grateful to the contributors for their time and efforts.

Again, we welcome your letters & emails! Do let us know if you agree or disagree with the contributors, or have anything you’d like to add.

Finally, thanks once again to Rebellion for their kind permission to reprint *Judge Dredd: The Third Person!*



Editor Peter Duncan unveils the back-story behind the creation of the newest *Judge Dredd* fanzine *Sector 13*...

Reading *2000AD* in Belfast in the late seventies and most of the eighties was a different experience than in most parts of the country. Somehow the streets of Mega-City One didn't seem so far away to these readers. The almost constant presence of armed, armoured Policemen and the sight of armoured cars filled with soldiers was commonplace. Groups of citizens fighting each other from tower blocks for reasons long since misunderstood made the Block Wars of *Judge Dredd* seem nothing more than a familiar backdrop to everyday life.

of Mega-City One. That's why it became the home to a fan-group that was active and loyal and passionate about *Dredd* and *Strontium Dog* and all the other 'heroes' of *2000AD*.

The group Sector House 13 meets, officially, once a month on the last Friday of the month in the Parlour Bar. Unofficially there are almost weekly meetings where the comic, the people and the craic are discussed at length.

It was at these meetings that a small number of the group planned and put together a Fanzine for *2000AD*'s 40<sup>th</sup> Anniversary celebrations at last year's Enniskillen Comics Fest. Printed at full magazine size, with a mixture of full-colour and black and white strips, on glossy, high-quality stock, it was an ambitious project and a labour of love for all involved.

There have been two issues so far, with a third well on the way to completion and work already starting on the fourth. Each has a member of the group's cosplay contingent on the cover previewing the unique and hard-hitting Mega-City One photo stories that kick-off each issue.

The ethos behind *Sector 13*, besides producing a decent comic, is to get as many members of the group involved as possible, and to showcase the work of talented writers and artists.

As *Sector 13*'s editor, treasurer and general dogsbody, I've been a comics fan for almost fifty years. I remember picking up early issues of *2000AD* in a newsagent on the Lisburn road in Belfast.



Perhaps that's why Belfast *2000AD* fans have a special bond to the "Galaxy's Greatest Comic." In many ways Belfast was Sector 13, the toughest area

It was the British comic that superhero fans read. Proper science fiction, good stories told well and really dynamic art that had the best influences from both the American and British scenes. But it was Dredd that was the real draw. America hadn't learnt to do anti-heroes properly yet. Dredd showed them the way and with John Wagner's cynical, satirical scripts they would never be able to do it quite as well.

If we can do something half as good as John did with artists McMahon, Bolland, and my personal

favourite Ron Smith, then we'll be very satisfied with our work.

A third issue of *Sector 13* is due to go on sale at Enniskillen Comics Fest in May, with the fourth coming later in the year.

Both the first two issues of *Sector 13* are now in short supply, but can be purchased direct from the Box of Rain web-site:

[www.boxofrainmag.co.uk/sector-13](http://www.boxofrainmag.co.uk/sector-13)



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All other 2000AD and related characters™REBELLION®A/S, ©REBELLION®A/S, ALL RIGHTS RESERVED

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**THE  
UTTERLY SCROTNIG  
JOURNEY  
PLANET**



**&**



**THRILL LIBRARY!**

**COMPILED BY MICHAEL CARROLL**

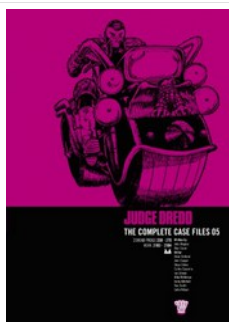
# WHERE TO BEGIN?

Suppose you've never read Judge Dredd before... Where do you start? After forty-one years of unbroken continuity, it's going to be hard to jump on board, right?

Well, luckily, no, it's not. Unlike most other long-running comic-books you don't need to know all the backstory. Instead of a detailed primer on who fought who, and when, and why, and which characters are currently dead here but still alive in a different dimension, and which events have been eradicated by the latest thumping of the reset-button... Instead of all that, this is all you really need to know to begin reading *Judge Dredd*: Dredd is an uncompromising cop in a vast future city.

And even then, you don't need to be told that because in most stories it'll be obvious from the get-go. Sure, there is a lot of history but for the most part you'll be able to enjoy any given Dredd tale without worrying about it. You can always fill in the blanks later, and to do that you can use this handy list!

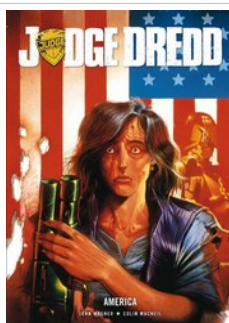
The following three graphic novels are just a tiny sample of what's available, but they're more than enough to answer almost any question you might have... All are available from [www.2000ADonline.com](http://www.2000ADonline.com)



## **Judge Dredd: The Complete Case Files vol 5 (Rebellion)**

by John Wagner, Alan Grant, Carlos Ezquerra & more

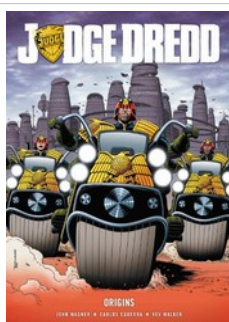
You could just begin with Case Files volume 1—the *Case Files* reprint all the Dredd stories from the very beginning, in order—but this one features the seminal Dredd tales “Judge Death Lives” and “The Apocalypse War”, among many others. Absolutely indispensable!



## **Judge Dredd: America (Rebellion)**

by John Wagner & Colin MacNeil

Not just one of the best Judge Dredd stories... Not just one of the best comic-book stories... *America* is one of the best stories ever told, in any medium. Ever. You need this book.





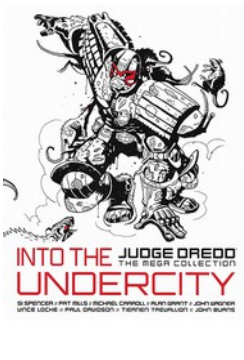
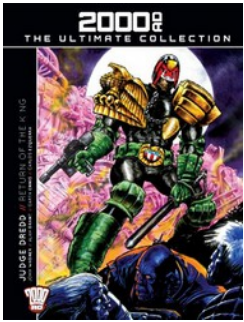
## **Judge Dredd: Origins (Rebellion)**

by John Wagner, Carlos Ezquerra & Kev Walker

Thirty years after creating Dredd, Wagner and Ezquerra embarked on an epic undertaking to finally lift the veil on the untold history of the Judges—and in the process reveal secrets that could shake the Mega-City One Justice Department to its core.

# WHERE NEXT?

Want more up-to-date Dredd? Look out for these currently-published titles in your local store, or check the listed websites for info on back-issues and subscriptions!

	<p><b>2000AD (Rebellion)</b>          Launched in February 1977, current issue is #2071 at the time of writing. <i>2000AD</i> is published fifty times per year (every week, except for the last couple of weeks in December when the droids are permitted a short break to recharge!). Each issue usually contains four five-page strips, plus <i>Judge Dredd</i> which gets six pages. Thrill-Power Guaranteed!  <a href="http://www.2000adonline.com">www.2000adonline.com</a></p>
	<p><b>Judge Dredd Megazine (Rebellion)</b>          Launched in October 1990, current issue is #393 at the time of writing. The <i>Meg</i> is published monthly (there was a period in the 1990s when it was fortnightly) and features four to five strips per issue (usually longer than the strips in <i>2000AD</i>), plus assorted articles. Each issue comes with a free 64-page comic reprinting classic tales from the <i>2000AD</i> archives.  <a href="http://www.2000adonline.com">www.2000adonline.com</a></p>
	<p><b>Judge Dredd - The Mega Collection (Hachette Partworks)</b>          A ninety-volume series of fortnightly hardcover books reprinting classic Judge Dredd adventures alongside other related Dredd-world series. At the time of writing the current issue is #83, so not long to go now until it's complete... but back-issues are available!  <a href="http://www.judgedreddcollection.com">www.judgedreddcollection.com</a></p>
	<p><b>2000AD - The Ultimate Collection (Hachette Partworks)</b>          The success of <i>Judge Dredd - The Mega Collection</i> led to this new fortnightly series of hardcover books reprinting classic <i>2000AD</i> stories, including some <i>Judge Dredd</i> tales that were not included in the <i>Mega Collection</i>. Current issue is #14: eighty issues are planned (as was the case with the <i>Mega Collection</i>: it was so successful that ten further issues were added.)  <a href="http://www.2000ADcollection.com">www.2000ADcollection.com</a></p>



### Judge Dredd - assorted titles (IDW Publishing)

Since November 2012 US publisher IDW has published a number of *Judge Dredd* (and related) mini-series and one-offs; some have been re-coloured reprints (“The Apocalypse War”, “Judge Death”) but most are original material.  
[www.idwpublishing.com/trending\\_titles/judge-dredd](http://www.idwpublishing.com/trending_titles/judge-dredd)

## FURTHER READING

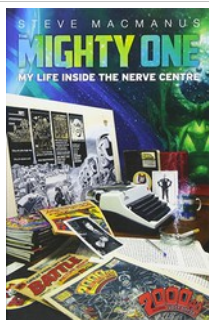
For more background, behind-the-scenes information on everything related to *Judge Dredd*, *2000AD* and their creators, track down the titles on this list!



### Thrill-Power Overload: 2000 AD - The First Forty Years (Rebellion)

by David Bishop and Karl Stock

A revised and updated edition of the seminal volume of *2000AD* history. Packed with creator interviews, rare artwork, background info and more.



### The Mighty One: My Life Inside the Nerve Centre (Rebellion)

by Steve MacManus

*2000AD*'s editor for its formative years spills the synthi-beans on the sordid, complex and often hilarious behind-the-scenes antics of the Galaxy's Greatest Comic.



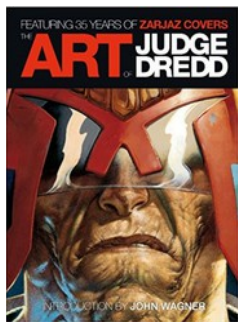
### Be Pure! Be Vigilant! Behave! (Millsverse Books)

by Pat Mills

Subtitled “2000AD & Judge Dredd: The Secret History.” *2000AD*'s creator and first editor—and creator of such fan-favourites as *Sláine*, *A.B.C. Warriors* and *Nemesis*—is not known for keeping his opinions hidden, and this captivating tell-all holds nothing back! Absolutely riveting stuff!

See the introduction to this fanzine for an exclusive extract from *Be Pure! Be Vigilant! Behave!*

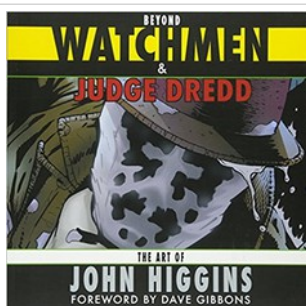




**The Art of Judge Dredd: Featuring 35 Years of Zarjaz Covers** (Rebellion)

by Keith Richardson

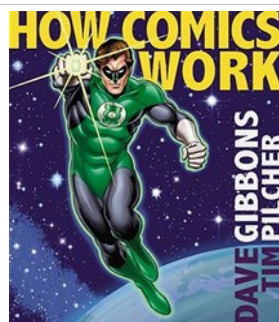
An utterly gorgeous art book that presents some of the best *2000AD* artwork as you've never seen it before (because most of it was originally printed on cheap newsprint paper!).



**Beyond Watchmen & Judge Dredd** (Liverpool University Press)

by John Higgins

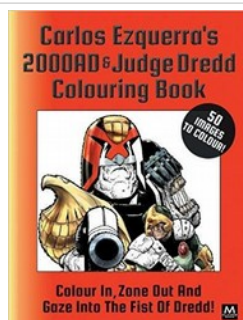
Here, collected together for the first time, is the best of Higgins' breathtaking work. Part autobiography, part essential volume for all enthusiasts, and part instruction manual for those wanting to understand just what it takes to make it in the comics world!



**How Comics Work** (Rotovision Books)

by Dave Gibbons and Tim Pilcher

Though legendary artist Dave Gibbons has only worked on Dredd a handful of times, he was a huge part of *2000AD*'s early success and as such this book is an essential buy for any comics fan!



**Carlos Ezquerra's 2000AD & Judge Dredd Colouring Book** (Millsverse Books)

by Carlos Ezquerra and Lisa Mills

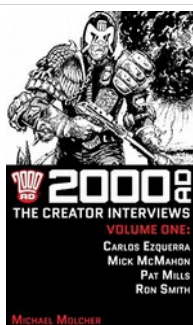
I LOVE this book! Page after page of stunning black-and-white line artwork from the man who co-created *Judge Dredd*, *Major Eazy* and *Strontium Dog*. I recommend you buy two copies: one to colour, the other to just look at and drool over.



**Judge Dredd: The Mega-History - An Untold Story** (Hamlyn)

by Colin M. Jarman & Peter Acton

The 1995 book's subtitle is no longer true, thanks to (a) the book itself, (b) *Thrill Power Overload*, and (c) most of the other books on this list, but, though long out of print, this is worth tracking down. It delves into the creation of Dredd and the character's impact on British comics.



### **2000AD: The Creator Interviews (Rebellion)**

by Michael Molcher

Five absolutely indispensable volumes of in-depth and entertaining interviews with some of 2000AD's top creators! Unmissable!

# THE ARCHIVES

If you're looking for older titles to build your collection, start here with our handy list of now-defunct comics that are must-haves for the serious collector... Presented in order of "as they occur to me."



### **The Best of 2000AD Monthly (Fleetway)**

Monthly, 119 issues, October 1985 to August 1995

A 64-page black-and-white reprint of classic 2000AD stories, including many *Judge Dredd* tales, which were of course later re-reprinted in *The Complete Judge Dredd*. Relaunched as *Classic 2000AD*.



### **Classic 2000AD (Fleetway)**

Monthly, 15 issues, September 1995 to January 1997

Follows on from *The Best of 2000AD Monthly*. As this title was running concurrently with *Classic Judge Dredd*, it didn't reprint any actual Dredd tales... but it did reprint a lot of ancillary series such as *Judge Anderson*, *America* and *Chopper*.



### **The Complete Judge Dredd (Fleetway)**

Monthly, 42 issues, February 1992 to July 1995

Subtitled "The Law in Order" this black-and-white reprint comic that does what it says on the tin: reprints every *Judge Dredd* story from prog #2 right up to prog #423, in order! Except of course for the four "banned" episodes of the *Cursed Earth* saga (which are now thankfully unbanned). After issue #42 it was relaunched as *Classic Judge Dredd*. Definitely collectible because of the all-new covers on each issue!



### Classic Judge Dredd (Fleetway)

Monthly, 18 issues, August 1995 to January 1997

Follows on from *The Complete Judge Dredd*, reprinting Dredd tales from 2000AD prog #424 to #570. Now replaced by the *Judge Dredd Case Files*.



### 2000AD Extreme Edition (Rebellion)

Bimonthlyish, 3 December 2003 to 19 August 2008

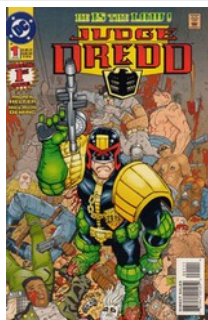
Effectively an updated version of *Classic 2000AD*, with contents either following a theme (for example, all the PJ Maybe tales to date), or a complete series (*Ant Wars*, *Invasion*, etc.). Superseded by the reprint title given free with the monthly *Judge Dredd Magazine* since September 2008.



### Judge Dredd: Lawman of the Future (Fleetway)

Fortnightly, 23 issues, 28 July 1995 to 31 May 1996

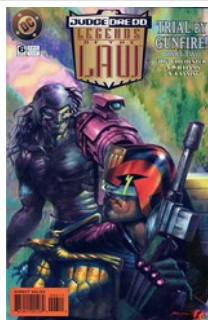
Created to tie in with the 1995 *Judge Dredd* movie starring Sylvester Stallone, this comic was, oddly, aimed at kids who were too young to see the movie. Worth tracking down because despite the sanitised stories (Dredd's not allowed to kill anyone!) there's still some pretty good stuff in there. Cracking art, too!



### Judge Dredd (DC)

Monthly, 18 issues, August 1994 to January 1996

Launched on the back of the success of *Judgment on Gotham* (the mega-selling Batman/Judge Dredd crossover), and in anticipation of the Stallone movie, this one is a huge misfire: the story opens in the 2050s, then Dredd is frozen in time and emerges fifty years later to a vastly different world. Except for the Judges' uniforms which are strangely unchanged. An oddity.



### Judge Dredd: Legends of the Law (DC)

Monthly, 13 issues, December 1994 to December 1995

A companion title to the DC *Judge Dredd*, this one is, initially, much closer to the 2000AD version of Dredd and is all the better for it. The first story was written by John Wagner and Alan Grant, which is the true mark of quality!



### Starlord (Fleetway)

Weekly, 22 issues, 13 May 1978 to 13 October 1978

*2000AD* was an immediate success, so IPC naturally ordered a repeat performance. *Starlord* was the home of, among others, *Strontium Dog* (created by Wagner and Ezquerra) and *Ro-Busters* (created Pat Mills and Kevin O'Neill), both of which are still going strong. Apparently *Starlord* actually out-sold *2000AD*, but the latter was cheaper to produce so when the time came for one of them to get the chop, *2000AD* emerged victorious.



### Tornado (Fleetway)

Weekly, 22 issues, 24 March 1979 to 18 August 1979

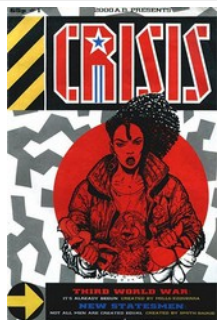
In the 1960s, 70s and 80s it was common practice to launch a new title and then, if it floundered, merge it into a more successful one, thus hopefully retaining the readers of both. Aside from *Starlord*, *Tornado* was the only other title absorbed by *2000AD*. None of its characters survived long after the transition, but *Black Hawk* and *The Mind of Wolfie Smith* are minor classics!



### Misty (Fleetway)

Weekly, 101 issues, 4 February 1978 to 19 January 1980

A horror-themed comic aimed at girls (back in the days when it was perfectly acceptable to gender-block your potential audience), *Misty* was effectively a *2000AD* stable-mate, albeit with a much more personable (and attractive) fake editor. Creators included *2000AD*'s Pat Mills, Jesus Redondo and Malcolm Shaw, as well as the mega-talented Shirley Bellwood. An absolute gem of a comic!



### Crisis (Fleetway)

Fortnightly (later monthly), 63 issues, 17 September 1988 to October 1991

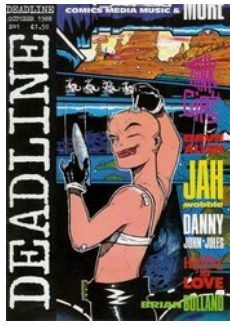
A “mature” version of *2000AD* with adult themes and more pages allocated per story. Sales-wise, *Crisis* was an initial success but faded too soon. Creatively, however, it was a triumph with *Third World War* (by Mills and Ezquerra) and *Troubled Souls* (by Garth Ennis and John McCrear) being two of the many stand-out strips.



### Revolver (Fleetway)

Monthly, 7 issues, June 1990 to January 1991

Another shot at creating an “adult” version of *2000AD*. Chiefly notable for *Dare*, Grant Morrison and Rian Hughes' very bleak but highly satirical reworking of *Dan Dare*, and *Rogan Gosh* by Peter Milligan and Brendan McCarthy (gorgeous, but confusing!).



**Deadline** (Deadline Publications)

Monthly (later bimonthly), 71 issues, October 1988 to October 1995  
 Created by 2000AD alumni Steve Dillon and Brett Ewins, *Deadline* was an instant classic, providing the world with some great strips such as *Tank Girl* by Alan Martin and Jamie Hewlett, *Hugo Tate* by Nick Abadzis and *Johnny Nemo* by Peter Milligan and Brett Ewins.



**Toxic!** (Apocalypse)

Weekly, 31 issues, 28 March 1991 to 24 October 1991  
 Frustrated by the refusal of IPC/Fleetway to grant creators' rights, Pat Mills, Kevin O'Neill, Mike McMahon, John Wagner and Alan Grant decided to channel their creativity into their own comic: *Toxic!* Notable strips include the now-legendary *Marshal Law* by Mills and O'Neill, *Accident Man* written by Mills and Tony Skinner (now a brand-new movie!) and *The Bogie Man* by Wagner, Grant, Robin Smith and Cam Kennedy (adapted for TV in 1992).



**Scream!** (Fleetway)

Weekly, 15 issues, 24 March 1984 to 30 June 1984  
 Another horror-themed comic, this one aimed at boys. *Scream!* is fondly remembered despite its very short run (cancelled as a fallout from industrial action). Creators included 2000AD's John Wagner, Alan Grant, Simon Furman, Alan Moore, José Ortiz, Gerry Finley-Day, Eric Bradbury and Brendan McCarthy.



**Blast!** (John Brown Publishing)

Monthly, 7 issues, June 1991 to December 1991  
 Another adult-oriented comic, this time from the publisher of *Viz*. Notable strips included *Lazarus Churchyard* by Warren Ellis and D'Israeli and reprints of Paul Chadwick's *Concrete*.



**Doctor Who** (Initially Marvel, now Panini)

Weekly at first, 522 issues and counting, 17 October 1979 to present day  
 Initially a comic, then a magazine with occasional comic-strip content. Over the years creators have included 2000AD's John Wagner, Pat Mills, Alan Moore, Grant Morrison, Dave Gibbons, Mike McMahon, John Ridgway and Ian Edginton.



### **Battle Picture Weekly** (Fleetway)

Weekly, 673 issues, 8 March 1975 to 23 January 1988

*Battle Picture Weekly* was where Mills and Wagner first began to shake up the British comics scene by dispensing with the “stiff-upper lip, lads, we’ll give those Jerries what-for, eh?” approach that had lingered in the industry since the end of WWII. Tough, modern and uncompromising, *Battle* raised the bar more than any other British title.



### **Action** (Fleetway)

Weekly, 86 issues, 14 February 1976 to 12 November 1977

Probably the most notorious comic in British history, *Action* was incredibly violent even by today’s standards. Controversial from the start, its violence and gore drew the ire of the press and consequently issue #37 (pictured here) was pulped before distribution. The comic was put on hiatus while it was neutered and sanitised. Creators included Mills, Wagner, Ezquerra, Jack Adrian, Ian Gibson and many more who’d go on to work on *2000AD* and *Judge Dredd*.



### **Eagle** (Hulton/Longacre/Odhams/IPC)

Weekly, 991 issues, 14 April 1950 to 26 April 1969

After *2000AD*, probably the most famous British comic. *Eagle* gave us the quintessential British SF hero *Dan Dare*... and, to be blunt, not a lot else of note. Some wonderful artwork, though, particularly from Frank Hampson and Frank Bellamy. And *Dan Dare* really was fantastic stuff: it still stands up today, almost seventy years on.



### **Eagle** (Fleetway)

Weekly, 505 issues, 27 March 1982 to 1 January 1994

This relaunched *Eagle* boasted photo-stories (previously really only utilised in comics aimed at teenaged girls) and yet another version of *Dan Dare*, the third, after *2000AD*’s revamp. Creators included Alan Grant, Pat Mills, John Wagner, Ian Kennedy... far too many to count! On the whole (once the photo-stories were dropped), this new *Eagle* was much better than people seem to remember!



### **Warrior** (Quality Communications)

Monthly (at first), 26 issues, March 1982 to January 1985

Second only to *2000AD* in terms of reputation and quality, *Warrior* was an absolute gem for most of its run. Contributors included (deep breath!) Alan Moore, Steve Dillon, Alan Davis, Garry Leach, David Lloyd, Paul Neary, John Bolton, Cam Kennedy, John Ridgway, Grant Morrison and Carl Critchlow!



### Wildcat (Fleetway)

Fortnightly, 12 issues, 22 October 1988 to 25 March 1989

Another oddity... *Wildcat* was an interesting attempt to create a science fiction anthology comic in which all of the stories are distinct, but connected. Many *2000AD* alumni contributed, including Ian Kennedy, Massimo Belardinelli, Ron Smith, Jesus Redondo and Carlos Pino.



### Starblazer (DC Thomson)

Fortnight, 281 issues, 1 April 1979 to 1 January 1991

Oddly, Fleetway's main rival DC Thomson never launched an SF anthology title to take down *2000AD*: that was the sort of thing both companies did all the time (*Battle* was created to defeat DC Thomson's *Warlord*). The closest they came was *Starblazer*, a digest-sized, 64-page comic. Each issue had a single self-contained story, so there were no ongoing characters or cliff-hanger endings to entice the readers back next issue. Contributors included Cam Kennedy, Grant Morrison, Mike McMahon, Colin MacNeil and John Ridgway.

## 2000AD ON-SCREEN

If you like your "further reading" material to be less written-down and more moving-about, then check out some of these "motion pictures" – I hear they're all the rage these days!



### Hardware (1990)

Written and directed by Richard Stanley

Starring Dylan McDermott, Stacey Travis, John Lynch, William Hootkins

After the movie was released viewers noticed its similarities to "Shok!", a seven-page story that appeared in *Judge Dredd Annual 1981*. The filmmakers were sued for plagiarism, leading to an acknowledgement appended to the credits of later releases. Actually a pretty decent movie that belies its relatively low budget. Also features Iggy Pop and Lemmy, so it can't be all bad.



### Judge Dredd (1995)

Directed by Danny Cannon, written by William Wisher Jr. & Steven E. De Souza

Starring Sylvester Stallone, Armand Assante, Diane Lane, Rob Schneider

Ultimately flawed, but clearly made with great intentions. The design is amazing, and some of the sequences are excellent (Mean Machine Angel is a particular favourite of mine), but it stops being a *Judge Dredd* movie at fifteen minutes and twenty-eight seconds. Doesn't feature Lemmy or Iggy Pop, but Ian Dury is in there so that's definitely a redeeming quality.

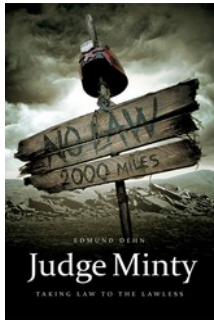


### **Dredd (2012)**

Directed by Pete Travis, written by Alex Garland

Starring Karl Urban, Olivia Thirlby, Wood Harris, Lena Heady, Domhnall Gleeson

Something we feared we might never see: a *Judge Dredd* movie written by someone who actually understood one of the most important things about the character: Dredd isn't a superhero... he's a cop. This is not just a good *Dredd* movie, this is a *great* movie—full-stop! Powerful, savage, uncompromising and inventive. An absolute classic!



### **Judge Minty: Taking Law to the Lawless (2013)**

Directed by Steven Sterlacchini, written by Steven Sterlacchini & Michael Carroll  
Starring Edmund Dehn, Greg Staples, Mark Watson, Integra Fairbrook

Based on a one-off *Dredd* tale from 2000AD #178, *Judge Minty* is a multi-award-winning, 27-minute fan-film with some cracking performances and stunning production values. Edmund Dehn is electric as Minty, but credit must also go to the assembled cast of amateurs for helping bring the film to life! (*Disclosure: the writer of this article was involved in the production of this movie!*)



### **Search/Destroy: A Strontium Dog Fan Film (2016)**

Written and directed by Steven Sterlacchini & Steven Green

Starring Edmund Dehn, Matthew Simpson, Kevin Horsham, Guy Hepworth

Not quite as successful as *Judge Minty*, but that's only because the character isn't as well-known as Dredd. Edmund Dehn again takes the lead role and is clearly relishing the nastiness of his character. Production values are absolutely through the roof: it'll be a long, long time before you see a better-looking fan-made movie. Great stuff!



### **Future Shock! The Story of 2000AD (2014)**



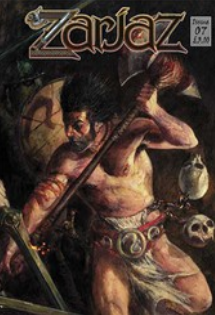

Directed by Paul Goodwin

Not a movie... a documentary! A wonderfully comprehensive collection of interviews with creators from 2000AD's history. Pretty much all the big names are here, folks! This one crops up on TV quite a lot, but the DVD and Blu-ray releases are packed with unmissable extras.



# 2000AD FANZINES

There's been a lot of *2000AD* and *Judge Dredd* fanzines over the years... Here's a brief list of some of the more notable publications. (If we do a follow-up to this issue of *JP*, we'll track down some more!)

	<p><b>Class of '79</b>            2 issues, March 1988 to September 1988            Created by the late Stewart Perkins, AKA Judge Logan, Dredd fan extraordinaire and very much one of the good guys. Class of '79 only lasted for two issues, but they're both gems. Many current <i>2000AD</i> creators got their start in Class of '79, including PJ Holden, Rufus Dayglo, Henry Flint and Jake Lynch. (The title refers to the year Dredd graduated from the Academy of Law: 2079.)</p>
	<p><b>Zarjaz (vol. 1)</b>            4 issues + 2 specials, September 2001 to May 2003            A <i>2000AD</i> fanzine created and edited by Andrew J. Lewis. Many of the contributors have since gone on to work for <i>2000AD</i>, including Adrian Bamforth, Simon Bowland, Frazer Irving and Al Ewing.</p>
	<p><b>Zarjaz (vol. 2)</b>            30 issues to date + 2 specials, May 2005 to present            After Andrew J. Lewis decided not to continue with <i>Zarjaz</i>, Colin J. Dinnie picked up the reins and relaunched with Vol. 2, issue #0. From Vol. 2, issue #5, <i>Zarjaz</i> has been under the control of Dave Evans and Richmond Clements of FutureQuake Press. Contributors include Arthur Wyatt, Nick Dyer, Boo Cook and Neil Roberts and Michael Carroll.  <i>See the article by Clements and Evans elsewhere in this issue!</i></p>
	<p><b>Dogbreath</b>            33 issues to date, September 1997 to present            Created by writer/artist Dr Bob (Amanda Kear), <i>DogBreath</i> is a fanzine dedicated to <i>Strontium Dog</i>. From issue #15, control was handed to the FutureQuake Press team. A free archive of the first fourteen issues is available through the FutureQuake website.  <i>See the article by Clements and Evans elsewhere in this issue!</i></p>



### Sector 13

2 issues to date, May 2017 to present

An A4-sized, high-quality, Judge Dredd fanzine edited by Peter Duncan, with contributions from the Belfast fan group Sector House 13. Both issues so far have featured dynamic and effective photo-stories—very flash!

*See the article by Peter Duncan elsewhere in this issue!*



### Spaceship Away!

43 issues to date, October 2003 to present

Not actually a *2000AD* or *Judge Dredd* fanzine, but it's still very much worth a look. *Spaceship Away!* focusses primarily on the original incarnation of *Dan Dare*, but does occasionally explore the *2000AD* version. Very professionally produced, and features some great original material and articles as well as reprints of rare older material.



### Journey Planet: Judge Dredd

1 issue to date, March 2018

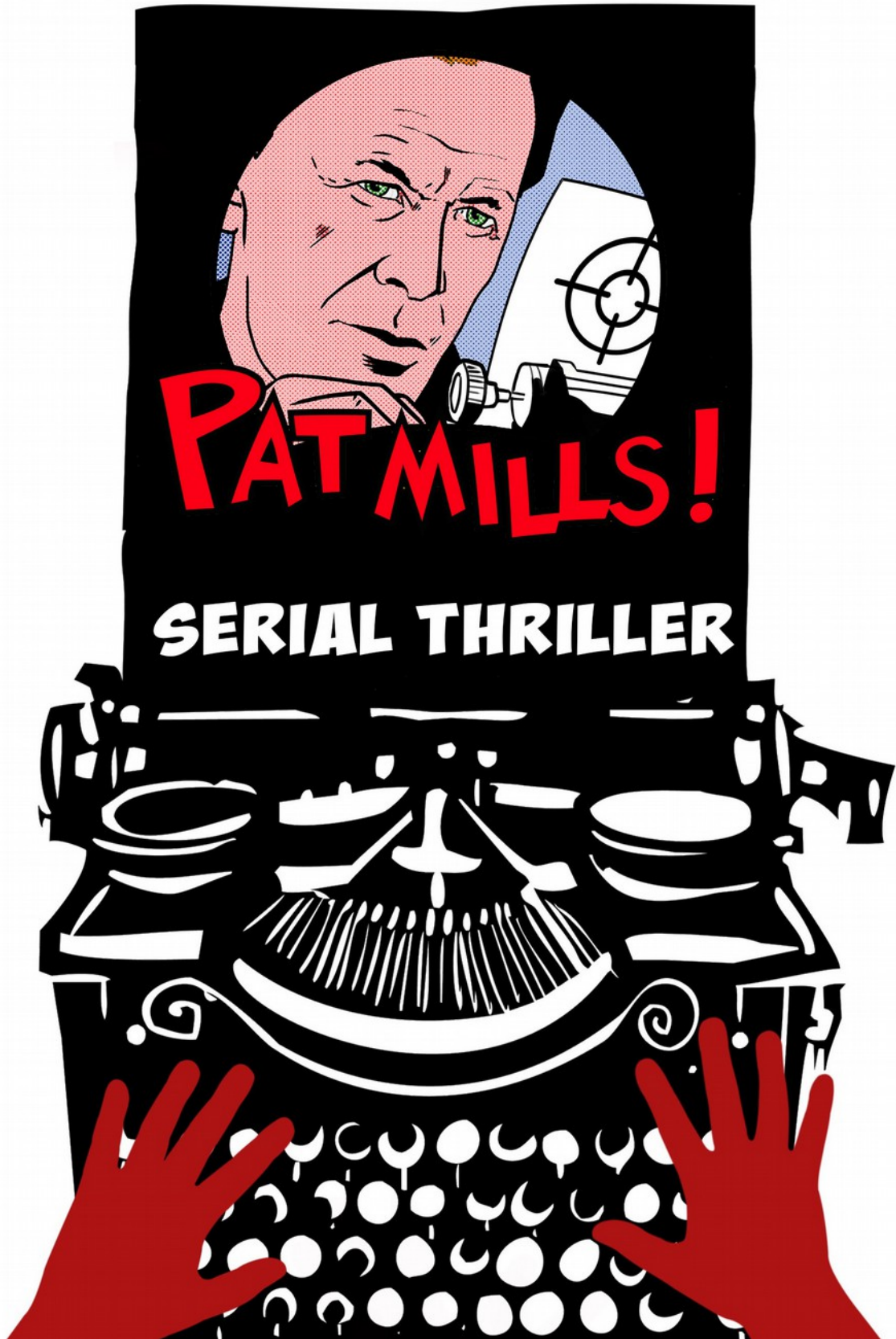
A reasonably detailed though almost certainly biased (and potentially massively inaccurate) retrospective look at *Judge Dredd* and *2000AD*. Also a good lesson in recursion.

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All other 2000AD and related characters™REBELLION®A/S, ©REBELLION®A/S, ALL RIGHTS RESERVED

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JAMES BACON



I have mentioned how I started Dredd with twelve years of history already having passed. I always wondered about the fascist and totalitarian nature of *Judge Dredd*. I loved *Nineteen Eighty-Four*, had an issue with authority as a youth, and generally felt anti-government, let alone a society so put upon as those in the Dredd comic world of Mega-City One. I was soon to learn that this was more than just a simple fiction, there was depth to the thinking behind the character.

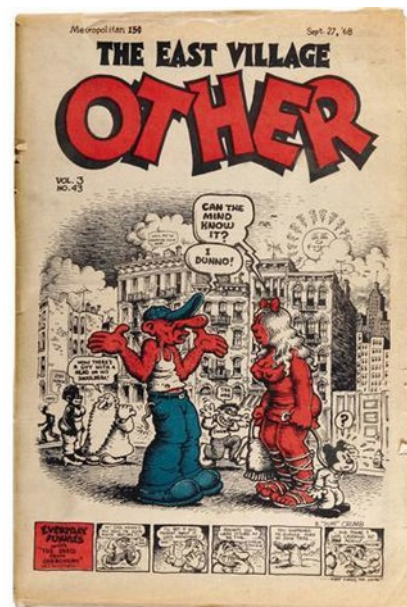
I felt that American readers of this zine might be engaged on this, but it might also be a place and time to engage someone who is more of an expert on the matter.

Pat Mills created and launched *2000AD*. He had started and launched the anthology comic *Battle Picture Weekly* (which is my favourite comic), and he launched *Action*. He got involved with the development of Judge Dredd. John Wagner is the most prolific writer of Dredd, but at a crucial time, he stepped back the project, and Mills took over. He wrote some classic Dredd stories, and has an understanding of the character. Mills himself has created a vast oeuvre, and many great comic characters, from Charley Bourne to Marshall Law. So I was chuffed that he would answer some questions: a real gent!

**James Bacon:** Can you explain to our US-based readers, regarding the concept of Dredd (being an authoritarian) about the political and then-current concerns you were reflecting ?

**Pat Mills:** It was a way of satirising cops with an NRA attitude. Actually, the US has already done it with *Manning*, *The East Village Other* and also a *Weird* and *Eerie* cop who shoots people for reading seditious literature, like *Weird* and *Eerie*. They were brilliant and inspired John and I when Dredd was being created. I go into it in detail in my book *Be Pure! Be Vigilant! Behave! 2000AD & Judge Dredd: The Secret History*.

**JB:** Dredd readers in Britain and Ireland love Judge Dredd. I have always assumed that the parody is clearly obvious. Do you ever feel that a message is lost in fiction, and if so, how can fiction address that?



**PM:** I think it *does* get lost. It's hard to find a direct analogy, but let me try. I think on some of the *Star Trek* series viewers really get into the whole hierarchy rather than the subtext and theme (assuming there is one now). I think something similar may have happened on Dredd.

I'm not up to speed on whatever's happening just now, but I think the great comedy days of John Wagner's writing on Dredd are rarely there. Similarly the time when Dredd just takes off on the *Judge Child* mission. There's more conservatism now and that's quite possibly what the readers want, otherwise they'd be asking for change. Tharg hasn't approached me in a decade or more to write Dredd, possibly because they think I might write something too wild. Or they want to train up a new generation of writers. So they'll compartmentalise my *Cursed Earth* Dredd, etc., with "That was then, this is now" kinda thinking. Or, "Oh. we thought Pat was too busy" etc.

This would all be fair enough if 'playing it safe' was reflected in high sales and smash-hit successes, but it's not. Or none I've heard about. It's also not as much fun as being daring. About creating a buzz. So I think a "safety first" policy is open to challenge. *2000AD* was always meant to be daring, shocking, outrageous. Not daring-lite, shocking-lite, outrageous-lite. It's either real or it ain't. Frankly, John has a unique gift, he is Dredd. You can't bottle that gift and replicate it, much as publishers would like to. Sorry. After John, the stories I've read feel like Dredd-lite, which clearly appeal to enough to keep things going, but not in mega-numbers at the

box office. That seems born out by the last Dredd film. It's okay, it had the fan seal of approval, but that wasn't enough, and it didn't kick ass for me.

By comparison, check out *Accident Man* the movie (available in April). Fraction of the budget, full of comedy and serious ass-kicking. It takes risks—lots of them! I loved it and laughed out loud through much of it. That's the reward for *not* playing it safe. It's written, acted and produced with love. That's how comics and comic-films should be. See also the Awesome podcast with the producer and star Scott Adkins and myself.

**JB:** In the 21st century sometimes elements in the real world seem to have overtaken the science fictional concepts.

**PM:** Cops in some countries look scarier than Dredd now.

**JB:** Especially the more controlling ones, what things in this modern society we live in have surprised or annoyed you the most?

Pat is very much so a man who speaks his mind. He has an amazing website at [www.millsverse.com](http://www.millsverse.com)

*Be Pure! Be Vigilant! Behave! 2000AD & Judge Dredd: The Secret History*, as mentioned is a biographical work about Pat's time in 2000AD and we are grateful for the excerpts elsewhere in this issue.

His dark comedy thriller series *Read Em and Weep*, originally conceived with Kevin O'Neill, is set in an alternative reality of 1970s British comics. Anti-hero editor Dave Maudling encourages his young readers to carry out revenge killings while trying to ignore his dead mother, who wants him to solve her murder. The first two books in the series are *Serial Killer* and *Goodnight, John-Boy*, with the third book, *The Grim Reader*, due later this year.

Currently there are two downloadable free reads on the website: "Relieving Mr Mafeking"—a short story from the *Read Em and Weep* universe and "The Artists' Debt Collection Party"—a non-fiction companion to Pat's history of 2000AD.

**PM:** If you mean techno, I'm generally thrilled about it. The web sets up free to self-publish. Text and comics. Print on demand. Minimal outlay. Comixology. Brilliant. I'm amazed there's not queues of us doing it. Anyway, I've just written two black-comedy novels about comics: *Serial Killer* and *Goodnight, John-Boy* in the *Read Em and Weep* series. Everything you've ever wanted to know about what really goes on in comics. It's all there and, of course, it kicks a lot of ass. Canes a lot of ass actually with *The Caning Commando*. So the digital revolution has thrilled me to bits. It's a way forward if you're creative and want to spread your wings rather than have them clipped.

**JB:** If today's readers were to reflect upon *Judge Dredd*, what lesson or message would you hope they take away?

**PM:** If it was John's early Dredds... to stick two massive fingers up to those who would crush their dreams. Like I did at the end of the 2000AD film documentary!

PAT MILLS • KEVIN O'NEILL



**JUST ABOUT  
EVERYTHING I  
EVER NEEDED  
TO KNOW  
ABOUT LIFE I  
LEARNED FROM  
JUDGE DREDD**

**BY MICHAEL CARROLL**

Since he first showed up in *2000AD* in early 1977, Judge Joseph Michael Dredd has been the unflinching icon of the law in Mega-City One, a vast future metropolis covering the eastern seaboard of the region we currently call the United States of America.

The Dredd strip took a little while to find its feet. Some of the earliest stories feature elements that were later quietly nudged under the carpet: for example, the ordinary police officers who show up a couple of times to assist the Judges. And the Chief Judge was sometimes drawn as a young man even though we saw in the very first issue that he was an old geezer (though later, when he's finally given a name—Clarence Goodman—at the beginning of the saga “The Day the Law Died”, we see him leaving a rejuvenation clinic so maybe that explains his occasional youthful appearance).

Plus one of the original ideas for the Dredd's world was that the Judges would be as utterly uncompromising as the law itself: Dredd would execute citizens even for minor crimes. That

aspect was dropped even before the first issue hit the shelves, but some of the early strips show evidence of editorial “adjustments” made to tone down the violence. At the end of “Frankenstein 2” (*2000AD* #6, 2 April 1977, script by Malcolm Shaw, art by Mike McMahon, lettering by Tony Jacob), the perp is *saying* that he surrenders but look at that pose: he's either jumping backwards, or he's just been shot in the chest. And look at the position of the perp's speech-balloon: it's masking the exit-wound from Dredd's bullet.



**CHIEF JUDGE  
CLARENCE GOODMAN  
*2000AD* #26  
(20 AUG 1977)**



**HEAD JUDGE  
LEN GOODMAN  
*STRICTLY COME DANCING*  
(6 NOV 2011)**

*(Note: Only one of the above Judges is from 2000AD, but both are shown here as proof that just certain popular sayings are simply untrue: here, without searching too hard, we've already found two of them.)*



From the offset, I enjoyed the Dredd strip in the comic. It was dynamic and fun and inventive, The first multi-part story, “The Robot Wars” (issues #10 to #17, following a prologue in #9) was tremendous, but even so Dredd was up against some strong competition, particularly with Dan Dare which was off-the-wall crazy and absolutely gorgeous.

Dredd didn’t establish itself as my favourite strip until issue #29 (10 September 1997), when Dredd went up against the Neon Knights (script by Pat Mills, art by Ian Gibson, lettering by Tony Jacob).

After that, there was no stopping it. The very next issue brought us “The Return of Rico” (script by Pat Mills, art by Mike McMahon, lettering by Tony Jacob), which in only six pages delivered an absolute scorcher of a story and gave us Dredd’s origin and his first name!

Dredd’s popularity grew and grew, reaching a milestone in 1990 when the *Judge Dredd*

*Megazine* was launched: a Dredd-centric monthly (occasionally fortnightly) publication that’s still going strong today.

Forty-one years of unbroken continuity across dozens of different spin-off series have created a very solid and coherent picture of the post-nuclear-war future of Dredd’s world. It’s not always a *nice* picture. Across the Earth, dozens of giant overpopulated mega-cities ruled by stern, almost fascistic, Judges. Outside the cities: mutants, aliens, roaming bands of vicious nomads, dinosaurs and worse. Often *much* worse.

Dredd himself is a direct product of his time: cloned from the DNA of the first Chief Judge, Eustace Fargo, Dredd was raised in the Academy of Law with the sole purpose of creating a top Judge. And it worked, too (in Dredd’s case: not so much for his clone-brother Rico, but that’s a different story).

Dredd’s pretty much uncompromising in every



aspect of his life. He can't be bought, or fobbed off with plausible reasons. He rarely changes his mind about anything or anyone. He's taken down alien invaders single-handedly. He once chased a terrified perp half-way across a city sector because the perp had dropped litter on the ground. He wears boots one size too small to help focus his mind on the job: it's not easy to be sympathetic to a perp's pleas when your feet hurt. He doesn't crack a lot of jokes. Or *any* jokes. Though he does at times exhibit a wry, rather dark sense of humour: in one of the strip's most famous panels, following the devastating "Apocalypse War" in which the evil East Meg One has attacked and invaded Mega-City One, Dredd comments, "We've learned one valuable lesson from this war. Next time, we get our retaliation in first!" (that's from the Dredd newspaper strip, in which the prog's 25-episode "Apocalypse War" saga was condensed into only ten panels!).

I've been a fan from the beginning, and because I'm one of the current Dredd writers it's part of my job to keep topping up my knowledge by re-reading the back-issues. So I reckon there aren't too many people who know more about Judge Dredd than I do. So what *have* I learned from Judge Dredd? Many things. Here are some of them...

**1. The Law is not the same thing as Justice.**

Justice is (or should be) equal treatment for all, a fair punishment for wrong-doing, or fair reward for right-doing, but the Law can't cover every possible contingency, and there will be biases. An easy real-world example: not too long ago it was perfectly legal to pay employees different salaries depending on the shape of the employees' genitalia—even when those genitalia had nothing to do with the job and were hidden away inside clothing! It seems madness now, in this fair and equitable world, but that really happened.

**2. The government should exist to serve the people, not the other way around.** The Judge

system in Mega-City One (and those of most of the Dreddworld city-states) is brutal and impersonal. The individual matters less than the state. That's cold, but the Judges understand it to be necessary. In the famous "Democracy" storyline, some of the citizens feel so downtrodden that they attempt to overthrow the Judges by political means. They force the Judges to call a public vote: keep things as they are, or return to a democratic system. The Judges—Dredd included—use every dirty trick in the book (and quite a few new ones) to ensure that the people vote to maintain the status quo. Ostensibly, the Judges did it for the good of the citizens, but it's clear that's not the case: they did it for their *own* good, because they wouldn't be comfortable with the people making their own decisions. When the state is put ahead of the people the only possible outcome is evil.

**3. Motorbikes are never going to *not* be cool.**

The Judges' Lawmaster is a monster of a bike and it's nuclear and it has great big guns and I love it. (Also applies to jet-packs, skysurf-boards and hovercraft.)





CONTROL: DREDD, WHAT'S YOUR CURRENT STATUS AND LOCATION?

DREDD: ABSOLUTELY NO IDEA WHERE I AM, CONTROL.  
CAN'T SEE A DROKKIN' THING IN THIS HELMET.

#### 4. **The bigger the herd, the wilder the outliers.**

In any social group there'll always been someone who doesn't quite fit in with the others. In small groups, something as mundane as crooked teeth or ginger hair can be enough to mark a member as an outsider. But when we're looking at a city of 800 million people, as Mega-City One was for the first five years of the Judge Dredd strips, someone would need to be pretty darned eccentric to stand out from the crowd. *So what?* Asks the person in my head who does a spookily accurate impression of your voice. *That's just logical.* Indeed, I answer, but take it another step: if someone wants to stand out in a city of 800 million people, they're going to have to do something very spectacular. And this is fiction, remember, so spectacular almost always means "dangerous."

5. **Individual humans can be smart, but collectively we're idiots.** I had lots of examples for this from the pages of Judge Dredd but the real world is providing us with better examples

on a daily basis. And that's kind of scary, to be honest. In Dredd's world an orang-utan called Dave was voted in as mayor of Mega-City One. When that happened it was a glorious parody of politics and elections and such. Back then, pre-Boris and pre-Brexit, none of us imagined that one day we'd be looking at Mayor Dave with envious eyes.

6. **Kneepads will be the fashion accessory of the early 22nd century.** Invest *now*, folks. Maybe *you* might not be around in a hundred years to reap the benefits, but your offspring / clones / new host bodies will surely thank you for your foresight as they squander their inherited millions.

7. **No matter how bad things get, there's always some bugger who wants to make it worse.** We see it all the time these days, thanks to social media. Disaster happens, big tragedy, many people dead. Within a day, some spugwit will start posting about how it didn't *really*

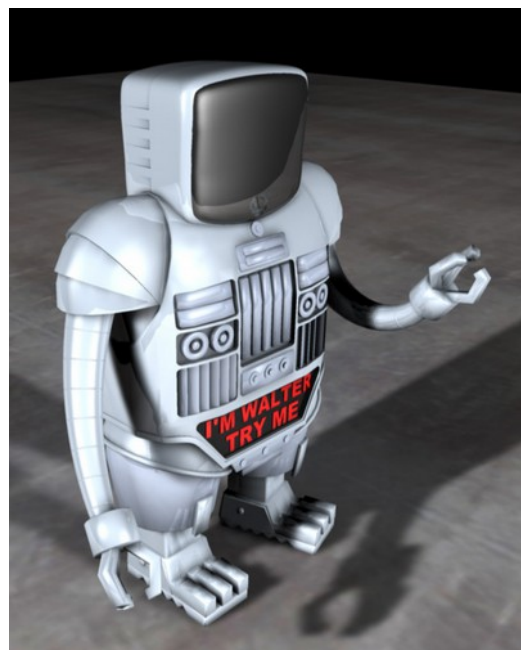
happen, the victims never existed, it's all a conspiracy to take away one of the few remaining liberties we've been clinging on to. Or if it's not a denier, it's an opportunistic wide-boy armed with a marker-pen quadrupling the price of bottled water in a relief zone. Or it's a squeaky back-bench politician demanding that the leaders of the current regime be called to account because of the disaster that has nothing to do with them. Or some pious shiny-suited millionaire preaching from his solid-gold pulpit that the true cause of the volcano is a deity's anger that some people are enjoying each other in a sexual way which is a sin because reasons and also God wants you to send more money. Or maybe it's a white-skinned man who's so utterly terrified that "his" country will be swamped with the brown-skinned refugees from a foreign land's civil war that he figures he's got to man-up and become a hero by attacking other brown-skinned people.

**8. No matter how bad things get, they do get better.** Sometimes the future looks so bleak that all hope seems gone. But that's cherry-picking: if the only thing we expect to find is negativity, that's what we're gonna find. That's a simplistic approach, true, but that doesn't mean it's wrong. Everything we know about the world is perceived through our senses and filtered through our expectations and biases. So if we change the filters and address the biases, we can change the world. Look for good things, you'll see good things. See good things, that'll give you hope. And hope is the foundation of change and growth. But don't be *too* cheerful, because that makes people suspicious: Dredd once put a citizen under surveillance for being too obviously happy.

**9. You can love a thing *too* much.** Anybody deep into fandom of any sort will have experienced this, and it certainly happens with Judge Dredd. There are casual fans, there are dedicated fans, and then there are the *scary* fans. You know them. They come to believe that

they own the thing they love, and that they alone are capable of understanding and appreciating it. They generate their own theories about stories and characters, and are terrified of anything that might contradict those theories. The rabid fans often reach the point where they'd rather see the thing they love destroyed than have to adjust their view of it. Writer Richmond Clements summarised it perfectly after *Star Wars: The Last Jedi* was released: "There's nothing that some *Star Wars* fans hate more than a new *Star Wars* movie."

**10. Technology ain't the solution to everything.** In Mega-City One, a hundredish years from now, household robots are common. Not pretend robots like the humble Roomba: MC1 has real, proper, walking-around-going-clank robots that all-too-often break down and go berserk, the way robots do.



And then there's Walter. Originally a vending droid who worked in the Hall of Justice, Walter helped Judge Dredd overthrow the evil robot Call-Me-Kenneth and was given freedom—the first robot in Mega-City One to receive such an honour. Before long, though, Walter grew tired of a life without servitude and moved in with Dredd to be his personal assistant. Walter's a good-natured droid, loyal to Dredd and very

protective of him, and to make him extra-adorable he has a speech impediment: he can't pronounce his Rs (Note: this is not a "lisp" as some like to believe, it's called "Rhotacism"). He's also massively, *massively* annoying at times and has caused Dredd some considerable trouble. Constant robotic adoration is not something that Dredd wants or requires, even if Walter did once buy him an electric nose-wiper.

**11. Society cannot be homogenised.** The idea of a world where everyone is equal is very attractive in some respects, but it's a pipe-dream. Even if you have a *Star Trek*-like future in which money has been abolished and matter-generators create everything anyone could ever want, there'll always be people who'll find a way to use the backs of others as a ladder. It's human nature, sadly. Likewise, there'll always be those who fall through the cracks no matter how much help is available.

**12. We're always going to need cops.** At both ends of the aforementioned societal ladder scale, there will be law-breakers: the opportunists who lack empathy, and the ill-educated who lack knowledge and perspective. In Mega-City One, the hyper-restrictive laws don't obliterate crime: they create criminals. Suppose you try to fix that by making *everything* legal... there would be no criminals! Fantastic! But, no, wait a second... There are always going to be people who, if you tell them "Take as many as you want—they're free and

the supply is endless!" will want to take them all just so that other people can't have them. If you make everything legal you will indeed create a society free of crime, but ultimately it'll soon devolved into a society comprised of a few ragged survivors grubbing through the smouldering rubble in search of scraps of food.

**13. Sometimes the things you read aren't true.** This one is pretty obvious, but for an example, have a look at this article's title: It's not true that just about everything I ever needed to know about life I learned from Judge Dredd. That's just me flashing my artistic licence in the face of reality while growling, "*This* gives me all the authority I need, creep." And if you go back to the opening paragraph... Sorry, but Judge Dredd's middle name is *not* actually "Michael." I figured it was worth a shot: if enough people believe a thing it can become real, right? (A few years ago I tried to establish Dredd's birthday as March 21st 2066—exactly one hundred years after *my* birthday—but the editor nixed it. Shame!)

**14. If you do good things, the world becomes a better place.** I don't have a motto, if I were to adopt one, that would be it. It's simple to the point of naivety, perhaps, but I want it to be true and surely if enough people have the same attitude the world *will* get better. And who doesn't want that?

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# AMERICA FOR BEGINNERS

BY JAMES BACON

We have spoken about “The Third Person” here at length, and I could talk for hours about the “Emerald Isle” story by Garth Ennis and Steve Dillon, and Mike Carroll’s *Every Empire Falls*, and without doubt stories like “The Apocalypse War” and “Necropolis” with its wide variety of constituent parts.

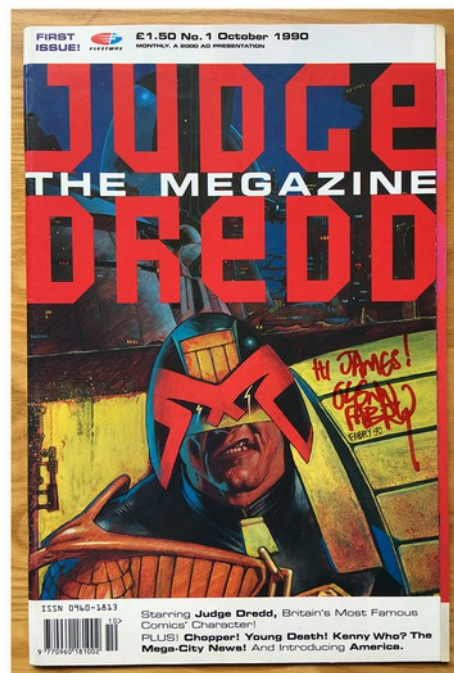
Democracy was always an interesting part of the world of Dredd when I turned up. This fascist state, the totalitarianism, which seemed wrong, was suddenly portrayed at its worst, from a benevolent dictatorship to a corrupt and self-centred authority that was only interested in its own survival.

When I was catching up with my back-issues I reached prog 460, and it was a really special one: “Letter from a Democrat” written by John Wagner and Alan Grant and amazing art by John Higgins. I had already read the three issues where the Democracy March was dreadfully upset by Dredd, using a variety of very sinister tactics, and indeed, receiving an instruction to write the law in the Revolution story.

“A Letter to Judge Dredd” in prog 661 (by Will Simpson and John Wagner) was a revisit in many ways to the Democracy issue, and was the twelfth issue I bought on a weekly basis.

“Necropolis” had democracy as an undertone, and then a year later “The Devil You Know” by John Wagner and Jeff Anderson (#750 to #753), and “Twilight’s Last Gleaming” by Garth Ennis and John Burns (#754 to #756) saw a referendum take place

and the people vote for the Judges. Dredd had expected this, and indeed fought hard for there to be a fair and open vote, because he reckoned the Judges would win.



Meanwhile, *The Judge Dredd Magazine* had started, and with it, *America* by John Wagner and Colin MacNeil. I found a story that fitted into this undercurrent about democracy and was also part of what would later be known as “Total War.”

It is amazing. And I wanted to end my contribution to this zine by talking about it.

*America* Jara is a young girl with ideals and a moral conviction of what freedom really means to her.

Judges instil fear, even at a young age: the younger the better. From an early age America sees them to be evil and thuggish. Meanwhile her best friend Bennett Beeny is just scared of them and pursues his love of making music.

In America's eyes the Justice Department is a totalitarian regime. The Judges exists to sustain themselves and suppress the people they claim to protect, continually watching, suspecting, degrading and suppressing the citizens of Mega-City One. Her anger at the system manifests itself as she becomes a pro-democracy activist. Beeny is truly in love with her, but when he finally finds the strength to ask her out, he's spurned for a pro-democracy boyfriend. The two friends' lives diverge as America gets more heavily involved in politics and Beeny pursues his musical career.

We rejoin them years later. Beeny is rich beyond his dreams but is lonesome and unable to sustain any romantic relationships. He finds some comfort with prostitutes, and is shocked when he realises that one of the girls he's approaching is America.

Even worse, this turns out to be a set-up to entice and kill Judges. Suddenly Beeny is a witness to some quite terrible slaughter as the trap is sprung and the terrorists slay Judges. Beeny is in shock, more so when he realises that terrorists leave no loose ends. One of America's comrades shoots Beeny despite her protestations.

Beeny survives the shooting, and he covers for America, lying to the Judges to protect her.

Later, America tracks him down. She tells him of her life which has been one of travesty and horror, and she recounts the suffering of unquantifiable injustices at the hands of the Judges. The judges had subverted a peaceful democratic march in order to beat it into submission, and during the fight America's partner was killed. She was imprisoned and while incarcerated the judges informed her that her unborn child was genetically defective. They forced an abortion upon her. The murders of her partner and her unborn drove her

quite insane with the desire for vengeance and she joined the terrorist organisation Total War.

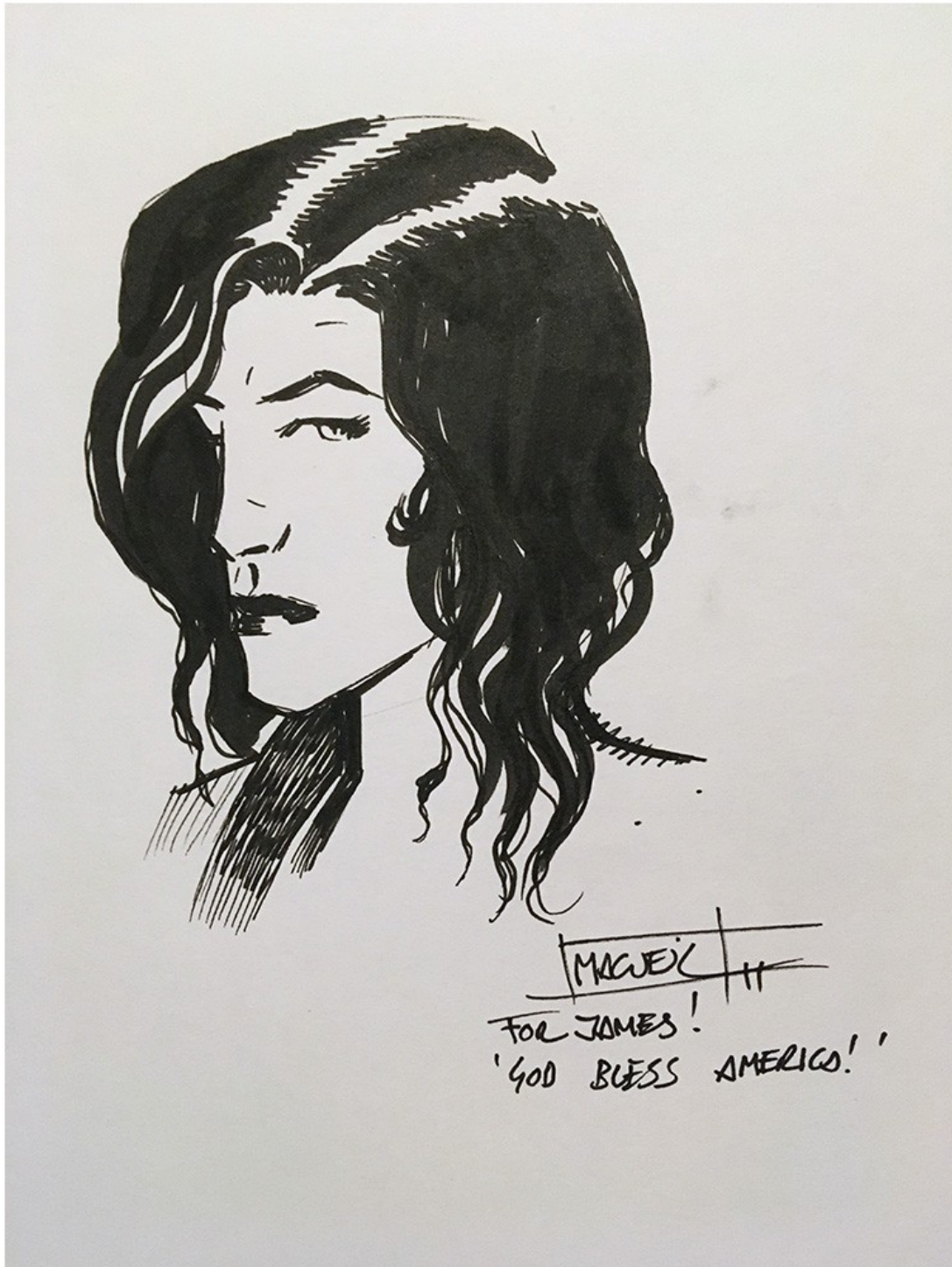
Her outpouring brings America and Beeny together, and she consummates their love. She subsequently asks for money for explosives to blow up the Statue of Liberty. Beeny is besotted: he will do whatever she asks, but he also wants to save America from her life—from herself—and to take her away from the horrors she is perpetrating. He wants to save her and the method by which he attempts this brings the story to a close. He knows one way or another blood will be on his hands.

The ending to this story is one of the most poignant in the history of the Judge Dredd oeuvre. The story draws upon thirteen years of Mega-City One mythology and history. Readers of Dredd familiar with the types of story were suddenly presented with a very politicised and oblique view of the futuristic city and law enforcement force that has created so many tongue-in-cheek, hilarious and exciting moments. Here Wagner throws a real googly as he upturns the world readers thought they knew so well and shows it in a very unsympathetic and acute blood-drenched light. It is telling that eighteen years later the story can still be reflected upon in the light of what we call freedom in today's world.

Colin MacNeil's artwork complements the story so well, his artwork is quite polished. The stories that make up *America* were created over a span of sixteen years, so one gets an opportunity to see the artist's progression from full colour beautifully painted artwork to where he works on the inks and the colours are computer generated. His work in *America* is incredible and there are a number of images that are just iconic. This is another great comic story.

I hope you read it.

Thanks to everyone who helped make this zine happen.



*America Jara, sketch by Colin MacNeil*



*America by Colin MacNeil*

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Apologies to anyone we've accidentally omitted!



This issue is dedicated with affection, gratitude and appreciation to  
**Carlos Ezquerra**