

The BOYS

Dear Becky



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2020

06

MATURE

The BOYS™

Dear Becky

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GARTH ENNIS & DARICK ROBERTSON

06

Billy Butcher, Wee Hughie, Mother's Milk, The Frenchman and The Female were The Boys: a CIA-backed team of very dangerous people, each one dedicated to the struggle against the most lethal force on Earth — superpower. Some superheroes had to be watched. Some of them had to be controlled. And some of them — sometimes — had to be taken out of the picture.

The issue was decided in one final battle against a massed superhero army, when a plan concocted by the “supes” to overthrow the US government went horribly awry. Now, twelve years later, Hughie and his lover Annie January have returned to his home in the Scottish town of Auchterladle — their battles fought and won, their torment over.

The days when Colonel Greg Mallory led The Boys are firmly in the past. So too are the times Billy Butcher shared with a woman who strove to send him down a different road. All of that is over and done with. Finished.

Now read on...

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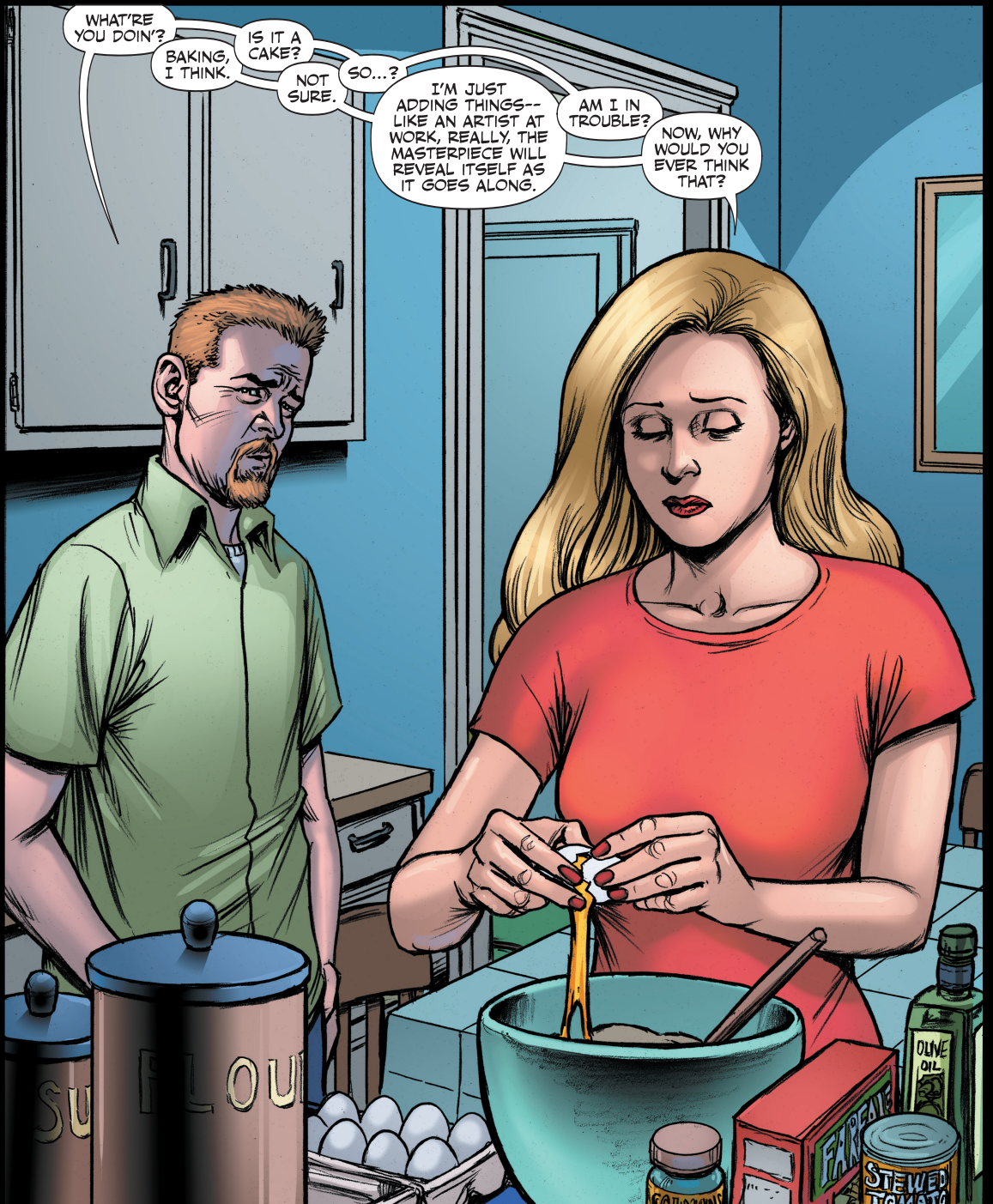
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WHAT'RE YOU DOIN'?

BAKING, I THINK.

IS IT A CAKE?

NOT SURE.

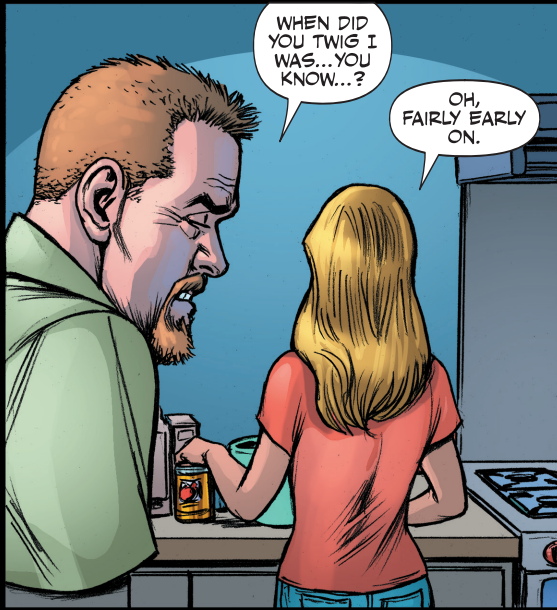
SO...?

I'M JUST ADDING THINGS-- LIKE AN ARTIST AT WORK, REALLY, THE MASTERPIECE WILL REVEAL ITSELF AS IT GOES ALONG.

AM I IN TROUBLE?

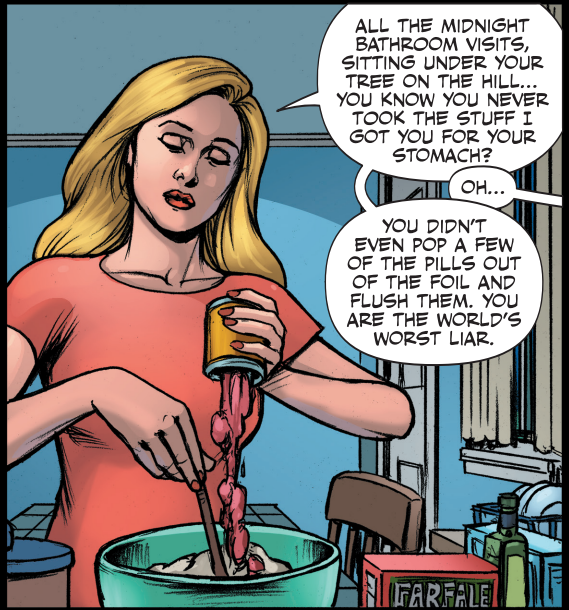
NOW, WHY WOULD YOU EVER THINK THAT?

6: THURSDAY



WHEN DID YOU TWIG I WAS... YOU KNOW...?

OH, FAIRLY EARLY ON.



ALL THE MIDNIGHT BATHROOM VISITS, SITTING UNDER YOUR TREE ON THE HILL... YOU KNOW YOU NEVER TOOK THE STUFF I GOT YOU FOR YOUR STOMACH?

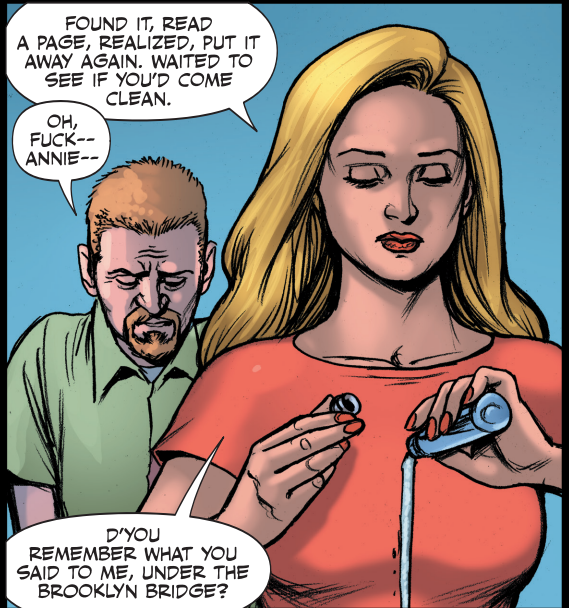
OH...
YOU DIDN'T EVEN POP A FEW OF THE PILLS OUT OF THE FOIL AND FLUSH THEM. YOU ARE THE WORLD'S WORST LIAR.



...NO, YOU CAN'T BE, OR YOU'D HAVE BEEN KILLED DOING WHAT YOU USED TO DO. YOU'RE THE WORLD'S WORST LIAR AROUND ME.

DID YOU, AH... SEE WHAT IT WAS I WAS READIN'...?

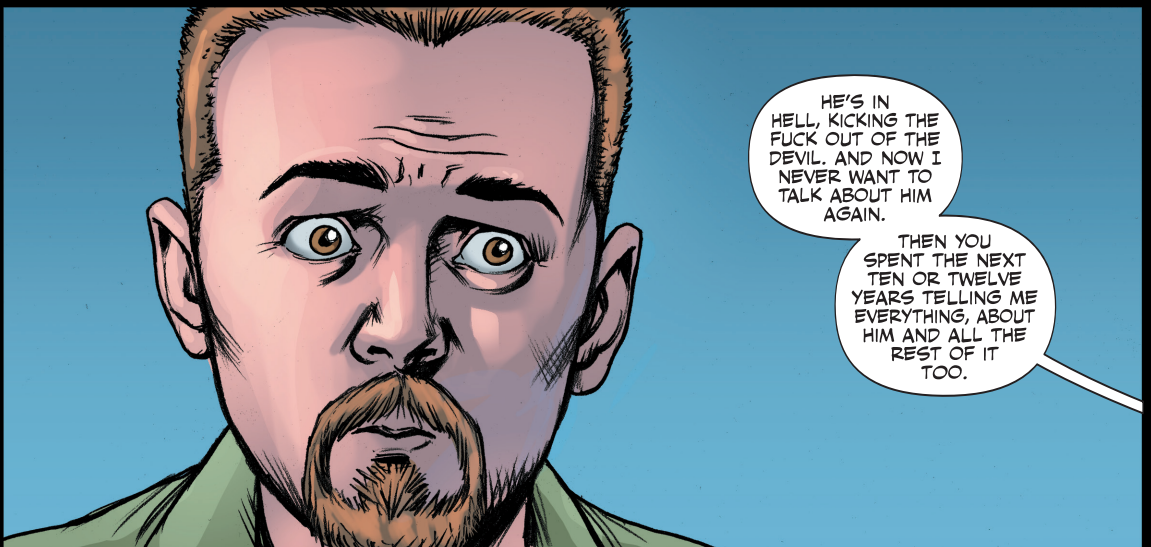
I MEAN I'M GUESSIN' YOU FOUND IT...



FOUND IT, READ A PAGE, REALIZED, PUT IT AWAY AGAIN. WAITED TO SEE IF YOU'D COME CLEAN.

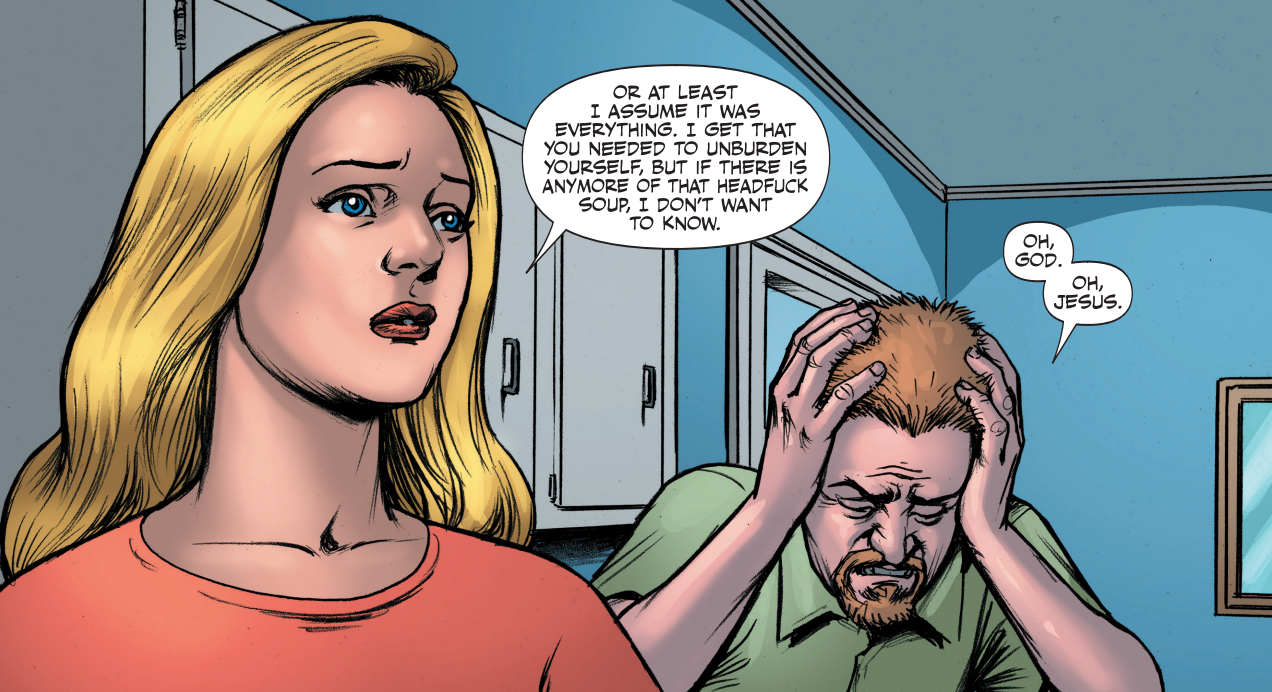
OH, FUCK-- ANNIE--

D'YOU REMEMBER WHAT YOU SAID TO ME, UNDER THE BROOKLYN BRIDGE?



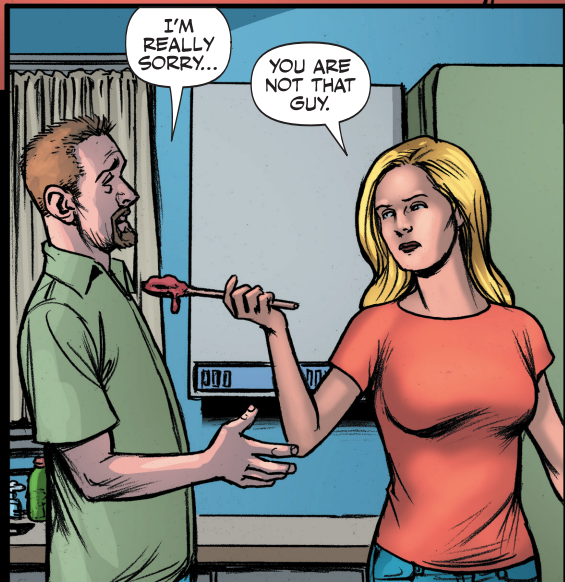
HE'S IN HELL, KICKING THE FUCK OUT OF THE DEVIL. AND NOW I NEVER WANT TO TALK ABOUT HIM AGAIN.

THEN YOU SPENT THE NEXT TEN OR TWELVE YEARS TELLING ME EVERYTHING, ABOUT HIM AND ALL THE REST OF IT TOO.



OR AT LEAST I ASSUME IT WAS EVERYTHING. I GET THAT YOU NEEDED TO UNBURDEN YOURSELF, BUT IF THERE IS ANYMORE OF THAT HEADFUCK SOUP, I DON'T WANT TO KNOW.

OH, GOD.
OH, JESUS.



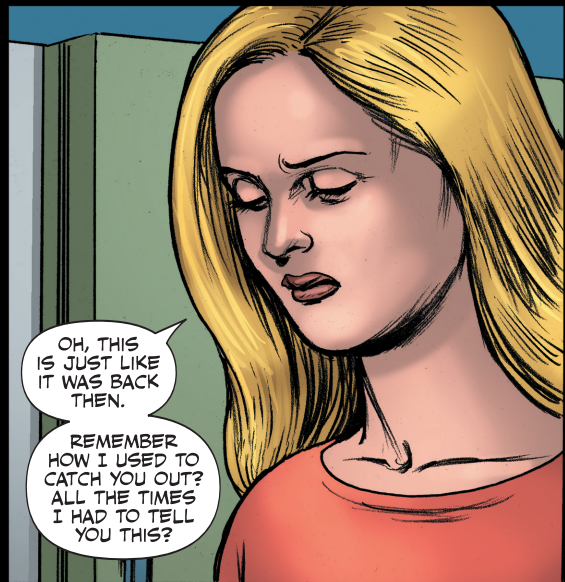
I'M REALLY SORRY...

YOU ARE NOT THAT GUY.



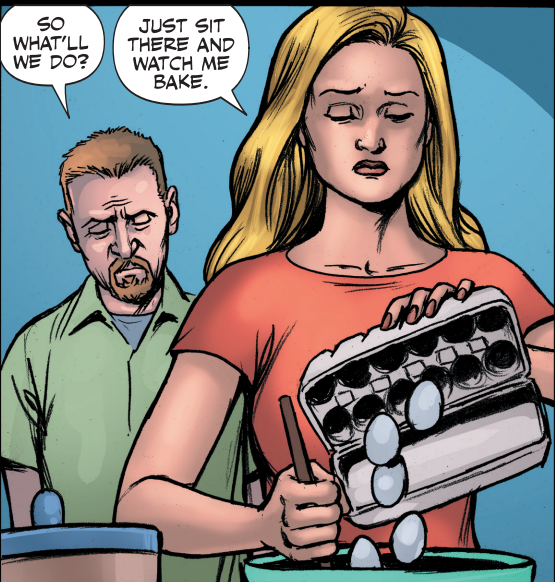
I DON'T MEAN HIM, YOU COULD NEVER BE HIM. I MEAN YOU'RE NOT SOME MYTHICAL TOUGH GUY WHO PLAYS HIS CARDS CLOSE TO HIS CHEST AND GIVES NOTHING AWAY.

HE WAS LIKE THAT, AND LOOK WHAT IT COST HIM...



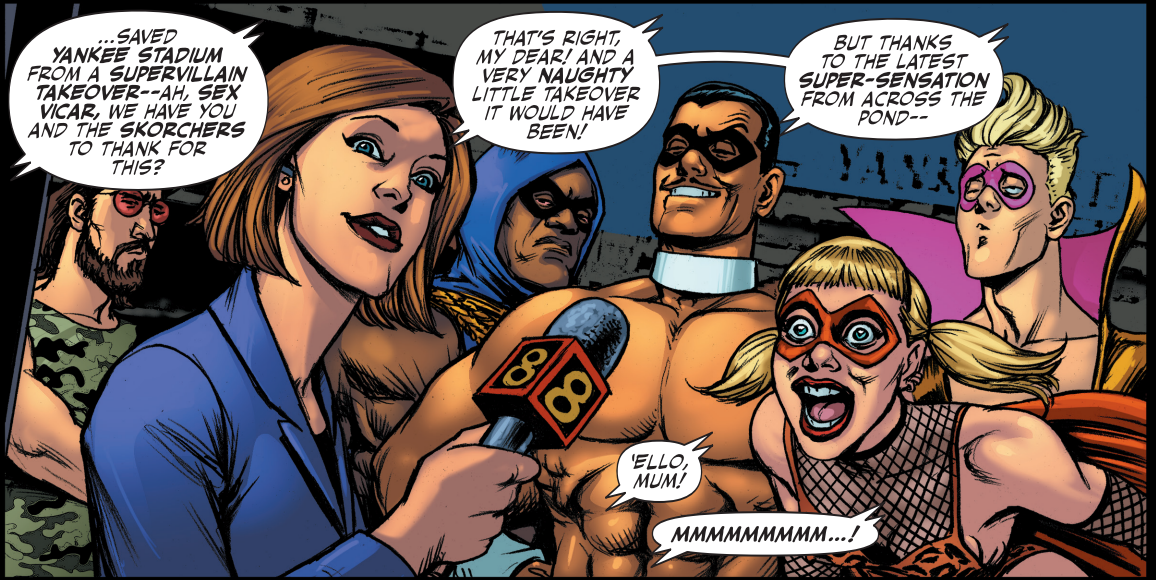
OH, THIS IS JUST LIKE IT WAS BACK THEN.

REMEMBER HOW I USED TO CATCH YOU OUT? ALL THE TIMES I HAD TO TELL YOU THIS?



SO WHAT'LL WE DO?

JUST SIT THERE AND WATCH ME BAKE.



...SAVED YANKEE STADIUM FROM A SUPERVILLAIN TAKEOVER--AH, SEX VICAR, WE HAVE YOU AND THE SKORCHERS TO THANK FOR THIS?

THAT'S RIGHT, MY DEAR! AND A VERY NAUGHTY LITTLE TAKEOVER IT WOULD HAVE BEEN!

BUT THANKS TO THE LATEST SUPER-SENSATION FROM ACROSS THE POND--

'ELLO, MUM!

MMMMMMMMMM...!

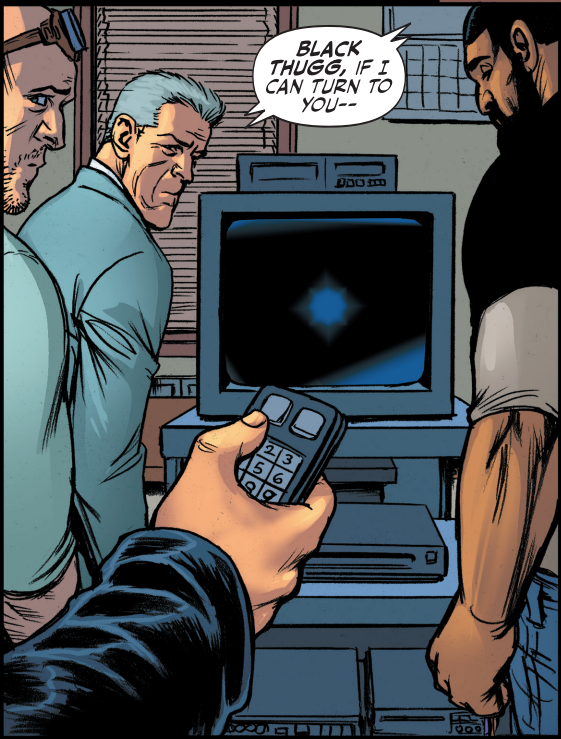


I THINK WE'VE GOT A SHOT OF--THANKS, TOM. SO THESE GUYS WERE, UH...

WELL, DARLING, THE MALCONTENTS WERE PLANNING--

MALEVOLENTS. MMMMMMMMM...!

GIRL POWER!



BLACK THUGS, IF I CAN TURN TO YOU--



IN THE NAME OF CHRIST, IS THIS ABSOLUTELY NECESSARY?

AH, MON COLONEL, IT IS...HOW DO YOU SAY... ADVISABLE?

**GARAND
&
THOMPSON
INDUSTRIAL
IMPORTS**

...CERTAINLY
GLAD YOU COULD JOIN
ME TODAY. READY TO DO
A FANTASTIC LITTLE
PAINTING WITH ME?

I UNDERSTAND
BAXTER-PUGH'S
ON ALL THE TALK
SHOWS.

GREAT. SO TELL
YOU WHAT, LET'S HAVE
'EM GRAPHICALLY RUN ALL
THE COLORS ACROSS THE
SCREEN THAT YOU NEED
TO PAINT ALONG
WITH ME.

SO THIS IS
COMING ALONG
NICELY...

YEAH, ABOUT
THAT, THE SEVEN
AIN'T HAD SHIT
TO SAY.

**THOMPSON
&
INDUSTRIAL
IMPORTS**

NO?

FRENCHIE
AN' ME BEEN
LISTENIN' IN,
I MEAN CHECK
THE LOGS
YOURSELF...

I DO.

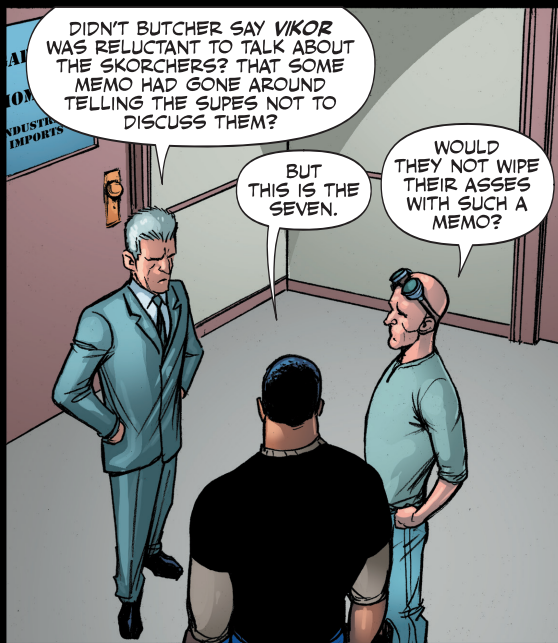
**GARAND
&
THOMPSON
INDUSTRIAL
IMPORTS**

IF J.B.P.
IS THE MAN TO
WATCH, THEY ARE
NOT WATCHING
HIM. NOT EVEN A
MENTION, MON
COLONEL.

THE CLOSEST
THOSE BUFFOONS
GET TO DISCUSSING
REAL LIFE IS WHEN
THEY'RE WHINING
ABOUT THEIR
RESIDUALS...

TRUE. BUT
IF THE SKORCHERS
REALLY DO MEAN
SHIT'S GOIN' DOWN AT
VOUGHT, WOULDN'T THEY
HAVE SOMETHIN'
TO SAY?

THE COMPANY IS
THEIR MEAL TICKET,
N'EST-CE PAS? AND NOT
EVEN THEIR FREQUENT
VISITORS FROM VOUGHT
HAVE RAISED THE
MATTER.



DIDN'T BUTCHER SAY VIKOR WAS RELUCTANT TO TALK ABOUT THE SKORCHERS? THAT SOME MEMO HAD GONE AROUND TELLING THE SUPES NOT TO DISCUSS THEM?

BUT THIS IS THE SEVEN.

WOULD THEY NOT WIPE THEIR ASSSES WITH SUCH A MEMO?



IF THEY EVEN READ IT.

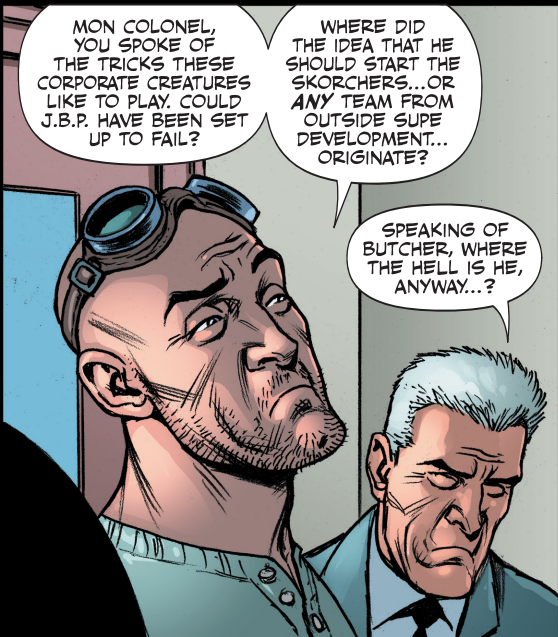
ALL WE HAVE FOR CERTAIN IS VIKOR'S REPORT ON LA SALLE BOCHE, STORMFRONT, AND HIS DISPUTE WITH BAXTER-PUGH: AND THOSE TWO WERE LINKED SOME YEARS AGO.

WAY I SEE IT, WE GOT TWO POSSIBILITIES HERE.



EVERY SUPE FROM THE SEVEN DOWN IS SCARED SHITLESS OF MENTIONIN' THE SKORCHERS. THEY DOIN' LIKE VOUGHT TOLD THEM 'CAUSE THESE FREAKS ARE THE SHAPE OF SHIT TO COME.

OR... THEY AIN'T.



MON COLONEL, YOU SPOKE OF THE TRICKS THESE CORPORATE CREATURES LIKE TO PLAY. COULD J.B.P. HAVE BEEN SET UP TO FAIL?

WHERE DID THE IDEA THAT HE SHOULD START THE SKORCHERS...OR ANY TEAM FROM OUTSIDE SUPE DEVELOPMENT... ORIGINATE?

SPEAKING OF BUTCHER, WHERE THE HELL IS HE, ANYWAY...?



SAID HE GONNA BE IN LATER.

HE THINKS HE CAN COME AND GO AS HE...

LOOK, JUST STAY ON THIS, WILL YOU?



THAT'D BE NICE, WOULDN'T IT, MATE?



TO BE SOMEWHERE LIKE THAT. SOMEWHERE YOU COULD LOOK OUT A WINDOW.



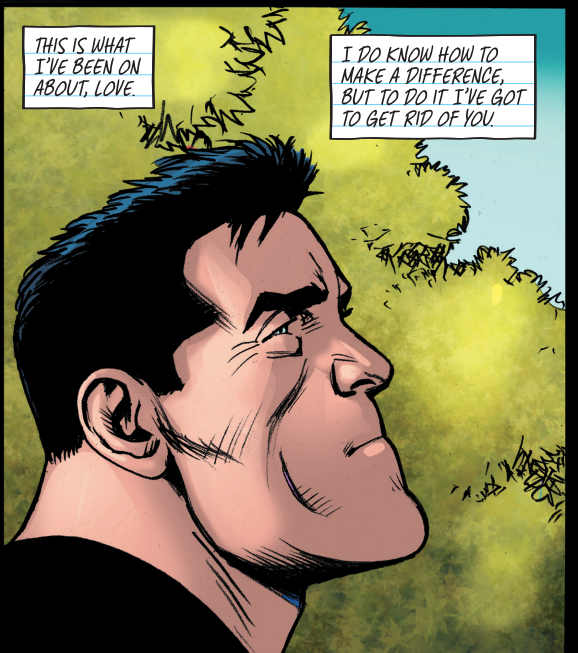
MALLORY HASN'T GOT A CLUE.



HE STICKS HIS PHOTOS UP ON HIS NOTICEBOARD AND HE SAYS--RIGHT, BOYS, HERE'S THE LATEST. AND WE GO THROUGH THE WHOLE ROUTINE AND SOONER OR LATER WE TAKE THEM TO BITS, ONE WAY OR ANOTHER.

NONE OF IT MATTERS. THE SKORCHERS DON'T MATTER. JULIAN BAXTER NOBHEAD PUGH DON'T MATTER.

WHATEVER'S GOING ON INSIDE VOUGHT DON'T MAKE NO DIFFERENCE BECAUSE THEY'RE JUST NOT GOING NOWHERE. NEITHER DOES MAKING A MESS OF A FEW SUPES BECAUSE THERE'LL ALWAYS BE MORE OF THE BASTARDS.



THIS IS WHAT I'VE BEEN ON ABOUT, LOVE.

I DO KNOW HOW TO MAKE A DIFFERENCE, BUT TO DO IT I'VE GOT TO GET RID OF YOU.



SO I CAN GO
OFF WITH SOME
DIRTY FUCKING
SLAG INSTEAD?



AND IF I WANT THAT, BECKY, I THINK I'VE GOT TO DO ONE BLOODY AWFUL OUT OF ORDER THING.

I DON'T KNOW WHAT IT IS EXACTLY, BUT I KNOW SOMETHING WILL COME ALONG, THE WAY I GET ON.



I MEAN I KNOW I'VE CHEATED ON YOU A BIT FROM TIME TO TIME.

BUT YOU LET ME OFF WITH IT, DON'T YOU? YOU SAY I CAN'T HELP IT, THE STATE I GET INTO.



THIS WOULD BE FAR WORSE, LOVE.

THIS WOULD DESTROY YOU.



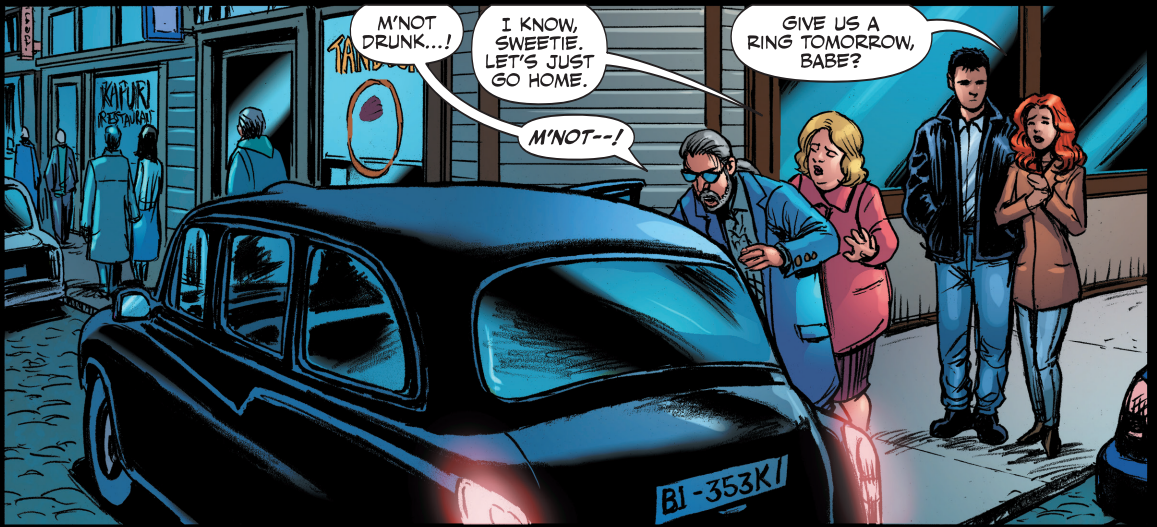
COME ON, MATE.

BECAUSE YOU'D KNOW YOU'D LOST ME FOR GOOD, AND THERE'D BE NO MORE POINT HANGING AROUND.

THAT'S WHY I'M STILL NOT SURE ABOUT THIS.



I'M SCARED OF YOU BEING GONE.



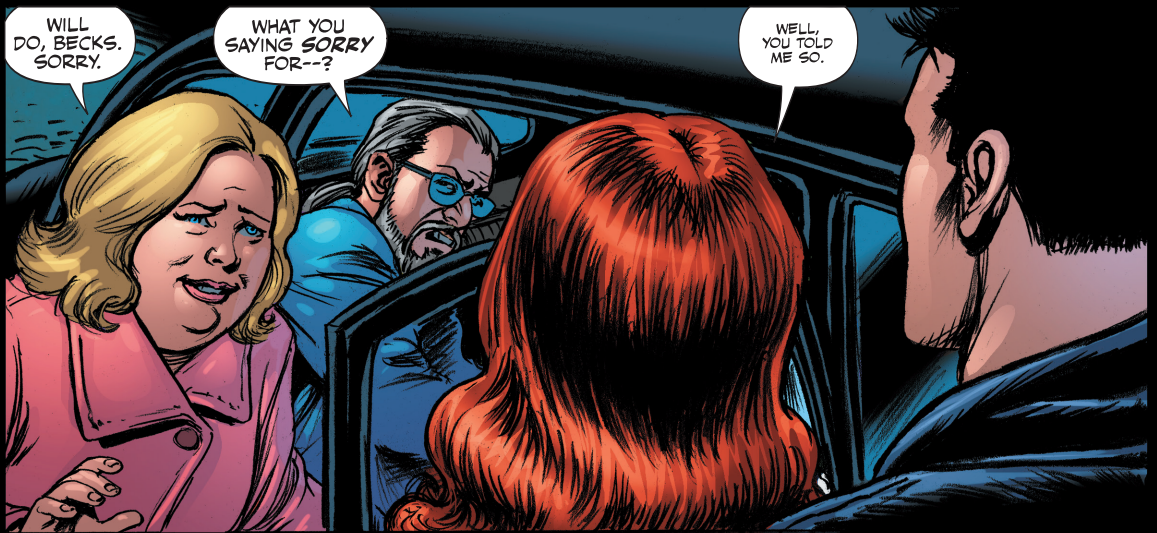
M'NOT DRUNK...!

I KNOW, SWEETIE, LET'S JUST GO HOME.

GIVE US A RING TOMORROW, BABE?

M'NOT--!

BI-353K1



WILL DO, BECKS. SORRY.

WHAT YOU SAYING SORRY FOR--?

WELL, YOU TOLD ME SO.



WHAT, ABOUT HER HALF-INCHIN' ME GARLIC NAAN?

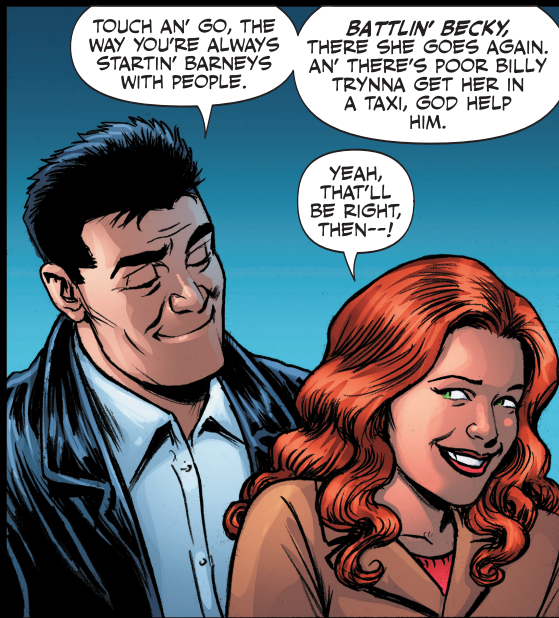
JESUS...!

I KNOW YOU SAW HER. YOU WERE TRYNNA HIDE THE LOOK ON YER FACE.

YOU NOTICE HOW HE NEVER SAYS ME NAME? IT'S ALWAYS YOU OR WHATEVER?

NOT THAT I MIND, I JUST HOPE HE DON'T THINK HE'S BEIN' CLEVER OR NOTHIN'...

OH, GOD, LET'S NOT BE LIKE THEM. LET'S NEVER, **EVER** BE A COUPLE LIKE THEM.



TOUCH AN' GO, THE WAY YOU'RE ALWAYS STARTIN' BARNEYS WITH PEOPLE.

BATTLIN' BECKY, THERE SHE GOES AGAIN. AN' THERE'S POOR BILLY TRYNNA GET HER IN A TAXI, GOD HELP HIM.

YEAH, THAT'LL BE RIGHT, THEN--!



IT'S NICE OUT, INNIT? YOU WANNA WALK FOR A BIT?

YEAH, IT AIN'T THAT COLD.

WHERE ARE WE, ANYWAY? GUY WAS ON AN' ON ABOUT THAT RESTAURANT, I DIDN'T THINK IT WAS ALL THAT BRILLIANT...

MUSWELL HILL.



YEAH?

I DONE A BIT O' WORK ON THE SITE DOWN THE ROAD.

I'M A BIT SURPRISED AT OL' GUY, TO BE HONEST, I MEAN IT'S BLOODY YUPPIE CENTRAL ROUND HERE...



OH, HE JUST WOULDN'T GIVE OVER, WOULD HE? ALL THAT STUFF ABOUT WORKIN' CLASS PEOPLE VOTIN' AGAINST THEIR OWN INTERESTS.

YEAH, HE KEPT LOOKIN' AT ME WHEN HE SAID IT, TOO...

TOSSER.



BECKY BUTCHER...!

WELL WHAT DOES HE KNOW ABOUT HOW YOU--WAIT A MINUTE, IS THIS YOU ON ABOUT ME BEIN' A GOODY TWO-SHOES AGAIN?



I SWEAR TO GOD, THEY ARE GONNA LOCK YOU UP FOR MENTAL CRUELTY. FOR DRIVIN' ME ROUND THE BEND.

ALL RIGHT, GO ON, THEN! TELL ME ONE BAD THING YOU DONE!

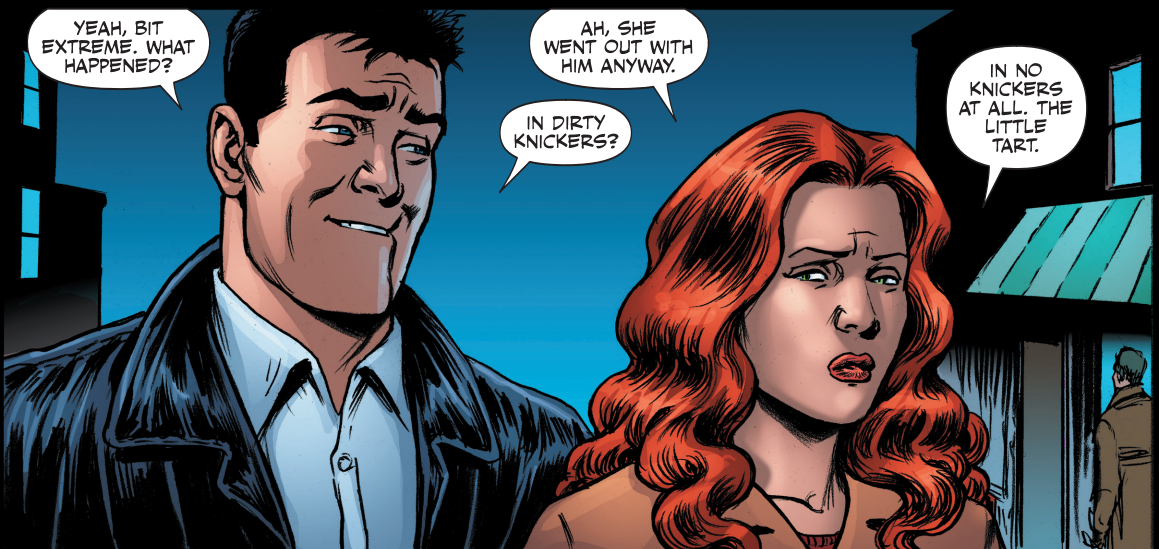


UM...

OH, THIS'LL BE GOOD.

SHUT UP, YOU'RE PUTTIN' ME OFF. ALL RIGHT, WHEN I WAS FOURTEEN ME SISTER JUDY BOUGHT THESE FANCY NEW KNICKERS, 'COS SHE WAS MEANT TO BE GOIN' OUT WITH RODNEY SMITH THAT NIGHT--RIGHT?

AN' I WAS JEALOUS 'COS I FANCIED HIM TOO, SO I STOLE THE KNICKERS AN' BURNT 'EM IN THE BATHROOM SINK.



YEAH, BIT EXTREME. WHAT HAPPENED?

AH, SHE WENT OUT WITH HIM ANYWAY.

IN DIRTY KNICKERS?

IN NO KNICKERS AT ALL. THE LITTLE TART.



YOU SEE, THIS JUST PROVES ME POINT! YOU WERE SUCH A BLOODY ANGEL, YOU COULDN'T IMAGINE ANYONE GOIN' ON A DATE WITH NO KNICKERS ON!

OH SHUT UP, YOU'RE HORRIBLE--!

IN FACT...IN FACT...!



I BET--OH GOD--I BET YOU TOLD HER YOU DONE IT LATER ON!

BILLY--!

I BET YOU COULDN'T LIVE WITH IT ON YER CONSCIENCE, THE THOUGHT YOU BURNT YER SISTER'S KNICKERS...!



...MAYBE...



AN' WHEN THEY SAID COME DANCIN', ME SISTER ALWAYS DID!



ME SISTER SHOULD'VE COME IN AT MIDNIGHT, AN' ME MUM WOULD ALWAYS SIT UP AN' WAIT...

THIS ALL RIGHT HERE, GUV?

OH MY GOD, THIS IS GONNA BANKRUPT US--!



NAH, I GOT PAID FRIDAY, WE'RE SORTED!

NOW I'M GROWN UP AN' PLAYIN' IN A BAND, AN' THERE'S A CAR PARK WHERE THE PALLY USED TO STAND...

BLOODY HELL, WHAT'S THIS?



WHUP--!

IT'S ME WHITE BOY BOOGIE. LENNY AN' THEM DOWN THE DUKE'S HEAD, THAT'S WHAT THEY CALL IT.



AW, POOR BILLY, DID THE NASTY ROUGH BOYS TAKE THE PISS?

NEVER MIND, DARLIN'.



LIFE
WASN'T MEANT
TO BE FAIR.



I'VE BEEN CHEATING ON YOU EVERY MINUTE SINCE YOU DIED, LOVE.



BECAUSE I'VE BEEN USING YOU AS AN EXCUSE FOR WHAT I WANT TO DO.

THE STUFF INSIDE ME I WANT TO LET LOOSE.

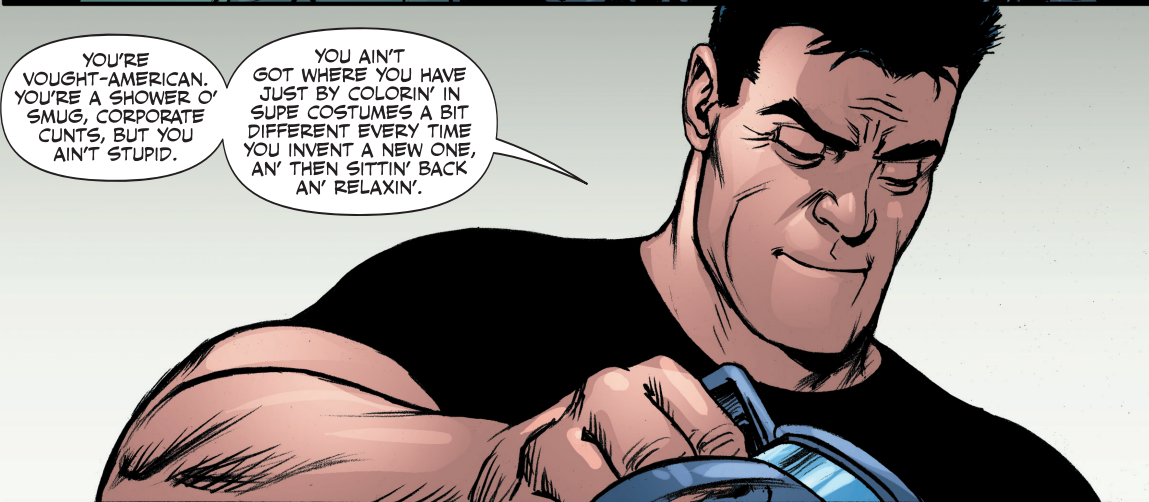
THAT YOU WOULDN'T BE ABLE TO STAND.



YOU'RE THE ONE LOST HER LIFE, BUT I'M DOING WHAT I'M DOING FOR ME.

...WHEN IT WAS JUST THE TWO OF US PEOPLE DIED, I'M NOT DENYING THAT--BUT SINCE THIS TEAM WAS FORMED, I DON'T KNOW...

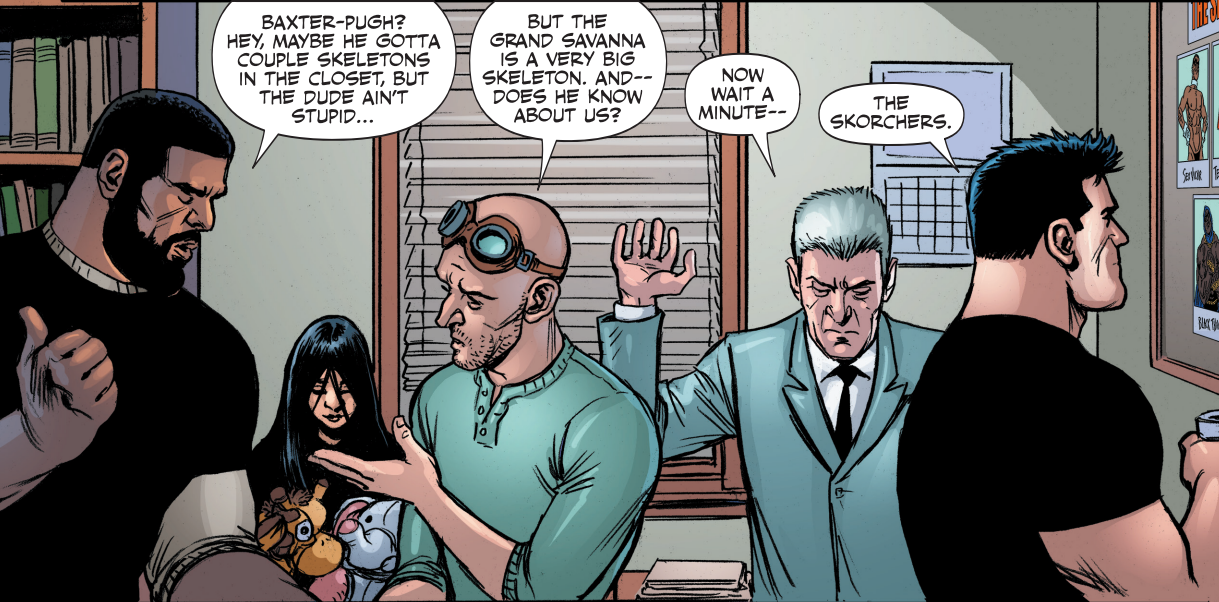
GARAND & THOMPSON
INDUSTRIAL IMPORTS





BUT BEIN' THE CORPORATE CUNTS THAT YOU ARE, HOW LONG IS IT BEFORE YOU START WONDERIN' IF YOU CAN MAKE THESE BOYS WORK FOR YOU?

LIKE... MAYBE GET THEM TO GET RID O' SOME O' YER RUBBISH?

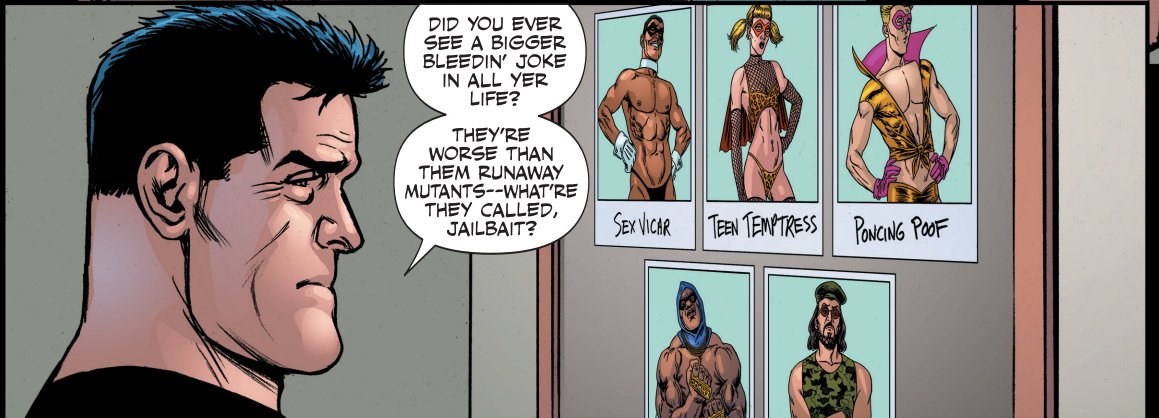


BAXTER-PUGH? HEY, MAYBE HE GOTTA COUPLE SKELETONS IN THE CLOSET, BUT THE DUDE AINT STUPID...

BUT THE GRAND SAVANNA IS A VERY BIG SKELETON. AND-- DOES HE KNOW ABOUT US?

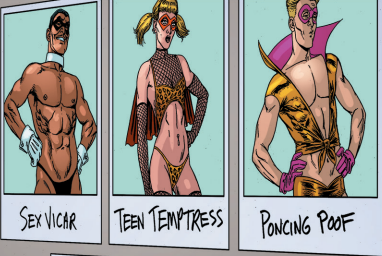
NOW WAIT A MINUTE--

THE SKORCHERS.



DID YOU EVER SEE A BIGGER BLEEDIN' JOKE IN ALL YER LIFE?

THEY'RE WORSE THAN THEM RUNAWAY MUTANTS--WHAT'RE THEY CALLED, JAILBAIT?

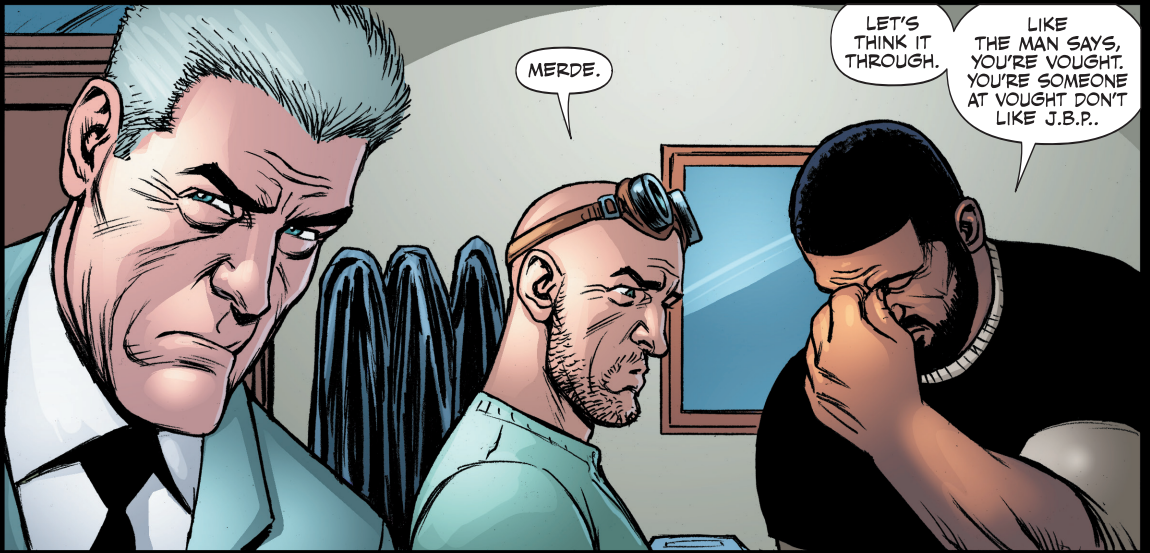


THIS IS HIS WEAKNESS, THIS TABLOID SHIT HE MADE HIS NAME WITH. IT'S NEVER GONNA WORK IN A MILLION YEARS.

BUT IF YOU'RE A FUCKIN' EGOMANIAC LIKE BAXTER-PUGH, AN' SOMEONE CLEARS THE DECKS FOR YOUR LITTLE EXPERIMENT YOU'RE DYIN' TO DO, THIS BOLLOCKS YOU'RE ALWAYS GOIN' ON ABOUT...

TEEN TEMPTRESS

PONCING POOF



MERDE.

LET'S THINK IT THROUGH.

LIKE THE MAN SAYS, YOU'RE VOUGHT. YOU'RE SOMEONE AT VOUGHT DON'T LIKE J.B.P.



GRAND SAVANNA EVER COMES OUT, THE WHOLE GODDAMN COMPANY GONNA BE DONE. I MEAN YOU GONNA HAVE TO START AGAIN, REBRAND YOUR SHIT.

COMES DOWN TO J.B.P. AN' STORMFRONT. THAT MUTHAFUCKA YOU CAN RELY ON. BAXTER-PUGH...HE BEEN IN AN' OUT AN' BACK INTO V.A. THE WAY THESE CORPORATE BITCHES DO, I MEAN NEXT TIME HE'S OUT WHAT IF HE SAYS SHIT TO SOMEONE...?

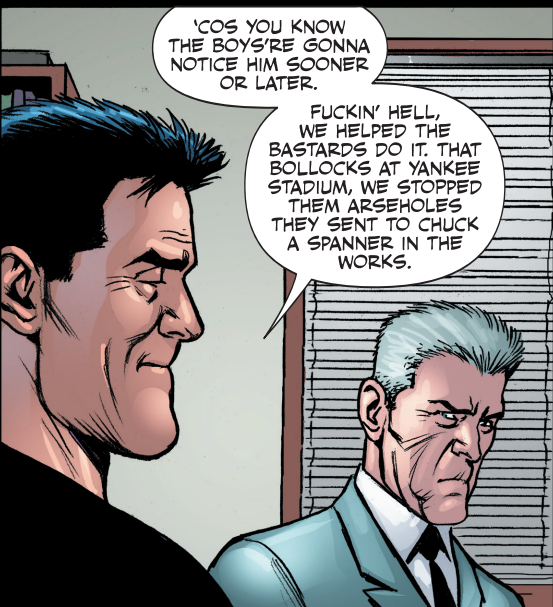
WHAT YOU GONNA DO?



KEEP HIM CLOSE.

INDULGE HIM.

AND... GIVE HIM ENOUGH ROPE.

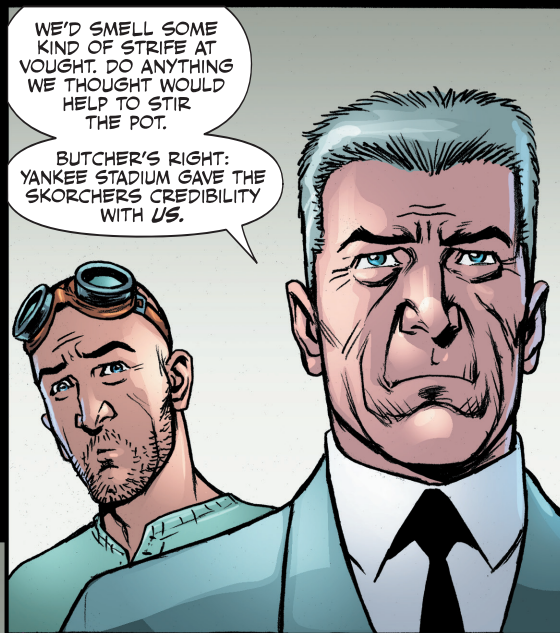


COS YOU KNOW THE BOYS'RE GONNA NOTICE HIM SOONER OR LATER.

FUCKIN' HELL, WE HELPED THE BASTARDS DO IT. THAT BOLLOCKS AT YANKEE STADIUM, WE STOPPED THEM ARSEHOLES THEY SENT TO CHUCK A SPANNER IN THE WORKS.



WE SET THE SKORCHERS UP FOR OURSELVES.



AN' WHAT THAT MEANS, BOYS, IS THE CUNTS AT VOUGHT-AMERICAN KNOW HOW WE THINK.





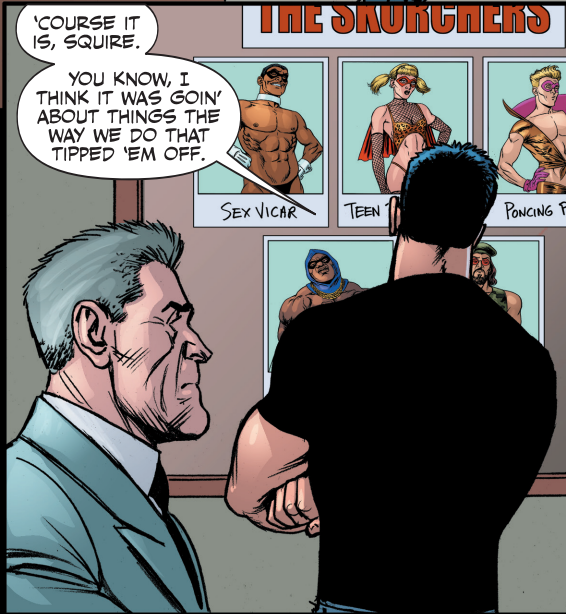
I'M GOING TO REFER THIS TO LANGLEY.

BEFORE I DO: THAT WAS THE WRONG WAY TO HANDLE IT.



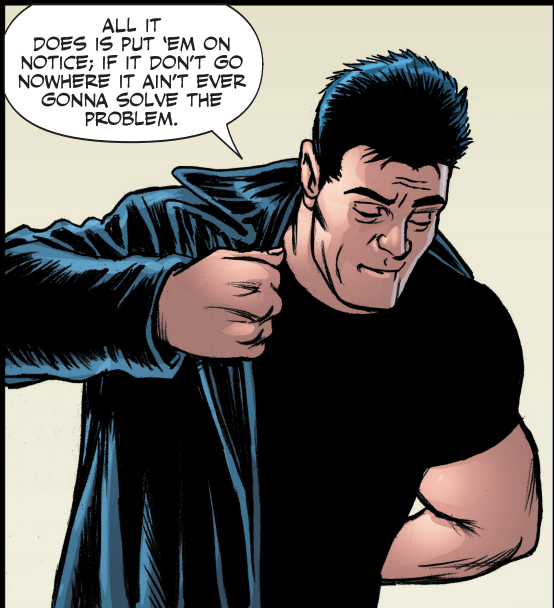
YOU TALK TO ME PRIVATELY. I THEN DECIDE WHAT TO TELL THE REST OF THEM.

IS THAT ACCEPTABLE TO YOU?



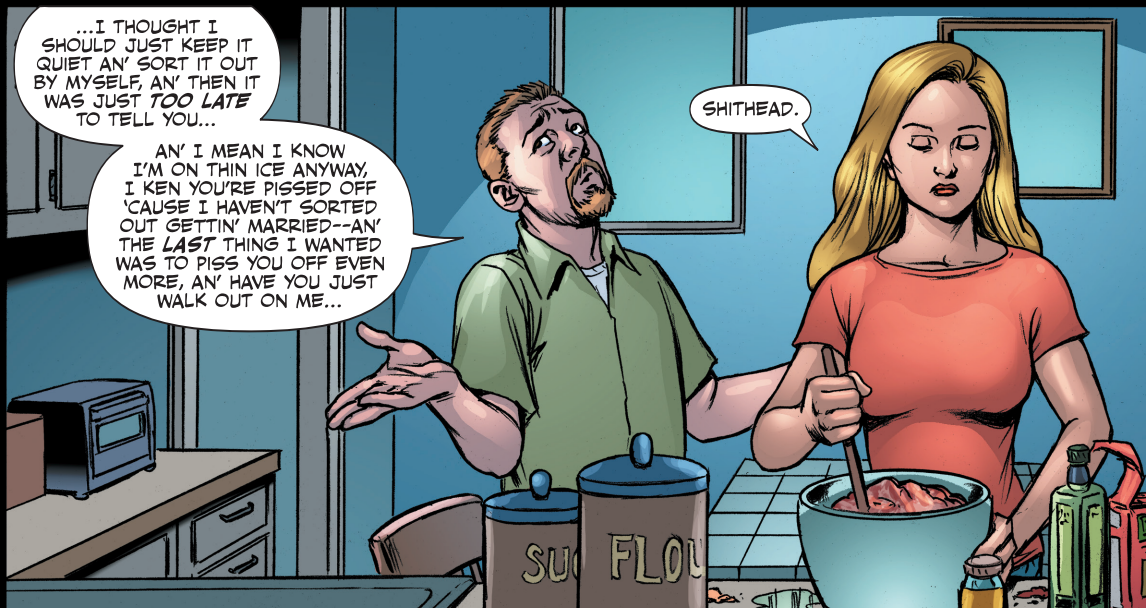
'CURSE IT IS, SQUIRE.

YOU KNOW, I THINK IT WAS GOIN' ABOUT THINGS THE WAY WE DO THAT TIPPED 'EM OFF.



ALL IT DOES IS PUT 'EM ON NOTICE; IF IT DON'T GO NOWHERE IT AIN'T EVER GONNA SOLVE THE PROBLEM.

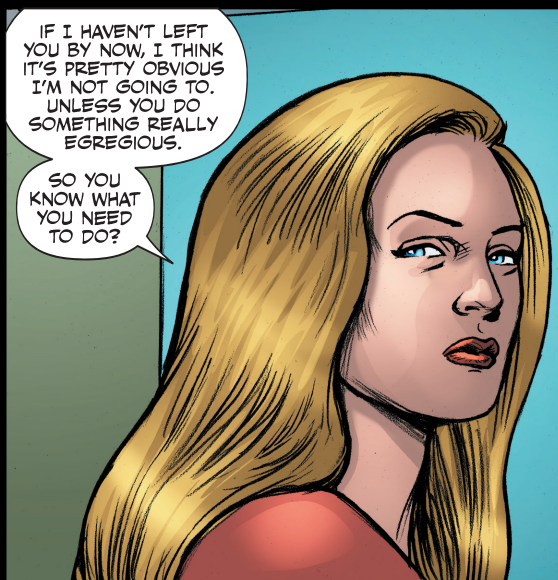




...I THOUGHT I SHOULD JUST KEEP IT QUIET AN' SORT IT OUT BY MYSELF, AN' THEN IT WAS JUST *TOO LATE* TO TELL YOU...

AN' I MEAN I KNOW I'M ON THIN ICE ANYWAY, I KEN YOU'RE PISSED OFF 'CAUSE I HAVEN'T SORTED OUT GETTIN' MARRIED--AN' THE *LAST* THING I WANTED WAS TO PISS YOU OFF EVEN MORE, AN' HAVE YOU JUST WALK OUT ON ME...

SHITHEAD.



IF I HAVEN'T LEFT YOU BY NOW, I THINK IT'S PRETTY OBVIOUS I'M NOT GOING TO. UNLESS YOU DO SOMETHING REALLY EGREGIOUS.

SO YOU KNOW WHAT YOU NEED TO DO?



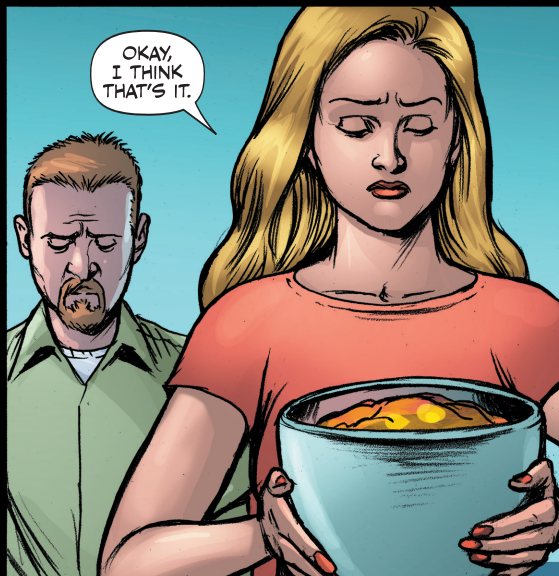
UM...

YOU NEED TO FIND OUT WHO SENT YOU THE DIARY. IT MUST BE SOMEONE FROM THE OLD DAYS; START WITH A LIST OF WHO SURVIVED AND WORK YOUR WAY THROUGH IT.

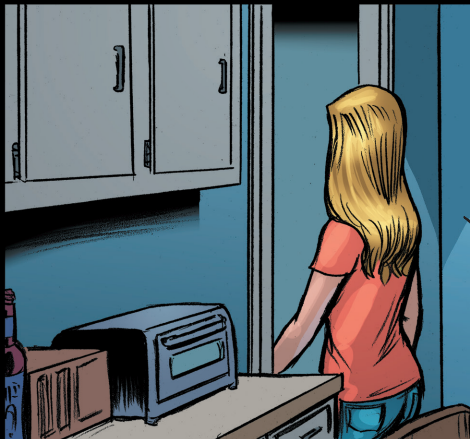
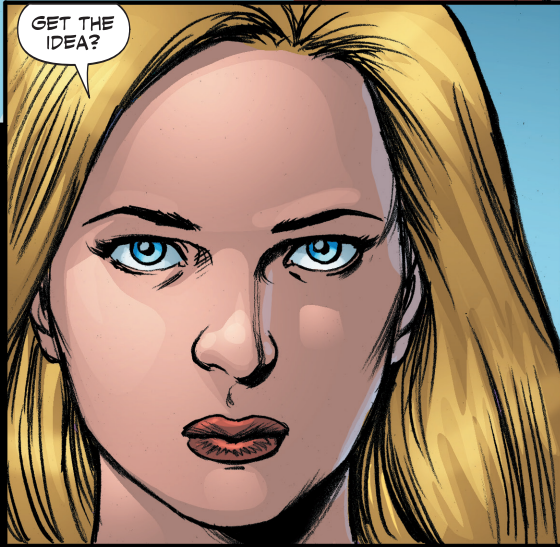


FIND OUT WHO IT IS, GO AND SEE THEM IF YOU HAVE TO, TELL THEM TO LEAVE US ALONE. THEN COME BACK HERE SO WE CAN GET ON WITH OUR LIVES.

AND WHEN YOU DO: ABSOLUTELY, POSITIVELY, DEFINITELY, BEYOND THE SHADOW OF A DOUBTLY, *NO MORE SECRETS.*



OKAY, I THINK THAT'S IT.



TO BE CONTINUED

DAN ABNETT & COMPANY DISCUSS THE CHALLENGE OF ONE OF DYNAMITE'S BIGGEST CROSSOVERS EVER!

Dan, you've done these kinds of interweaving crossovers before in your career, such as when you were head honcho of the acclaimed revival of Marvel's cosmic franchises. Or further back with the Legion of Super-Heroes or even Marvel UK. How do you manage all these spinning plates? And then can you expand on the premise of this specific project a bit?

Abnett: With anything like this, there are obvious logistical problems to overcome - such as maintaining visual continuity between artists (or writers, but that's not an issue with this one), keeping all the plates spinning, keeping things meshed, etc. But overall, they are immense fun to create, and - I hope - to read. Crossing series gives you extra real estate to explore, and bigger world-building to do, plus there is the story scope of the longer form and the delight in seeing unexpected encounters between characters.

This one will be an absolute blast. For a start, we take two icons - Vampirella and Red Sonja - and plunge them into a story together. Now, Dynamite has mixed them up before, very successfully, but it's always a challenge to make it work - they are very different characters, from very different "worlds," usually found in very different story types. This takes them both out of their home territories and their comfort zones - literally - and makes them outsiders in an entirely different world. The extra secret ingredient is Project Superpowers, Dynamite's wonderful, classic, and underused stable of costumed heroes.

The hook is simply - what if Vampirella and Red Sonja were recruited to a superhero team, and had to deal with superheroes? How would they fit (quick answer - they wouldn't), and how badly wrong could it all go wrong? This is high concept, pan-cosmic superheroes (developing, along the way, some great concepts and some really appealing Project heroes) with two quite savage and dangerous characters tied up in the heart of it. It's going to be fun, it's going to be different, it's going to be a head-on genre clash... and it's going to turn into an epic story.

To clarify for all the fans, another series starring Red Sonja will be following this next month and the two will be connected and build to even more [more news coming soon!]. How are you writing these to work in parallel?

Abnett: They are their own stories, entirely separate, but linked by common ideas and a common framework (The Project). The fun in both of them is exploring iconic characters in very unfamiliar circumstances. There's a drama and adventure, but also quite a lot of humour and culture clash. And as the two series develop, they start to link up more and more. I'm literally writing them side by side, trying to keep them consistent, trying to ensure each series has its own, satisfying story - so each can be read and enjoyed on its own, but reading both will definitely amplify the fun. And I'm trying to keep the "essence" of each character's strip and "voice" intact, so the Vampirella series has a very "Vampi" feel, and the Red Sonja series maintains a true taste of Hyborian adventure.

Vampirella has been many things, but she's rarely presented in a traditional superheroic lens. Without spoiling the developments of the series, what's your take on how she does and does not fit the bill?

Abnett: It actually applies to both of them - Vampi and Red both qualify

as heroes: they have the abilities and courage and determination. The problems (and fun) arise because they are both outsiders. They are not team players, they are not orthodox. They do not play well with "clean-cut" superheroes, because they have their own - quite-brutal, quite-savage - codes. They do things that costumed heroes would not. That's where the joy of these stories begins. It's not a joke story or a dream... we're trying to explore the idea that - if this really happened - what would it be like? Genuinely, how would it work? Can these disparate genres mash-up and remain authentic? Quick answer - they really can, so join us and find out!

Paul, you're tasked on this series with drawing a wide range of characters and a ton of action. Even with all that, is Vampi your favorite to draw?

Davidson: Vampirella obviously! I've been a Frank Frazetta fan from being a boy. His 1969 painting of her blew my mind when I first saw it in the 80's and drawing Vampirella has always been on my bucket list! It's a thrill to be drawing comic book royalty. I'm all set for the party, and ready to dance with these lovely ladies :)

Hassan, many Dynamite fans should know your work as one of the best letterers in the biz on Red Sonja. As you're lettering both titles for this project, can you speak to developing a shared look and how they may differ?

Ostmane-Elhaou: Like Dan said, they do operate in completely different worlds, and so much of a letterer's job is marrying style to artwork, so the plan is to have these feel like distinct titles and worlds, but with a few unifying features through the lettering. Ultimately they're going to look and feel different, but be connected by story, so the lettering should try and balance that same thing, too, without wiping out any character between the two. I think of something like Red Sonja and Killing Red Sonja, which were totally different art styles, and so demanded different lettering styles, too. But there are things that unify the series in the caption approach, and the way location titles are handled as objects in the space. I hope that there's still enough between those two very distinct series and styles that brings them together as one, so my intention is to think of this in a not-dissimilar way.



NEXT ISSUE

Butcher comes clean about why he's doing what he's doing, while Annie helps Hughie understand a few truths of his own. It's time for the Boys to clean house - which for Julian Baxter Pugh and the Skorchers, might just be very bad news indeed...

DYNAMITE DIGITAL EXCLUSIVE CONTENT



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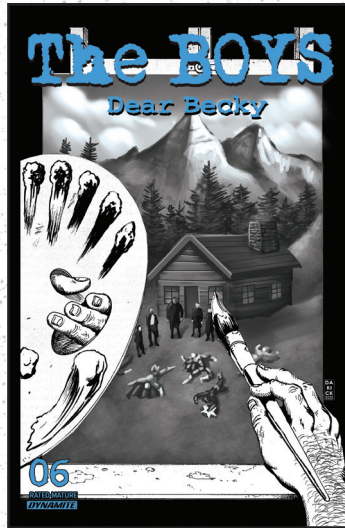


DYNAMITE DIGITAL EXCLUSIVE CONTENT





cover A
**DARICK
ROBERTSON**
colors by
TONY AVIÑA



LINE ART PREMIUM
FOC BONUS VARIANT
COVER
**DARICK
ROBERTSON**



VIRGIN ART PREMIUM
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