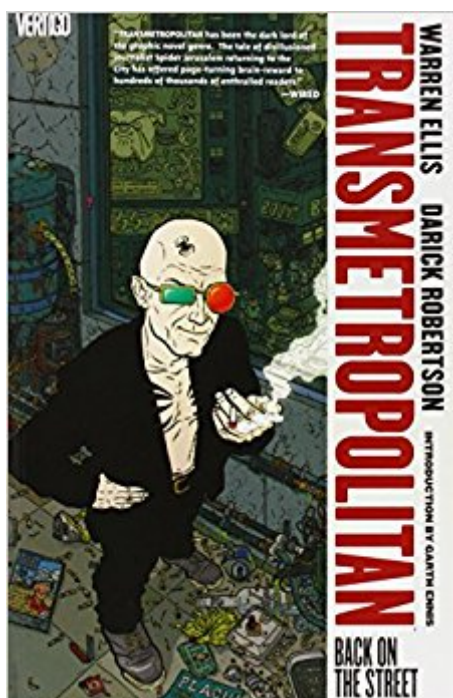


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Transmetropolitan, Vol. 1: Back On The Street



Synopsis

DC's new editions of TRANSMETROPOLITAN begin here, with this volume collecting issues #1-6 of the acclaimed Vertigo series from writer Warren Ellis and artist Darick Robertson! After years of self-imposed exile from a civilization rife with degradation and indecency, cynical journalist Spider Jerusalem is forced to return to a job he hates and a city he loathes. Working as an investigative reporter for the newspaper The Word, Spider attacks the injustices of his surreal 23rd century surroundings. In this first volume, Spider ventures into the dangerous Angels 8 district, home of the Transients — humans who have decided to become aliens through cosmetic surgery. But Spider's interview with the Transients' leader gets him a scoop he didn't bargain for. And don't miss Spider's first confrontation with the President of the United States . . . in a men's room.

Book Information

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Customer Reviews

Ellis's dystopic narrative, with its full-color tale of a gonzo journalist, shares with mainstream superhero comics a macho ethos that undermines the otherwise cool Watchmen-like script. Spider Jerusalem, a hip reporter of the Hunter Thompson mode, breaks a five-year drug binge on a mountaintop to replenish his resources. The city he returns to resembles the post-apocalyptic Blade Runner and all its funky visual progeny, and Jerusalem soon uncovers a government plot involving a staged rebellion by half-aliens. Two pages at the end (done by a different artist?) suggest how much better this would have looked in a style like Moebius, instead of the conventional DC-house graphics. Still, lots of background gags and some sharp cross-cutting panels make for a compelling read. (Kirkus Reviews) --This text refers to an out of print or unavailable edition of this title.

Warren Ellis has created and written for *The Authority*, *Transmetropolitan*, *Orbiter*, the award-winning *Planetary*, and the forthcoming *Ministry of Space*. Darick Robertson is the artist and co-creator of *Transmetropolitan*. He is also the artist on *The Boys* and *Fury*, and creator of *Space Beaver*. --This text refers to an out of print or unavailable edition of this title.

Transmetropolitan shows Warren Ellis at his absolute best. Set in a futuristic New York City, Ellis begins with a fantastic satire of news, politics, and entertainment. Meet Spider Jerusalem. An antisocial journalist forced out of his temporary retirement by lawyers, Spider embodies the two things we love about antiheroes, he'll fight against all the corruption and exploitation in the world, while still raging at the complacent citizens who let it go on. In this volume, he covers stories about the human-alien hybrid movement, the presidential election, television, and the new religions popping up like weeds. Ellis writes fantastic dialogue and brutal sarcasm to immerse you in these scenes. The artwork is also great, with Robertson loading the background with details and gags so that you want to read every panel twice. This looks like it's going to be one of my favorite Vertigo series.

The visual symbolism in Spider Jerusalem's transformation from an Alan Moore looking misanthrope in the mountains to a vaguely Grant Morrison looking misanthrope in the city is apt. One part, social critic, one part, Hunter S. Thompson, and one part, revenge/power fantasy for liberals and populists; Ellis's future is bleak, manic, and over-stimulated and Spider's foul-mouthed, scatological observations always seem to deliver. It is also almost impossible to downplay how much Darick Robertson's art--over-detailed and highly manic--suits the comic, often fleshing out small parts of the world in an oversaturated dystopia that feels bright, over-worked, and overly busy but always fits the mood without going into gothic, grim-meat hook futures. Imagine *Blade Runner* with much better lighting. Highly enjoyable, concerned with world building, politics, and character and only feels slightly dated from its origins in the late 90s.

This is a very interesting comic series; a lot of the issues that are discussed in this are still very relevant today (remember, this was written around 1995-1997). Trans-humanism, transient-ism, and hardcore journalism are the highlights here. I recommend it, but with one caveat: it is pretty rough. Definitely not for kids.

This is one of the best series every written, in my opinion. If you were to take the topic matter discussed throughout all 10 volumes and have it written today, it'd be no different. Granted, politics is timeless in the worst way possible, but Ellis really hit the nail on the head with his characters, setting, and overall views. A must read for fans of comic books, political commentary, and Hunter S. Thompson.

Wit and humor = 5starspolitical savvy = 5starsSocietal Critique = 5 starsImagination = 5 starsArtwork = 10 STARSThe only problem I had with this is the main character, Spider. I thought it was too much of a hyperbolic depiction of Hunter S. Thompson set in the future. There were too many clear parallels between the famous "doctor of Journalism" and the protagonist. I couldn't help but picture Thompson doing all of these things, and the problem was that I couldn't see Thompson acting in this way (even if he was supposed to be Raoul Duke).I truly appreciated the writing whenever Spider began using his journalistic voice, but he actions and dialogue seemed off to me. I'm hoping this was an attempt at an explosive first couple of issues and that the character will simmer/settle in the subsequent volumes.All said, 10 out of 10 would recommend!

Profane, politically incorrect, unapologetic and hilarious! If you're a bit of a cynical, misanthropic person with dark, perverse humor, this is the comic book for you. Spider Jerusalem descends from isolation in the mountains to the city, bounded by a contract he sets out to write articles on the morally decaying metropolis. You never know what Jerusalem will do or say next but rest assured you will grin, laugh and possibly release bodily fluids. Warren Ellis is nothing short of a sick, twisted genius and it shows in this badassery of a story.The artwork by Darick is detailed and unique. The color adds vibrancy to compliment the humor.In short, Transmetropolitan KICK ASS!

Like Hunter S Thompson meets Total Recall meets political commentary. Fun. Great art.

I am going to preface this by saying that I did not expect much from this book. I work at a book store and was more reading it to get an idea of what it was like so that I would be better able to make recommendations to customers. Now that I have said that, this book is my all time favorite piece of art of all time. The stories told are ones that truly take advantage of the medium, from the dialogue all the way to the countless hilarious details in the art, this story is undoubtedly one that cannot be replicated in any other medium because of how well done it is.

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