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Frank Miller, Steven Grant

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#301199 in Books Boom Town 2016-12-13 2016-12-13Original language:EnglishPDF # 1 10.19 x .80 x 6.63l, .0 #File Name: 1608869121400 pagesBoom Town | File size: 58.Mb

Frank Miller, Steven Grant : The Complete Frank Miller RoboCop Omnibus before purchasing it in order to gage whether or not it would be worth my time, and all praised The Complete Frank Miller RoboCop Omnibus:

12 of 14 people found the following review helpful. Frank Miller dilutedBy faididiSo this is touted as Frank Miller's "Robocop 2" and "Robocop 3"; if you're a fan of "Robo", you're not just into the first movie (the 1987 classic) but also the two follow-up theater movies, the short run WB made for TV movies (the 'Prime Directives' series: Crash Burn, Resurrection, Dark Justice, and Meltdown), as well as Miller's excellent "Robocop Vs Terminator" (the comic). Both

renditions of R2 and R3 are gritty, violent, and Miller-esque. Fans of Frank's work will be satisfied, but the visuals (and some of the dialogue) are not up to par.

PHYSICAL ASPECTSThe book comes in as thick as a telephone book about "thick". The binding is fairly sturdy, but I foresee pages coming loose if you treat the binding poorly (by bending it excessively). The page quality is high; it feels thick and weighty to your fingers, and doesn't have an airy or porous feeling like a comic page. The book is softcover (the covers are double-thick pages) and if you eyeball the edges of the book, you can see the story of Robocop 2 in the black-edged pages, while Robocop 3 is printed on the white-edged pages. A keen way of separating which story is which at a glance.

THE ARTThe artists are given as Juan Jose Ryp and Korkut ztekin (I'm just going to write Oztekin for ease). While the script is Miller's, the art isn't. Instead, what we have are what appears to be Robert Crumb-like aesthetics when it comes to the deformed, f-ugly men, side and minority characters. Even female characters in the vein of Officer Anne Lewis, don't escape the excessively gritty and grimy "visual skin" painted onto the panels. This excessive grittiness becomes weary, and then reaches a level of ridiculousness, once applied to things like explosions and smoke. If you're familiar with the art of Robert Crumb, that's what this omnibus has (as a baseline), although Robocop himself usually remains sleek and metallic. Don't say you haven't been warned.

THE STORY ROBOCOP 2Miller's original screenplay for R2 takes up only two pages before the events take on the "comic book panel" look (some dialogue and scenes are repeated from the screenplay). This story primarily differs from the movie by changing the character of Cain from insane drug-dealer to Kong, an insane mercenary hired for OCP. Changes to the movie-universe include: Kong's unit of corporate mercenaries (the unit of 'Rehabs' headed by Charlie Seltz from the third movie); Dr. Love, a Liberal-Progressive "psychoanalyst" working for OCP; and two new TV hosts: one who is a mixture of Donohue, Springer, and Geraldo, and the other is either a steroid-pumped lesbian, or a cross-dressing transsexual bodybuilder named Lilac. Clearly, over the top stuff. Robo-cain is now "Robo-kong", although they are simply referred to as "Robocop 2" in both the movie and in Miller's treatment. Officer Anne Lewis gets to exhibit her bad-ass side (something actress Nancy Allen gets too little credit for in all three movies where she portrays Officer Lewis). The anti-police activity is changed slightly (being much more than a simple cut-scene of a grenade in a locker-room), and the final confrontation is messy, over the top, and somewhat poignant. There is no "kid kingpin", or the appearance of Cain's teenage squeeze. Those aren't spoilers, those were characters that didn't matter much. The downside would be the impossibility of compressing all of that action into the surface area of those pages. There were a few panels where the artist himself seems confused and had to add arrows directing your eyes to the flow of the story, and that's not a good thing.

THE STORY ROBOCOP 3Like the "Robocop 2" treatment, you get 2 pages of Miller's original screenplay before the comic takes over (and again, repeats the initial scenes). While Robo-fans know that the third movie was much derided, the comic of Robocop's third outing does a good job attempting to push Alex Murphy's story to the next level. Frank Miller may have tried introducing some of the concepts of Robocop having transcended humanity (into a God-like computer viral entity) from Robocop Vs Terminator. Here, we don't have a kid hacker, but rather Marie Lacasse (who looks similar to Marie the OCP technician in Robocop Vs Terminator) who serves as Robocop's logistics partner. Other story ideas and elements appear here: the Robocop TV show pilot had a "computer ghost" character just like one does here; Otomo the robo-ninja is a stereotypical play on all things "mecha", right up its "One Punch" solution to everything Robocop; and Faxx, the slutty OCP executive who pork-slides the OCP Chairman, plays a major role in this story (fans of the movie will know that the Faxx character only appeared in Robocop 2). Additionally, the amount of time that has passed since Robocop's activation is similar to the in-universe decade that passed in Robocop Prime Directives (although that TV reality is separate from the movie and comic realities); the similarities in where the story is being taken to is surprising and thoughtful.

The art in Robocop 3 is, in a word, worse than the art in the Robocop 2 story. The colors are muted and dark to establish mood, but page after page of dreariness can wear on your eyes. The art style tries its best to convey stylish action, but ultimately looks non-descript and unexciting. Expressions range from the childishly frenetic to downright odd/weird (the art only gets worse with the epilogue to Robocop 3, The Rebirth of Detroit).

PRODUCT OVERALL ASSESSMENTThis is a fun read, especially if you're a diehard Robocop fan. Frank Miller's vision of Officer Murphy/Robocop extended to levels of thought. The idea of man-made perfection (i.e., a Bolo tank from Keith Laumer) is something Robocop symbolizes the ideal beat policeman (and who is pretty much proof against most present-day small arms fire) in turbulent times.

0 of 0 people found the following review helpful. Lot of fun, great action, great art

By O.R. This book was a lot of fun to read. The action is brilliant and intense. The art I'd good throughout, but especially in the first half of the book by Juan Jose Ryp. Ryp's art is very detailed and beautiful. Honestly, he's one of my favorite artists and he does great action sequences. The art in the second half isn't as good, but is still very nice. Weirdly some pages in the second half have art that is very clear, polished, and crisp, while other pages are rougher with thicker lines and less detail: for some reason the artist used two slightly different styles, maybe for time/deadline reasons. The crisper art is better, but the art is still good even in the rougher pages. This is mostly an over the top action spectacle with some character development, but it has a cool intensity and a lot of excitement. As I said, it's a lot of fun to read. Robocop 2 covers the first 200 pages and is great, Robocop 3 covers the next 170 or so and is very good, and then an epilogue covers the last 25 or so pages and is ok, but definitely the weakest part in terms of writing, art and action (it had a different writer and the art looked more rushed). Overall, I had a really good time

reading this. It isn't deep, but it is fun.

Frank Miller. Complete. Uncut. RoboCop. Millers epic original vision for RoboCop is fully realized in its entirety for the first time in graphic novel form. Bear witness to the wall-to-wall violence, black comedy, science fiction, and neo-noir that never made it to the big screen. Writer Steven Grant (2 Guns) adapted the unproduced screenplays for RoboCop 2 and RoboCop 3 by legendary storyteller Frank Miller (Sin City, 300).