

KLAMATH FALLS, OREGON

DICK TRACY

THAT'S THE WAY JOE PERIOD ESCAPED.



CRIMESTOPPERS TEXTBOOK



GOING ON THAT SPRING VACATION? CANCEL YOUR MILK AND NEWSPAPER DELIVERIES. AN ACCUMULATION IS AN INVITATION TO PROWLERS.



THE CAT LED HIM OUT.
THEN HE JUMPED IN THAT SOUPED-UP JALOPY AND LEFT OUR SQUAD CAR LIKE IT WAS STANDING STILL.



LIZZ AND I GOT EXCELLENT FINGER-PRINTS FROM THE WINDOW OF THE DEAD GIRL'S ROOM, BUT WE DON'T HAVE A PICTURE OF JOE PERIOD IN OUR FILES.



"WHERE IS LIZZ?" ASKS TRACY. "SHE'S WITH JUNIOR, IN YOUR OFFICE."



I'M THE ONLY ONE WHO REALLY CAME FACE TO FACE WITH JOE PERIOD, AND SINCE THE DEPARTMENT HAS NO PICTURES OF HIM, I'M HELPING JUNIOR.



YOU KNOW, TRACY, I READ IN ONE OF YOUR CRIMINOLOGY BOOKS THAT A CLAY MODEL IS MORE EFFECTIVE FOR IDENTIFICATION PURPOSES THAN A SKETCH.



TRUE, JUNIOR. THE SKETCH IS QUICKER, BUT THE CLAY MODEL IS MORE COMPREHENSIVE! YOU GET ALL THE VARIOUS DIMENSIONS.



WOULD YOU HAVE SOMEONE GET US A BLACK LEATHER JACKET, SO WE CAN DRESS THE MODEL BEFORE ITS PHOTOGRAPHED.



HIS HAIR—IT WAS SHORTER ON TOP AND MORE WOOLLY JUNIOR.



THAT'S ANOTHER ADVANTAGE OF A CLAY MODEL, JUNIOR. THE WITNESSES CAN HELP RECREATE THE LIKENESS.



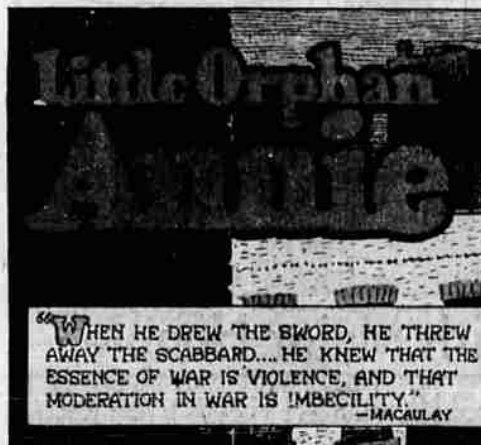
AHA!—NOW, THE EYEBROWS—JUST A LITTLE HIGHER—



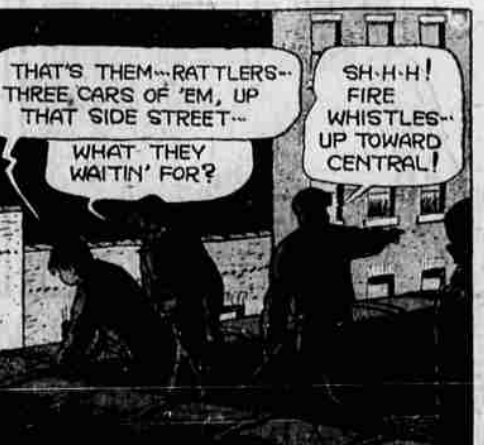
NOTHING YOUNG'S ORDER.



CRACKED UP MY CAR—GOT NO PLACE ELSE TO GO—



WHEN HE DREW THE SWORD, HE THREW AWAY THE SCABBARD... HE KNEW THAT THE ESSENCE OF WAR IS VIOLENCE, AND THAT MODERATION IN WAR IS IMBECILITY.
—MACAULAY



THAT'S THEM—RATTLERS—THREE CARS OF 'EM, UP THAT SIDE STREET—
WHAT THEY WAITIN' FOR?
SH-H-H! FIRE WHISTLES—UP TOWARD CENTRAL!



THEY WAS WAITIN' FOR THAT! SEE?
YEAH! MOVIN' NOW!
BET THEIR BOYS STARTED A FIRE T'DRAW OFF TH' COPS FROM HERE!
HEY! THEY'RE HEADIN' FOR JUNIOR'S PLACE! C'MON!



HI, GRAMP! S'PRIZED T'SEE US, EH?
HEY! YOU YOUNG HOODLUMS! WHAT D'YOU THINK YOU'RE DOING?



GIVE IT TO HIM! HE'S JUNIOR'S OLD MAN—BUST HIS CRUTCH—SMASH TH' JOINT!
HEY! LOOK WHAT WE GOT IN HERE! A GIMP! CAN'T WALK, EH? HA! WE'LL LEARN YUH HOW!
PLEASE! OH-H-OH-H-NO-DO!



THERE MUST'A BEEN ANOTHER ONE HERE—THIS BED'S WARM!
WHADD'YUH KNOW! JUNIOR HIMSELF! JUST TH' GUY WE COME T' SEE!



THAT'S GOOD, BOYS! NOW WE SHOW'EM HOW WE CUT UP VALENTINES!
TAKE CARE OF HIM REAL GOOD, LIKE THEY TOOK CARE OF ACE, TWO YEARS AGO!



AH-H—JUST IN TIME FOR TH' PARTY!
GRAB HER!
TH' FIRE EXTINGUISHER! LOOK OUT!



YI-I-I! OW-W-W!
MY EYES! LEMME OUT!
AI-I-I! MY EYES!



THEY'RE COMIN' OUT! LOCK THAT FRONT DOOR—OPEN TH' DOOR TO TH' ELVATOR SHAFT—IT'S ONLY TEN FEET DOWN—SHOO 'EM IN THERE—



THEIR CARS ARE OUTSIDE—WHERE'D THEY GO TO?



GREAT SONS O' SYLVESTER! LOOK BELOW!
HAROLD GRAY