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Deathstroke Vol. 1: Legacy (The New 52)



Synopsis

As a part of the acclaimed DC Comics® "The New 52" event of September 2011, Slade Wilson once ranked as the world's greatest mercenary. But when his reputation starts to slip, and when a mysterious briefcase enters the equation, the man known as Deathstroke decides to carve a bloody, gory swatch across the DCU in a quest to show the world what exactly makes him the best. This volume collects issues 1-6 of Deathstroke, part of the DC Comics® "The New 52" event.

Book Information

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Author Q&A with Kyle Higgins Q. What's it like working on a huge initiative like The New 52?

A. Depending on the day, it's a combination of exciting, inspiring, nerve-wracking, and a whole host of other adjectives (laughs). This past year has been a whirlwind for me. Coming off *Gates of Gotham* with Scott Snyder, I kind of jumped into the deep end of the pool by launching two New 52 books concurrently (*Nightwing* and *Deathstroke*). And, while the spotlight of The New 52 has been intense at times, I'm happy to report that I'm still swimming. Q. How are you balancing making these stories and characters feel fresh and new while still respecting what came before? A. That's actually the most challenging part of all this. With a book like *Deathstroke*, we moved on from a lot of the continuity that came before. We tried to boil the character down to his core and start fresh. I took the aspects that I liked and expanded on them, crafting a story that "in my mind" felt new for Slade and also tapped into the angle of respect. He's the older gun that's trying to show the new generation he's still got it. *Nightwing* has been a bit trickier. Dick Grayson

was once Robin, then Nightwing, then Batman, and now Nightwing again. And while we try to stay away from specific instances of old continuity, Dick is a character that exemplifies the idea of change. He's built on it. Our first story, which dives into an aspect of his life that hadn't been explored too much before (the circus and the secrets it might hold) was our way of referencing and paying respect to the old â | while still breaking new ground. Q. What stories or creators inspire you most when working on your character? A. For Nightwing, I have two big influences: Chuck Dixon and Scott McDaniel's run (1996-2000) and Batman: the Animated Series. Growing up, Chuck and Scott's series was the first book I bought every issue of, month and month out. It's the run that really defined the character for me. As far as Batman: the Animated Series goes, Loren Lester's portrayal of Dick Grayson was also pretty seminal. His is the voice I hear every time I write the character. For Deathstroke, my single favorite moment/portrayal of the character was in Brad Meltzer's Identity Crisis. Q. So what do you consider to be your character's definitive stories? A. Nightwing: Dixon/McDaniel's first 25 issues; Batman the Animated Series: "Robin's Reckoning" and "Old Wounds"; Teen Titans: the Judas Contract. For Deathstroke: Teen Titans: The Judas Contract; DC Universe: Last Will and Testament Q. What have you thought about the response so far for The New 52 and your title(s) as whole? A. Honestly? It's been pretty amazing. The willingness of readers to give these books a chanceâ "in particular, my booksâ "has been nothing short of fantastic. Q. Do you keep up with any of the other New 52 books? Which ones and why? A. I try to! Scott Snyder's Batman, Josh Fialkov's iVampire, Pete Tomasi's Batman and Robin, Gail Simone's Batgirl, Francis Manapul and Brian Buccellato's Flash, Scott Lobdell's Red Hood, Geoff Johns's Aquaman â | the camaraderie that we as creators have built over the past year has made the DC Universe feel like one big family. We all try to support each other. Q. Has social media and increased direct interaction with DC Comics' fans changed your writing/drawing approach at all in regards to The New 52? A. Not too much. I try to write stories that I, as a fan, would want to read. That said, I do keep an ear to the ground to see what people are reacting to and what they're not. Q. What creators have influenced the new direction you've taken with your book? A. Scott Snyder has been a big influence. Between his Detective Comics run, our collaboration on Gates of Gotham, and his plan for the Court of Owls, my current take on Dick Grayson has been informed a lot by Scott's work. Q. So many classic characters have had their looks changed. What has been your favorite character redesign, even if it isn't in your own book? A. Supergirl, Batgirl, and the Flash. Q. There seems to be a lot of storylines integrating both Nightwing and Scott Snyder's Batman title. How in depth is the collaboration process with

you and Scott? A. Well, Scott is one of my best friends, so a lot of the collaboration happens without us even realizing we're doing it (laughs). Since Gates of Gotham, working together has been pretty effortless "we both approach story from the same way. That, coupled with the fact that we're on the phone together a couple times a week and G-Chat all the time, and story conversations just kind of inevitably happen. We just try to keep things fun. Q. Kyle, you've written Dick Grayson as both Batman (in Batman: Gates of Gotham) and Nightwing now. What differences do you find yourself weaving into the separate personas of Dick? A. I think the biggest difference is humor. In Gates, Dick was a bit more stoic than I write him in Nightwing. He wasn't as upbeat and quippy, which I think was a combination of the seriousness of the threat, feelings of insecurity, and the fact that he was wearing the Bat cowl.

Kyle Higgins is a New York Times Best Selling writer whose work includes BATMAN: GATES OF GOTHAM, Supreme Power, and DEATHSTROKE. After spending two years at the University of Iowa, Kyle transferred to Chapman University where he co-wrote and directed a superhero noir titled The League, about the 1960's superhero labor union of Chicago. The film opened doors at Marvel Comics, where Kyle co-wrote his first two books with Alec Siegel (Captain America Theater Of War: Prisoners Of Duty, and Avengers Origins: The Vision). Kyle is also a co-writer of The Nightrunner (with David Hine), whose story was featured on The Daily Show with John Stewart. At present, Kyle is helming NIGHTWING as part of DC's The New 52.

(This review May be Biased) This comic is the reason I love Deathstroke. He just doesn't care about odds because they are almost always in his favor. Something I didn't expect when I was reading this is that him getting old is almost the whole reason for this story. Speaking of story that is the only thing about this that "disappointed" me, although just barely. And the origin story was kinda wonky because it doesn't really show that much about him before his mercenary days. It shows back story on his childhood, which could be considered a good thing. This is the 2nd comic I've read so far, ever. Thanks to this comic I feel like I need more. The one thing this comic excels at is portraying Deathstroke the Terminator. Kyle Higgins has done an excellent job with this comic. Summary: Pros: Deathstroke (duh), the fighting, the art style Meh: Story, Origin Cons: NONE Verdict: A Must BUY

Deathstroke has always been fascinating for me. When i heard he was getting a series, i was pretty excited. I got it and read the whole thing in one night. It was not the best new 52 story i have read, but Kyle Higgins(Nightwing) did an excellent job giving depth to a character who is not as notable as

others. I enjoyed the story overall but i would say it was a little predictable. Slade Wilson has that action movie hero silent but deadly thing going on and it is pretty cliché, but Deathstroke is still pretty badass altogether. I am definitely moving on to volume 2. I heard it was cancelled and i do wonder why. As far as i have read, i really enjoyed it. Recommend to both new readers and long time fans!

I got this because it would be different from the super-hero New 52's I was reading. Plus, the only version I knew of Deathstroke was from the show Teen Titans. First of all, (like prior comments), it does feel like an over-the-top action movie. But that doesn't mean I didn't like it. There are parts that slow down and explain important aspects of the story that don't distract you from the main story. This Deathstroke also slays EVERYONE. He has no mercy. At first, I had to put it down for a moment, because he really does whatever he feels. The art in this comic was done well, and there are some cool concept features of Deathstroke at the end of the sixth comic. Overall, I'd recommend it to people who want a change in pace, and if you never knew Deathstroke, (like I did), you should get this.

I have always had a fondness for Deathstroke. He has skills that make him more than some regular merc and this first volume in the New 52 brings him out in all his bloody glory. DS's past is about to finally catch up with him when he decides to end the lives of three young mercenaries sent to aid him and he isn't about to have any of that. Suddenly DS is attacked by some purple suited freak and he keeps popping up no matter how many times he's killed. I have always thought the Deathstroke deserved his own series and though this may not be the greatest start, it was good and I hope it only gets better from here.

I am new to comic, I have been following an article online on how to read the new 52. This is one of the best comic I have read in my very short comic book life. Just absolutely amazing, the art, dialogue, the fights. Just Amazing!!!!

I'm just recently getting back into comics after a two decade hiatus. I was interested in the New 52 reboot since it seemed like a good place to start, and I vaguely remembered Slade / Deathstroke as a Teen Titan villain from back in the day, so when this popped up in the Gold Box deals, I decided to give it a go. I enjoyed it a lot more than I thought I would. While the primary focus is Slade cutting a bloody swath through whatever and whoever gets in his way, it isn't totally devoid of storyline. It might be a bit short on character development, but the motives for the lead are established well, so I

was not looking for anything heavily introspective. You get a good idea of who this man is, and you get some backstory about his father and his son relevant to not just the story arc but to the overall theme of "Legacy". As someone that came in with almost no idea who this character was, I never felt like I was at a loss for what was going on nor that I was in any way distracted from the narrative of this story. It stands alone very well. The action certainly never stops progressing. And it is violent. It reminded me a bit of the older school action movies; aggressive, over the top violence. I almost felt like he should be smoking a cigar while cutting his enemies in half... literally. That isn't a complaint; I rather enjoyed it for what it was. I would say, however, that this really isn't suitable for younger kids or the squeemish. A female friend of mine has dabbled a bit in certain Batman stories and other titles, but I would never, ever suggest this to her. ;) The gist: A lot of fun, violent action with a kick butt anti-hero that doesn't completely skimp in the story or dialogue department. A good read, if it suits your taste.

Deathstroke has been one of my favorite characters since the teen titan cartoons, and i have to say if you want know more about deathstroke then go and pick up this volume (Legacy) this story arc for deathstroke is the only one i recommend for a reader going into the new 52, by the way if you want to continue reading skip the Lobo hunt for it is like reading a 90's comic book made by Rob Liefeld. Deathstroke also tells me no matter how perfect and strong you are the legacy you start will be stronger than what you already are.

The comic is friendly for the un-initiated, like others have said, but the script proves weak. They explain that the title character is a master strategist meta human that has heightened reflexes, strength, intelligence, and healing ability. Unfortunately, the script and story offer no such evidence of being a master strategist apart from creating a makeshift EMP on the fly. Maybe it's because the writer was primarily focused on giving insight into Deathstroke's personal life... If it weren't for the artwork, there would be not much of a reason to pick this one up.

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