



2000 AD

40TH ANNIVERSARY PRIMER



JUDGE DREDD FACT-FILE

First appearance: *2000 AD* Prog 2 (1977)
Created by: John Wagner and Carlos Ezquerra



Judge Dredd is a totalitarian cop in Mega-City One, the vast, crime-ridden American East Coast megalopolis of over 72 million people set 122 years in the future. Judges possess draconian powers that make them judge, jury, and executioner – allowing them to summarily execute criminals or arrest citizens for the smallest of crimes.

Created by John Wagner and Carlos Ezquerra in 1977, Dredd is **2000 AD**'s longest-running character. Part dystopian science fiction, part satirical black comedy, part police procedural, Dredd serves a brutal and repressive system but his incorruptible principles make him an unlikely anti-hero.

WHERE TO START READING

Judge Dredd: The Complete Case Files

Start at the beginning with Volume #1 to see how Judge Dredd and his world evolved – from his corrupt brother to combating a robot rebellion, and even a spell in charge of the moon. Skip ahead to #5 for groundbreaking art by Brian Bolland, Mick McMahon, and Carlos Ezquerra in stories such as *The Dark Judges* and the epic *The Apocalypse War*, or Volumes #9 and #10 for some of his most famous cases.

Origins / Tour of Duty: The Backlash / Tour of Duty: Mega-City Justice

John Wagner's revelations about the origin story of the Judges of Mega-City One. Dredd's subsequent demands for equal rights for mutants went on to have profound consequences. Stellar art from Carlos Ezquerra, Colin MacNeil, John Higgins and more.

America

Mature storytelling from Wagner about justice, freedom and obsession, where Dredd takes a back seat and we see events from the citizens' point of view. Features incredible painted artwork by Colin MacNeil.

The Pit

Judge Dredd meets *The Wire* and *NYPD*

Blue in a sprawling ensemble-led police procedural about Dredd cleaning up crime and corruption in the deadly Sector 301.

Mega-City Undercover Vols. 1-3

Get to know the dark underbelly of policing Mega-City One with Justice Department's undercover division. Includes Andy Diggle and Jock's smooth operator Lenny Zero, and Rob Williams, Henry Flint, Rufus Dayglo and D'Israeli's gritty **Low Life**.

DREDD: Urban Warfare

One for fans of the 2012 movie **DREDD**. Set in the movie universe and following directly on from the events at Peach Trees block.

READ MORE

Read interviews with many of Dredd's greatest creators – from Mick McMahon to Jock – in these ebook collections, available on Amazon and from Rebellion Publishing:

www.2000adonline.com/creatorinterviews

LISTEN

Listen to the **2000 AD** Thrill-Cast's epic three-part podcast interview with John Wagner at:

www.2000ADonline.com/johnwagner

INTERVIEW: JOHN WAGNER

The *Judge Dredd* story you've written for the fortieth anniversary issue has a very sombre tone, but *Dredd* is often known for its black humour – which do you prefer writing, and why?

JW: I generally prefer the ones with an edge of humour. They're a lot easier on the nerves.

What were your thoughts behind this particular story – it felt like it was reflecting on the *Dredd* strip's own long, blood-soaked history.

JW: Yes, when Cyber-Matt said the theme for the issue was ruby/red, *Blood* was what came immediately to mind. Dredd has seen

an awful lot of blood in his time.

With stories such as *A History of Violence* and *Button Man*, plus your hard-boiled action heroes like Dredd and One-Eyed Jack, your love of crime fiction is obvious. Has this grown over the years? What writers have influenced you?

JW: I go through phases. Over the past few years I have read a lot of crime fiction, enjoyed some, disliked much. I wouldn't like to pick any prose writer out as an influence. As far as strip goes I have a very high regard for Frank Miller's *Batman Year One*. Stylistically I learned a lot from it.

Your *Dredd* stories have ranged from single episodes to wide-ranging epics, from police procedurals to supernatural capers; what, for you, makes a good *Dredd* story?

JW: Good character interaction. It seems kind of counter-intuitive but I get a bit bored sometimes writing action, I just want to get past it to the next juicy verbal encounter.

What are your thoughts looking back over forty years of *2000 AD* and your work for it?

JW: I'm surprised I'm still here to look back. I suppose it's like everything: there are some aspects that give me satisfaction, others where I know I could have done better. Glad to see old Joe still in there fighting, though.

If *Judge Dredd* did not exist, in the current political climate would it be necessary to invent him? In other words, is the satirical nature of the character as relevant today as it was in 1977 and has that grown more subtle or become more overt?

JW: Don't know if you'd need to invent him, but I'm absolutely certain Donald Trump is going to provide a lot of ammunition for me and others in the coming years. Anything **Dredd** can do – however little – to undermine that sick sucker is a job worth doing.

ZOMBO FACT-FILE

First appearance: *2000 AD* Prog 1632 (2009)

Created by: Henry Flint and Al Ewing



An absurdist horror comedy created by artist Henry Flint and writer Al Ewing, Zombo is a half-human, half-zombie biological weapon created to withstand the terrain on hostile alien death planets, his desire to eat people controlled by a codpiece that shocks him to ensure obedience. After crash-landing on the death planet Chronos, Zombo tries to guide the survivors to safety as the environment picks them off one by one, before he confronts the planet's sentient intelligence. Later, the unhinged President of Earth unleashes Zombo's dark twin, Obmoz, in a futile attempt to distract the masses, only for his plan to go wrong when Obmoz becoming a giant death monster. In the process Zombo's brain is destroyed and it is revealed his emergency 'back-up' personality, stored in his buttocks, is that of male stripper Eric Rabinowicz. Later still, theme-park magnate Lord Hank Epsilon leads Chronos's armies on a steerable planet in an attack upon Earth.

Originally inspired by Flint's love of zombie movies, the series turned into a bizarre mix of comedy, science fiction and horror, incorporating farce and vicious pop-culture satire, parodying everything from The Beatles to *The X Factor* to pulp sci-fi to geek mass media and, rather disturbingly, predicting President Donald J Trump.

READ ZOMBO IN (DIS)ORDER:

Zombo: Can I Eat You, Please?

Collects:

Zombo

Merry Christmas, Mr Zombo

Zombo's Eleven

Obmoz Battles the Twinklie Winkler

Zombo: You Smell of Crime and I'm the Deodorant!

Collects:

The Day Zombo Died

Planet Zombo

Planetronix: Mohawk of Menace!

Secrets of Zombo's Power!

ZOMBO QUOTES

'Can I eat you?'

'I like your thinking! You're hired!'

'...I am?'

'Never question me. You're fired.'

'Zombo? I don't know if you noticed, but your evil twin just flambéed the leader of the free universe!'

'Mr Rabinowicz *did* fill out all the necessary forms...'

'No, I didn't! I signed your bottom with a magic marker!'

'Well, I had the release form tattooed on my back. It was all quite legal.'

'So where's Zombo on the creepiness index now?'

'Nine point three. Equivalent to the local butcher looking pale and sweaty and inviting you into the back room to sample the "special ham".'

TOP CAMEOS IN ZOMBO - SPOT THEM ALL AND WIN A PRIZE!

Russell Brand

Simon Cowell

Donald Trump

The Beatles

Susan Boyle

*no prizes, punk!

INTERVIEW: AL EWING AND HENRY FLINT

Zombo's kind of hard to sum up in a sentence – how do you feel about giving it go?

AE: The Hulk, but with sexy pants instead of rage.

HF: Tarzan but without the skin.

Can you explain about the genesis of Zombo for readers who are new to him?

HF: Half-human, half-zombie, created by a questionable government to help fight a zombie apocalypse.

AE: Henry came up with the character originally – I was brought on to script and generally tinker with his plot for the first series. After that, we just went with whatever was funny.

It's been a while since Zombo's been in 2000 AD – why are you bringing him back now?

HF: I assure you it's not my idea.

AE: It's my fault. **Zombo** got harder and harder to write as the years went on, and sticking him in an un-get-outable cliffhanger at the end of his fourth series didn't help. But when Tharg suggested a fortieth anniversary story, I had an idea for how to play it that hopefully opens the door to more stories to come, if Henry's amenable, of course.

How important is the dark humour in Zombo? Is this a classic 2000 AD element that you wanted to include?

AE: People expect some humour in **Zombo**, and some unpleasantness too. Lately I've been more feeling the unpleasantness side than the humour side, but there are some good gags in the anniversary strip, so people should have a good old chuckle.

HF: Al's in charge of the dark humour. I'm in charge of mopping up the mess afterward.

You managed to 'predict' a Trump presidency – how do you feel about that?

AE: I feel awful, thanks.

RO-BUSTERS FACT-FILE

First appearance: *Starlord* issue 1 (1978). Merged into *2000 AD* with Prog 86 (1978).

Created by: Pat Mills, Kevin O'Neill & Carlos Pino



Originally debuting in the short-lived *Starlord* but switching to *2000 AD* when the titles merged in 1978, in a world where robots are treated with contempt by humans Howard Quartz (known as 'Mr 10 Per Cent' because ninety per cent of him is robotic) uses them to carry out perilous **Thunderbirds**-style rescue missions – from saving train-crash survivors to preventing building collapses – because no one cares if they live or die. But when Quartz attempts to destroy all of his robots as a tax write-off, two of them – decommissioned war robot Hammerstein and sewer robot Ro-Jaws – lead an escape plot.

From the satire on the politics of the late 1970s to its song-and-dance routines, **Ro-Busters** is an all-ages series that boasts stunning artwork by Carlos Pino, Ian Kennedy, Dave Gibbons, Kevin O'Neill and Mike McMahon. It formed the nucleus of the popular **ABC Warriors** series, which itself fed into Mills' **Nemesis the Warlock** series and **Savage**, the sequel to 1977's *Invasion*.

READ MORE

Ro-Busters: The Complete Nuts and Bolts Vols. 1-2

ABC Warriors: Return to Ro-Busters

Nemesis The Warlock Vol.1-3

Invasion!

Savage: Taking Liberties

Savage: The Guv'nor

WATCH

Discover more about the **ABC Warriors** on the *2000 AD* ABC – the bite-sized video alphabet of *2000 AD*'s greatest series!

www.2000adonline.com/the2000adabc

INTERVIEW: PAT MILLS

Can you sum up *Ro-Busters* in a sentence?

It's a robot-disaster squad exploited by a barely human boss Howard Quartz. It's a

classic story about underdogs. On another level, it's a robot Muppets.

For people who've never read it, where is the story now?

Technically the story is complete, but I love the characters so much I keep bringing them back in the **ABC Warriors**. And I'd quite like to reboot them – if I ever get the time!

***Ro-Busters* originally began in *Starlord* and, along with *Strontium Dog*, was one of the strips that made the jump – why was this, and why did you decide to return to it after all these years?**

Ro-Busters and *Strontium Dog* were the two most popular strips in *Starlord*. There were various problems (art, etc), and it was really only with Clint Langley that I could give them the space they truly deserved. Having Clint supporting the characters has made a big difference.

Over the years you've created an incredible series of links between your different series – whether it's dinosaurs from *Flesh* appearing in *Nemesis* or characters from *Invasion* linking to *Ro-Busters* and *ABC Warriors*; was this deliberate or has it evolved over time?

Some of the crossovers were because it was the only way I could get the characters back in the comic. But I always had the idea that the *2000 AD* universe should have some crossovers like the Marvel universe does. Hence why I think John Wagner has done a few crossovers in *Dredd* and maybe others. I actually think I missed a trick there when I started *2000 AD* and I should have really pushed that with creators. To be honest, they weren't very keen. But, on the other hand, some Marvel and DC crossovers are a bit forced and I know fans resent that.

What's your best advice to new readers who want to start 'at the beginning'?

On *Ro-Busters*... You have to start with Book One, I'm afraid [**Ro-Busters: The Complete Nuts and Bolts Vol 1**]. If your budget won't allow, then the first *Return to Ro-Busters* book with Clint Langley. It can stand alone, I think.

PAT'S TOP PICKS!

Creator and writer Pat Mills picks his favourite moments from almost forty years of **Ro-Busters**...

Savage: Grinders

Where Howard Quartz gets beaten to a pulp by a Hammerstein. So overdue!

ABC Warriors: Return to Earth

Where Hammerstein beats the President to a pulp! Is there a pattern here? Great catharsis.

Ro-Busters

In the original **Ro-Busters** where Ro-Jaws and Hammerstein are for sale in a showroom. Because they're so Morecambe and Wise.

ABC Warriors: Return to Ro-Busters

Where war is banned and the leaders of states have to fight out their disagreements in a ring. It sounds mad, but it's a lot more sensible than what's happening in Syria. If only...

Ro-Busters: The Terra Meks

Where the crowd sing to Charlie 'You'll never walk alone'. A tear-jerking moment for all of us.



DURHAM RED FACT-FILE

First appearance: **2000 AD Prog 505 (1987)**

Created by: **John Wagner, Alan Grant and Carlos Ezquerra**



After the Atomic War of 2150, survivors warped by the mutating effects of Strontium 90 fallout were forced into ghettos and the only job open to them was bounty hunting. Durham Red is one of the toughest Search/Destroy agents, known as Strontium Dogs, but even amongst her own kind her vampiric mutation leaves her ostracised. After decades tracking down the lawless on frontier planets of the galaxy (even time-travelling to rescue Ronald Reagan), Red grew weary and placed herself in suspended animation – only to wake up after more than 1,200 years amidst a centuries-old conflict between humans and her own kind where she had inadvertently become the Saint of Mutants.

From Grant and Wagner's gun-toting vampire to Dan Abnett's smart alec caught up in a galactic war, Red has always thrown up interesting questions about sexism, racism, AD's bigotry, and surviving in a male-dominated world.

READ MORE

Catch up on Durham's adventures with these collections from **2000 AD**:

Strontium Dog: Search/Destroy Agency Files #4
The Scarlet Cantos
The Vermin Stars
The Empty Suns

LISTEN

Listen to Lauren and Dale discuss their love of **2000 AD** and its influence on their work on the **2000 AD Thrill**—Cast at: www.2000ADonline.com/laurenanddale

WATCH

See more of **Durham Red** on the **2000 AD ABC**, our alphabetical odyssey through **2000 AD**'s greatest characters – new episodes every week!
www.2000ADonline.com/durhamred

INTERVIEW: LAUREN BEUKES AND DALE HALVORSEN

What was your reaction when Cyber-Matt approached you to write *Durham Red*? Is she a character you've enjoyed in the past?

L: I always loved Red's moral ambivalence. She

feels like the anti-hero schemer to Johnny's straight man. And of course she's a total bad-ass.

D: Lauren triggered a three-stage brainspllosion when she gave me the news. Stage 1. I get to co-write something for **2000 AD**. Stage 2. It's **Durham Red**. Stage 3. Carlos Ezquerra would be drawing it. I'm lucky to have survived the experience. I loved everything **Strontium Dog** as a kid. And being a massive horror and sci-fi nerd, **Durham Red** ticked all the boxes for me. Bad-ass mutant space vampire bounty hunter. What's not to love?

The story will be appearing in the fortieth anniversary special – as long-time **2000 AD** fans what does this mean to you?

L: **2000 AD** was a huge influence on the kinds of stories I write – using crazy high concepts as a way of exploring resonant social issues from war to segregation to totalitarian states with action and adventure and characters who struggled with their morality.

D: Most definitely. **2000 AD** stories always had such fascinating morality tales at their core. And as an illustrator myself, the black and white art of the old **2000 AD Monthly** still resonates with me. As a teen I spent many a weekend trying to replicate the style of various **2000 AD** artists while dreaming of one day drawing a story myself. Now as an adult (sort of) I get to co-write a story. It's very surreal! **'Future Shock'**-esque' twist.

She's been a bounty hunter, an intergalactic saint, and a ninja – what's your take on Durham Red?

D: Other than her physical abilities, one of her greatest weapons is her conniving mind. She's always working the angles. That and her bloodlust ensures she's always keeps Johnny on his toes.

L: She's canny, she's ruthless, and we wanted to play with the things she's prepared to do for a job and how that puts her at odds with Johnny's white-hat style of bounty hunting.

What are the challenges of working on a character with a long backstory?

L: We went back to classic **Red**. Wild West-style

stories, morality tales and added an alien heist element.

D: We had it easy because our story is set in the classic **Strontium Dog** universe, so we didn't have to worry too much about the later unfolding storylines or continuity. It's the Durham Red we grew up with.

We discussed this on the podcast earlier this year, but as creators who grew up under South Africa's apartheid system what did you think about the prejudice at the heart of *SD*?

L: It resonated a lot. I believe in the power of stories as metaphor, as allegory, as a way of pointing out, very vividly, (and sometimes very bluntly – with mutants, for example) why the hell this is a crazy idea, segregating people, de-humanising people, sidelining people so they can only do certain kinds of work.

D: Well put. And unlike the mutants in say, the other comic-book universes, the mutants in the **Strontium Dog** universe were most often not granted fantastical powers. They were just physically different. That always stayed with me. As an analogue for a very real-world issue it made it just that more hard hitting. It was also so easy under apartheid to grow up thinking that the situation in South Africa was somehow 'normal'. After all, it was the only reality I was exposed to growing up. The government propaganda machine worked overtime in trying to justify apartheid. To normalise oppression. That's what makes the message in stories like **Strontium Dog** so powerful. It has the power to open eyes to an unjust system of oppression.

And how do you feel about working with the legendary Carlos Ezquerra on a character he co-created?

L: It's mind-blowing. We didn't even consider that he'd be the one working with us, that he'd even be available. I hope we did his characters justice.

D: I'm still suffering from stage-three 'brainspllosion'. It feels very surreal. I grew up with his work, so having this opportunity to write a character he created is a huge, *huge* honour. I'm so excited to see what Carlos comes up with.

SLÁINE FACT-FILE

First appearance: **2000 AD Prog 330 (1983)**

Created by: **Pat Mills & Angie Kincaid**



Sláine is a barbarian fantasy adventure series inspired by Robert E. Howard's **Conan the Barbarian**, the Irish mythological hero Cúchulainn, and other Celtic myths and legends. A devotee of the earth goddess Danu, he is a warrior with the power of the 'warp spasm', a body-distorting battle frenzy. Originally banished from his tribe, Sláine explored the Land of the Young with his unscrupulous dwarf companion Ukko. He later led his tribe against the Fomorian sea demons, then united all the people against the ancient, insane Lord Weird Slough Feg and became first High King of Ireland. He then travelled through time, aiding historical figures such as Boudica and King Arthur, before returning to lead the resistance to a new Fomorian invasion.

READ SLÁINE IN ORDER

All of Sláine's adventures are available in print and digital collections from **2000 AD**:

Warrior's Dawn

Time Killer

Sláine the King

The Horned God

Demon Killer

Lord of Misrule

Treasures of Britain

The Grail War

Lord of the Beasts

The Books of Invasions 1-3

Sláine the Wanderer

The Book of Scars

The Brutania Chronicles: A Simple Killing

The Brutania Chronicles: Primordial

WATCH

Watch artist Simon Davis paint **Sláine** as he talks to the **2000 AD** YouTube channel about his work:

www.2000ADonline.com/simondavis

INTERVIEW: PAT MILLS

Sláine is one of 2000 AD's most popular characters – what is it about him that you think appeals to readers of the Galaxy's Greatest Comic?

Apart from beautiful art. Well... the comic should have a heroic fantasy hero and he's almost alone there. I think a lot of readers love the authentic nature of **Sláine** – based on Irish and other Celtic myths and legends. That makes him pretty unique – most barbarians live in totally fantasy worlds, which isn't my thing.

It's always been more than just a sword 'n sorcery strip, using real Irish folklore and legend – what kind of influences and sources have you brought into the strip over the years?

A *lot* of paganism and the occult. So I hung out with genuine witches and covens and had great (and legal!) fun with them. It actually horrified the **2000 AD** editor at the time! Not to mention stuff about reincarnation. So it's all from real-life sources and I think has inspired many readers to take a pagan path.

Sláine Mac Roth has gone from being a petulant teenager to a time-travelling trouble-shooter for the Earth Goddess – where is he now?

Currently he's starting to liberate Albion (Britain) from its evil, demonic tyrants, the Drune Lords and the Emperor Brutus.

What would be *Sláine's* 'elevator pitch' to entice new readers?

He's a Celtic barbarian who fights for true freedom, not the bullshit variety.

You've worked with some incredible

artists over the years – do you have a 'favourite moment' of *Sláine*?

That's so tough! I guess it has to be Bisley... where Ukko looks at us sadly as he remembers Sláine and says, '*He is gone from us now*'. I know that's had readers in tears and I'm sniffing myself as I write this.

PAT'S TOP PICKS!

Sláine: The Time Monster

Art by Angela Kincaid

'Cos it was the first and it was soooooooooo tough! Especially on Angela. But I liked the end result. It set everything up for the future and that was really deliberate on my part.

Sláine: Bride of Crom

Art by Massimo Bellardinelli

'Cos the wickerman looked so cool and it was the first and one of the best warp-outs.

Sláine: Sky Chariots

Art by Mick McMahon

The boarding party scene – sublime! Oh yes, and where Sláine picks up a table as a shield.

Sláine: Murderball

Art by Clint Langley

Because we both talked to an Irishman in Dublin who suggested this and inspired us.

Sláine: A Simple Killing

Art by Simon Davis

The giant episode in the recent saga by Simon. I just love seeing that giant pissing and looking down on Sláine.

NIKOLAI DANTE FACT-FILE

First appearance: **2000 AD Prog 1035 (1997)**
Created by: **Robbie Morrison & Simon Fraser**



In the 27th century where Imperial Russia controls the world, the swashbuckling thief, rogue, and ladies' man Nikolai Dante discovers he is an illegitimate son of the Romanovs, aristocratic rivals to the Tsar. Bonded to a sentient alien 'Weapons Crest', which allows him to grow sword blades from his hands, he outrages aristocratic society with his devil-may-care shenanigans. From protecting bearded nuns to swaggering his way across the cosmos, from joining his mother and her pirate band to leading an army of thieves and whores, in an epic spanning fourteen years Dante first fights in a brutal civil war before becoming an unwilling murderer for the Tsar, and finally trying to rescue his beloved Jena from the clutches of his insane, tyrannical brother Dmitri. In 2012, Morrison and Fraser ended the series in a bold move that brought one of **2000 AD**'s most popular epics to a close.

READ NIKOLAI DANTE IN ORDER

All of Dante's adventures are available in print and digital collections from **2000 AD**:

Too Cool To Kill
The Great Game
The Courtship of Jena Makarov
Tsar Wars Volume 1
Tsar Wars Volume 2
Hell and High Water
Sword of the Tsar
The Beast of Rudinshtein
Amerika
Hero of the Revolution
Sympathy For the Devil

WATCH

Meet the artist behind **Nikolai Dante** –
Simon Fraser
2000ADonline.com/simonfraser

INTERVIEW: SIMON FRASER AND ROBBIE MORRISON

For people who've never read him before, can you sum Dante up in a sentence?

RM: It's a swashbuckling, science-fiction epic in which thief, rogue, lover and adventurer Nikolai Dante duels and romances his way to prominence in the intrigue-strewn, war-torn Russian Empire of 2666, eventually becoming a great hero – no matter how much he tries to avoid it!

SF: Drinking, improbable violence and sex... in the future... that looks a lot like the past.

2000 AD is known for its grim anti-heroes, but Dante is more of a cheerful rogue (most of the time!) – was this a conscious decision to do something different? And what were the consequences of that decision?

RM: Very much a conscious decision. At the time, **2000 AD** was full of grim, gritty, tremendously uptight veterans like Dredd, Slaine and Rogue Trooper, all stomping about muttering catchphrases like 'I am the law', 'Kiss my axe' and 'Let's knife'. Sometimes you looked at them and thought, 'Wow, these guys really need to get laid.' Dante was conceived as the opposite of everything else that was in the comic at the time – a swashbuckling young adventurer with a lust for life, an eye for the ladies, and a talent for getting himself into more trouble than he could handle.

SF: After twenty-odd years **2000 AD** desperately needed to get through puberty. Nikolai Dante was the man for the job.

Readers can sometimes be wary of picking up long sagas; what would you say to a someone to encourage them to start reading *Dante*?

RM: It changed over the years, but I still like the description in my original pitch for the series: 'Imagine *Han Solo* had got the lightsabre in *Star Wars*, and, instead of trying to save the world with pure-hearted motives and noble deeds, decided to cut a reckless swathe across it in the name of amoral personal gain, swashbuckling adventure and sexy romance.'

After fourteen years of stories, *Dante* had a very definite ending – what made you want to revisit him after four years?

SF: Money and nostalgia.

RM: The fortieth anniversary of **2000 AD** sounded like too good a party to miss. And the story is a flashback to Dante's younger days, so doesn't really have any bearing on the end of the series so far.

Any plans for more?

RM: No plans as such, but it was great fun to write Dante again, and it has reminded me how much I love the character and his world. I'd be a liar if I said that it hadn't got me thinking. Right now, though, it's more likely that we might see a story set in that universe, perhaps with some familiar characters, but not necessarily featuring Dante himself.

SF: I actually have a plot for a *Return of Nikolai Dante* story worked out, but my efforts to contract a local organised crime syndicate to remove Morrison is getting a bit expensive. I'm thinking of doing a Kickstarter.

