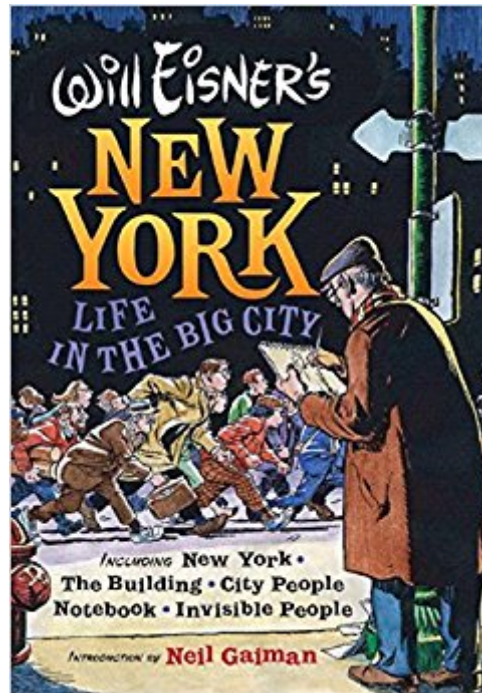




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# Will Eisner's New York: Life In The Big City



## Synopsis

"An American storyteller, like Ray Bradbury, like O. Henry." •Neil Gaiman With an unparalleled eye for stories and expressive illustration, Will Eisner, the master and pioneer of American comics art, presents graphic fiction's greatest celebration of the Big Apple. No illustrator evoked the melancholy duskiess of New York City as expressively as Eisner, who knew the city from the bottom up. This new hardcover presents a quartet of graphic works (New York, The Building, City People Notebook, and Invisible People) and features what Neil Gaiman describes as "tales as brutal, as uncaring as the city itself." From ancient buildings "barnacled with laughter and stained with tears" to the subways, "humorless iron reptiles, clacking stupidly on a webbing of graceful steel rails," Will Eisner's New York includes cameo appearances by the author himself; several new illustrations sketched by Eisner, posthumously inked by Peter Poplaski; and three previously unpublished "out-takes" •a treasure for any Eisner fan, and sure to become a collectible. Introduction by Neil Gaiman.

## Book Information

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## Customer Reviews

Collecting four of Eisner's later graphic novelsâ "New York, The Building, City People Notebook and Invisible Peopleâ "this volume takes as its subject the city Eisner lived in and drew for most of his life. Eisner treats the city like a lover; its flaws are on display, its cantankerous nature is well-known, but the abiding tenderness that comes from lifelong intimacy is evident on every page. In New York, people on trains fantasize about one another while never making eye contact in "An Affair on the

The latest Eisner omnibus collects four graphic novels from 1986-92 that emphasize the lifelong New Yorker's take on his hometown. *New York: The Big City* (1986) and *City People Notebook* (1989) consist of well-observed vignettes of urban life. The others are more substantive. *The Building* (1987) traces the interconnected lives of four inhabitants of a now-demolished office building. *Invisible People* (1992) depicts a trio of anonymous souls who elicit scant notice from their fellow Manhattanites. Like all of Eisner's later works, these are marred by an outdated sentimentality but redeemed by his sage compassion and masterful storytelling. Gordon Flagg

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Will Eisner's opus of modern and urban existence in New York possesses a certain thematic and also, in the simplest essence, artistic quality not present in his former work. While his more prominent cartoons (it would seem, the entire *Spirit* comic strip narrative) focuses more on the kinetic energy of an action movie-style plot, where there are overt heroes and villains. *New York* falls into more emotional territory, and in many ways possesses a higher polish, making this sprawling narrative about city life in New York a fresh new breath of creative genius. That's not to say Eisner doesn't employ his brilliant mastery of sequential movement or doesn't bring forth pure storytelling dynamism into this book. Oh, no, he does bring those in a big way. *New York* quite simply is the epitome of how people tick in the Big Apple, and Eisner does not, if ever, hold back on the effort and drive to tell a sublime story. Split into numerous vignettes and compiled from four previously published collections, one doesn't so much as read this book but get pulled into so many facets of the New York experience that it's not a laughing matter anymore. The treasure of Avenue C, the starting vignette of sorts, is a perfect example of how even a simple, unassuming thing like a gutter drain can be the basis for a recurring narrative. Eisner achieves this sweeping piece of adventure, told in bite-sized episodes (one especially poignant one involves a mugger who sees the convenience of disposing his knife into the drain) with such simplicity and greatness, that one would be amazed when the resultant panel, depicting the thorough search of the scene by the police, delivers the punch. And one doesn't even realize that *The Weapon* works on the New-York-has-a-high-crime-rate level, while still functioning as a perfect, almost to a science, standalone story. A street band, *The Pearly Buzzards*, finds joy in playing at different locations, a young, attractive New York female experiences a mild bout of uncertainty as she takes a little too long to place an important letter into the mailbox, a metaphor of citizens within windowed

apartments aptly named Prisons, and then the true meat of the collections appears with the latter material. The most interesting of the lot would be Mortal Combat, an unprecedented take on the prevalent invisibility of one's existence in the huge city. If you have not one, but a series of tightly wrought vignettes like this, complete with creative commentaries at some points, and each one as intriguing and professional as the last, it becomes a 'museum' of how sequential art should be done. Which is how Eisner establishes his legacy. The Spirit is how you should do a continuous mystery epic. Comics and Sequential Art is a How-To book for comics, perfected. New York, however, is the culmination, of storytelling in the sequential form. It is very much like weary Eisner waking up one morning and deciding to impose his craft upon the short story format. One can almost imagine him saying these imaginary words, "Let's see if I can create something that's never been done before...and thus create history."

A must read for all Eisner's and NYC fans. Great illustrations and stories from the heart of the author. I like the way Eisner shows us all the stories of average people with their dreams and illusions.

very good— some pages' color is not dark enough

I was first attracted to Will Eisner's art and story telling when I was a kid. Don't look down your nose at graphic novels and certainly not this one. You don't have to be a New Yorker to appreciate his story telling abilities. In fact SciFi/Twilight Zone fans may get a big kick out of the stories in this book. While it is a tad behind (IMNSHO) Will Eisner's "The Contract With God Trilogy" (which is sensational) Eisner's "New York" is still a great read.

Classic Eisner! Clever insights into humanity's frailties.

giving as a gift as it was discussed in a Sage Society class

Because of creators like Will Eisner and Dean Haspiel, I have a greater feel and expectation with every trip I make to the Big Apple.

Will Eisner is a master of ink, expression, and architecture. This is a beautiful compendium of his NYC-centric works. My only very tiny critique is that I wish the prints were darker -- many of the

works look like faded grey copies.

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