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Batman: Year One



Synopsis

A New York Times Best Seller! A new trade paperback edition of one of the most important and critically acclaimed Batman adventures ever, written by Frank Miller, author of THE DARK KNIGHT RETURNS! In 1986, Frank Miller and David Mazzucchelli produced this groundbreaking reinterpretation of the origin of Batman—who he is and how he came to be. Written shortly after THE DARK KNIGHT RETURNS, Miller's dystopian fable of Batman's final days, Year One set the stage for a new vision of a legendary character. This edition includes the complete graphic novel, a new introduction by writer Frank Miller and a new illustrated afterword by artist David Mazzucchelli. Completing this collection are over 40 pages of never-before-seen developmental material such as character and layout sketches, sample script pages, sketches, and more that provide a glimpse into the making of this contemporary classic. This volume collects Batman #404-407.

Book Information

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Customer Reviews

Batman is a character I've always enjoyed, but I've only recently started getting into the Batman comics. After reading Frank Miller's exceptional "Batman: The Dark Knight Returns" graphic novel, I really wanted to acquire more Batman comics that depicted the characters in a similar manner: as deep, well-thought-out characters that you really feel emotionally attached to by the end of the story. The problem was that, being new to comics, I was tossed into a sea of nearly endless Batman comics, and I didn't really know where to begin. Well, where better to start than at the very beginning? Batman: Year One is the story of Batman's first year in Gotham City after returning from

training abroad, making it the perfect book for someone unfamiliar with Batman's origins, or just looking for a fresh take on the classic story. But the book is as much about the origins of Jim Gordon, who will later become the famed police commissioner of Gotham City, as it is about Batman's beginning. The story hinges on Gordon's attempts to clean up a police force that is corrupt to its very core, and his encounters with the Batman that finally lead up to a climactic confrontation that brings both men together in their fight against crime. First of all, the packaging and presentation of the story is top-notch. The book is hard bound and comes with a very nice partial sleeve that makes it look very classy. The cover itself depicts a simple black and white drawing of Batman that is quite effective for portraying what the book is about. Each chapter of the story opens with the origin comic book cover from each issue, and they are very vivid and clean.

It is a shame that, Tim Burton's excellent two outings notwithstanding, the Batman of film and television is the one that is most solidly rooted in the collective psyche of the public. What many current readers may not remember, however, is that the campiness of the 1966-68 TV show was reflected in, and fed off the Batman titles at the time. All of that changed when Dennis O'Neil took over the writing chores and returned the character to the dark roots laid out by the late, great, Bob Kane and Bill Finger. Dennis O'Neil brought Batman comics into and through puberty. Frank Miller brought them into adulthood. Along with the brilliant "Dark Knight Returns," "Year One" bookends the saga of Bruce Wayne by re-interpreting and sometimes redefining the character's roots. In so doing, Frank Miller laid the foundation for the character that today populates the monthly titles. Although not as grim as "Dark Knight," "Year One" nonetheless hits closer to home and is, in my opinion, the best introduction to the character for anyone unfamiliar with it outside of film and TV. The parallel struggles of Bruce Wayne and Jim Gordon to "clean up a city that likes being dirty" are brilliantly rendered by Miller, possibly the finest comics writer EVER. Miller's Jim Gordon is a far cry from the incompetent beat cop shown in movies and TV. He is a passionate, crusading man, the sort of cop Bruce Wayne might have been in another reality. Opinions have always been strong one way or the other about the art in "Year One." For my money, you couldn't ask for more. Mazzucchelli's pencils work wonders even beyond what he did in "Daredevil: Born Again," and the coloring is particularly striking in its subtlety, even more so when you consider the "beat you over the head" standards of late-'80s comics.

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