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Frank Miller

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Frank Miller : Sin City Volume 4: That Yellow Bastard (3rd Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Sin City Volume 4: That Yellow Bastard (3rd Edition):

0 of 0 people found the following review helpful. Damn fine read By ZacharyNoir at its best. Miller created a world where his creative mind could run free and its glorious. This is the best of the Sin City tales 1 of 1 people found the following review helpful. Death on wheels. By trashcanman "Family Values" is the 5th book in the fantastic Sin City series of graphic novels written and illustrated by mad comic book genius Frank Miller. It's a brief and uncharacteristically straightforward jaunt starring Basin City's premiere anti-hero Dwight and the biggest/smallest

bad as ever to hit the pulp, deadly little Miho. Sin City began once Miller had established himself as a premier writer with amazing arcs for both DC and Marvel Comics that redefined classic heroes like Daredevil and Batman for a new generation. After his massive success, he was given the freedom to literally do anything he wanted. What he wanted was Sin City. The art for the series is done entirely in black ink. There is no gray or shading in any image; it is entirely, purely, strikingly black and white. The same can never be said of the stories, where even the heroes are often sadistic murderers. The only difference between the heroes and villains is whether they are slaughtering innocent people, or those who had it coming. The amazing art style alone sets this series far apart from any mainstream comic series out there, and the flagrant violence, nudity, and language assures that any child in possession of one of the stories had best hide it from their parents. This one is for grown-ups. "Family Values" is no exception. A lot of Sin City's stories end up focusing on corrupted institutions such as the Catholic church or the police, but this one goes a bit traditional and focuses on a mob hit. Dwight investigates a drive-by shooting at a diner accompanied by his murderous guardian angel watching from shadows and rooftops. He turns down a randy female cop, says hello to two of Sin City's quirky regulars, and settles on charming the details of the incident out of a run-down, worn-out old barfly. Soon, his inquiries bring the perpetrators down on him and the fun begins. Now, one could argue that this entire story was just an excuse for Miller to draw his favorite ninja girl kicking a s--- on roller blades. I would concur with that argument. But it is a righteous endeavor. Miho is always a welcome face, and Miho on roller blades is somehow even cooler. At one point a hood refers to her as a "Jap slut" and gets her special undivided attention, which crescendos with her using a swastika-shaped shuriken to slice halfway through his neck so she can speed at him and kick his head off with both skates. Nice. Whether or not it was necessary for her to fall out of her kimono in multiple panels I will leave up to you. My favorite bit has to be when Miho is dragging a mob guard down a flight of stairs with a kusarigama (handheld sickle) through his head as Dwight confides with his hostage that she's actually a very nice girl once you get to know her. I think what really makes "Family Values" great aside from the usual Sin City coolness plus roller-blading ninja girl is the "moral of the story" as it were. As Dwight reaches his final target and lectures him on the reason he is to die, Miller offers a bit of personal commentary on the meaning of the book's title and the twisting of the term as it is applied by ivory tower politicians and businessmen as though they have some sort of claim on it while they are living their own deviant fantasies out. Indeed, there are all sorts of families out there and it is nobody's place to put a value on which loving relationships are right and which are wrong and which are to be valued over others. I want the guy who wrote this back instead of the guy who wrote *The Spirit*. The only flaws in this book are its brevity and the usual slightly misogynistic exploitative nature of the series. I personally let this slide because, like the James Bond films, I consider this to be nothing more than an adolescent kind of escapist fantasy free of PC constraints that is meant to be enjoyed for style over substance. I mean, what guy doesn't want his own sexy little assassin who curls up against you and sleeps until you give the word to kill? Patriarchal, yes, but kind of cool in a purely fictional sense too. Either way you look at it, "Family Values" is a fun little trek through Basin City that entertains from cover to cover and is a very light read making it good for those who may not have time to dive into some of the larger graphic novels out there. Miller's art is typically solid, his dialogue is clever, the story is fun, and the slice of philosophy is much appreciated. 4 1/2 stars rounded up for brutality's sake. 9 of 10 people found the following review helpful. There's gonna be Hell to pay. By Johnny Heering This is the third Sin City story to star "Dwight"; the first two were *A Dame to Kill For* and *The Big Fat Kill*. You really should read those books before you read this one. This time around, Dwight and Miho are on a mission for the girls of Old Town, which I won't spoil by revealing anything about. Unlike the other Sin City books, which are serialized and have chapters, this is a continuous story that is about 120 pages long. It doesn't take long to read; I read the whole thing during my lunch break. I didn't feel it was quite as good as the other "Dwight" stories, but it is still a fun, quick read. The storyline didn't intrigue me as much this time around, but the artwork is as great as ever. I think most of Frank Miller's fans will enjoy this book.

Frank Miller changes the game in the fourth volume of his signature crime series, introducing the only truly heroic figure in Sin City's world of vice, Detective Hartigan. A highlight of the series, and the inspiration for one of the segments of the blockbuster Sin City film, *That Yellow Bastard* returns in a newly redesigned edition, with a brand-new cover by Miller—some of his first comics art in years! The worst thing to be in Basin City is an honest cop, but it's Hartigan's last day on the job, and he plans to go out with a bang. Little Nancy Callahan, age eleven, has been kidnapped by a psycho who likes to hear children scream, and Hartigan's going to find her no matter what it takes. No matter who the psycho's daddy is. All the prison time in the world won't change that. Hell of a way to start retirement. . . With a new look generating more excitement than ever before, this third edition is the perfect way to attract a whole new generation of readers to Frank Miller's masterpiece! * Over a million Sin City books in print! * New cover by Frank Miller! * With Miller and codirector Robert Rodriguez gearing up for *Sin City 2*, this third edition is being released at just the right time! * *That Yellow Bastard* was one of the stories in the Sin City film, starring Bruce Willis as Hartigan and Jessica Alba as Nancy!

.com In a Sin City short story, "The Babe Wore Red," Frank Miller deviated from his stark black-and-white artwork

by adding tiny bits of color throughout the story. The girl's dress was red, her lips were red--you get the picture. In *That Yellow Bastard*, the fourth Sin City graphic novel, Miller's experiment with yellow ink is also a tremendous success. The setup is simple. On the last day before he retires, Hartigan, an old cop, gets a call about an 11-year-old girl who has been kidnapped by a lunatic. Hartigan has got just one more thing to do before he retires: save the girl. Saving her is the easy part, because Hartigan has uncovered something really bad that is not going to stop until it catches up with him. *That Yellow Bastard* is nerve-racking to the very end. www.icomics.com 15 March 2005: ""If you're going to read just one Sin City book, *That Yellow Bastard* is a great choice to make." *The Guardian Guide*, April 23-29 2005: "Graphic novels rarely get this graphic-in content or style." About the Author Frank Miller began his career in comics in the late 1970s, first drawing then writing *Daredevil* for Marvel Comics, creating what was essentially a crime comic disguised as a superhero book. It was on *Daredevil* that Miller gained notoriety, honed his storytelling abilities, and took his first steps toward becoming a giant in the comics medium. After *Daredevil* came *Ronin*, a science-fiction samurai drama that seamlessly melded Japanese and French comics traditions into the American mainstream; and after that, the groundbreaking and acclaimed *Batman: The Dark Knight Returns* and *Batman: Year One*, both of which not only redefined the classic character, but also revitalized the industry itself. Finally able to fulfill his dream of doing an all-out, straight-ahead crime series, Miller introduced Sin City in 1991. Readers responded enthusiastically to Miller's tough-as-leather noir drama, creating an instant sales success. His multi-award-winning 300 series from Dark Horse, a telling of history's most glorious and underreported battle, was brought to full-blooded life in 1998. In 2001, Miller returned to the superhero genre with the bestselling *Batman: The Dark Knight Strikes Again*. Frank Miller continues to push the medium into new territories, exploring subject matter previously untouched in comics, and his work consistently receives the highest praise from his industry peers and readers everywhere. In 2005, with the hugely successful Sin City movie release, codirected with Robert Rodriguez, Miller added a director's credit to his already impressive rsum and introduced his characters to an entirely new legion of fans worldwide.