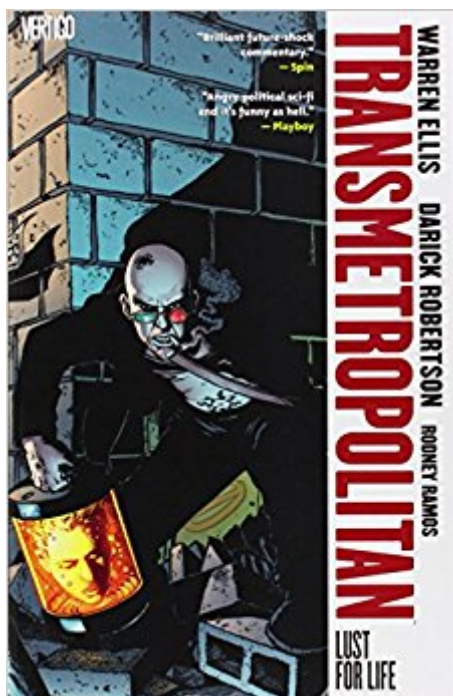


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# Transmetropolitan, Vol. 2: Lust For Life



## Synopsis

Outlaw journalist Spider Jerusalem attacks the injustices of his surreal 21st Century through black humor as an investigative reporter for the newspaper *The Word* in this critically-acclaimed graphic novel series written by comics' superstar Warren Ellis, the co-creator of *PLANETARY* and *THE AUTHORITY*. In this volume, Jerusalem targets three of society's most worshipped and warped pillars: politics, religion, and television. When Spider tries to shed light on the atrocities of these institutions, he finds himself fleeing a group of hitmen/kidnappers in possession of his ex-wife's frozen head, a distorted creature alleging to be his son, and a vicious talking police dog.

## Book Information

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## Customer Reviews

"Transmet is brilliant future-shock commentary." "Warren Ellis and Darick Robertson take a Hunter S. Thompson analogue and put him through a 23rd century wringer. It's angry political sci-fi and it's funny as hell."

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.

Ellis fleshed out his darkly satiric future with foglets, corrupt cops, reservations, and revival shock. The world of the City is still grim, gross, manic, and brightly lit.

Not as riveting as the first volume but definitely entertaining. Its an interesting world with great plots to explore in each issue.

Spider is that dude, THIS needs to be made into a movie, so many brilliant concepts of a future Earth.

Even though subsequent volumes in Warren Ellis and Darick Robertson's TRANSMETROPOLITAN series would surpass this very diverse collection of stories, it is still a first rate addition to the series. It is always outrageous, frequently funny, sometimes absurd, but always stimulating. There two aspects of the series that make it especially interesting to me. First, no other comic series explores the meaning of the media in general and the Fourth Estate in particular. For all his cynicism and rebelliousness, anti-hero Spider Jerusalem is a journalist who believes that reporting should strive to make the world a better place . . . or at least not quite so bad. Sometimes Spider's posing and stunts get in the way of that, but Ellis does manage to get the story back around to that conceit from time to time. Second, the series goes further than any other I know in looking at the furthest extremes of what people will do to remake and reconstruct themselves. Many writers have pointed out that ours is already a Cyborg culture. How else can you characterize someone who has an artificial hip, a pacemaker, and lasik eye surgery? Other writers, like Ray Kurzweil and Hans Moravec, have fantasized about a utopian future in which the human brain is sliced up and downloaded into a database, where one's consciousness can enjoy a virtual immortality (though personally, I just think of this as a bizarre way to die). Many of these notions are taken up and explored in the Transmet series. The two books that begin the series are good, but newcomers should keep in mind that it gets much better in subsequent volumes. So while I recommend this, I even more strongly recommend reading the volumes that follow.

I liked the first thing. Papery pulp with pictures. I immediately assumed I would hate the second part. It happens. First part is excellent... wah, wah, wah, fail from there. But like a junkie I tried the second volume of this one. ... -contented sigh- Oh yeah. It's good.

This was an easy read, offering the same infusion of humor, guilty pleasure, and grungy grimy suaveness that Vol. 1 provided. A next gen Raoul Duke 2.0 takes the next step on his second-coming crusade to rid the nonsense of the world and rid the world of lies. This is a hot story

with plenty of visual content and a seamless feeling that binds the two to guide the reader through the tormented passion of an independent soul in a world of stained liberty and corrupted truth.

I love the story so far for its: usage of ridiculously godlike scifi tech, the in your face attitude that Spider gives, and the bits of side stories here and their to give the world a life of its own.No complaints here.

Transmetropolitan took me a while to warm up to. But I finally got on board it's 'volume 11' all-the-time future. A satirization of the future based on today's trends - with a protagonists that often seems insane but other times seems like one of the only few sane people.

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