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# DARK KNIGHT DAYS

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**1963. (OR IS IT '64? THE EXACT YEAR IS UNCERTAIN. BUT THE MEMORY IS VIVID.)**

A department store in Vermont. I'm 6 (or 7) years old. I come across an 80-page Giant comic starring Batman. I open it. I look it over. I fall in.

I wish I'd kept a diary. But who could've known? Nobody, that's who.

Well, maybe Dick Giordano. Maybe Dick had some idea where all this might take us. He was editor-in-chief of DC Comics at the time, and he'd been pushing this Batman thing for many a month. Whether Dick saw what might come of it or not, he was relentless. He was fixated.

1984. In any number of restaurants and hotel bars. Many times. Dick Giordano says sure, Batman's sales are flat. But look at what happens any time somebody conducts one of those reader surveys in the fanzines. Batman's just about everybody's favorite character. The time is more than ripe for a high-profile, all-out relaunch of the old war horse.

But that was just it. That was exactly what came to bother me about Batman. He wasn't old, damn him. Despite nearly fifty years of continuous publication, there he was, unwrinkled, handsome, perpetually twenty-nine. Never a kink in that tree-trunk neck. Never a moment fretting the possibility that his athletic prowess would ever fade. Perpetually young, younger than Magic Johnson or Michael Jordan. Impervious to time itself.

1985. My apartment in New York City. A sudden realization, and not a pleasant one. My thirtieth birthday is right around the corner. I'm poised to turn one year older than Batman.

I've come to accept, in recent years, that Spider-Man is younger than my little brother, but Batman? Batman? My favorite childhood hero? That lantern-jawed, ever-wise father figure? I'm actually gonna be older than Batman?

This was intolerable. Something had to be done.

Later that same year. On board an airplane headed for Texas. Dick Giordano and I sip white wine and talk. Enthusiastically, if clumsily, I lay out to him the collection of ideas I've got for this Batman thing he's wanted me to do. The central notion is to simply move Batman through time, and chronicle his last case. Move him through time, and, just by happenstance, make him once again much older than I am.

I fire a barrage of scenes at Dick. He urges me on. It's a raw, rambling narrative I hit him with, not yet a story at all, a mixed bag of cool things Batman will do and say that winds up with an ending that could never work — and even, should it work, is one DC would never publish.

At this stage, THE DARK KNIGHT RETURNS is, to use the technical term, a mess. But it's a very enthusiastic mess. I'm red-hot to get started. And a good editor knows



when to let the process begin. Dick gives it a thumbs-up, no doubt praying he'll be able to keep me from doing too much damage.

Putting the team together was the easiest part. Your basic no-brainer. A piece of cake. When it came to working with other artists, I'd already been lucky as a fool, twice over.

My longtime partner Klaus Janson had brought a crackling energy and verve to my pencil art on Marvel Comics' Daredevil. By the time we'd finished our Daredevil run, Klaus had taken on the lion's share of the drawing, so much so that he took over as sole artist when I left the title. The question was whether he'd want to collaborate again. More luck: he did.

After leaving Daredevil, I went to work on my first comics novel, RONIN, published by DC Comics. Painter Lynn Varley joined me, and, chapter by chapter, set a brand-new standard of excellence in comic-book color. Lynn actually redefined the very role of color on the comic-book page, bringing such mood and temperature and draftsmanship to my linework that the black-and-white was plainly incomplete without her artistry. Even the story itself was a colder, unfinished thing before she took her brush to it. For color artists to come, Lynn raised the bar to the stratosphere.

A less visible member of the RONIN team was Bob Rozakis, DC production boss, who stayed up as late as we did during grueling press checks and solved countless unforeseen problems. This was an ambitious project and a wildly transitional time, and new challenges hit almost hourly. Bob's contribution was quiet, but crucial. With him on the job, we knew we could set our sights high.

Also crucial to the final look and feel of any book is the expertise of the art director. From the late Neal Pozner to Richard Bruning and onward, DC's made sure to have somebody awfully good in that position. As this edition should demonstrate, that's a practice DC continues to this day.

1977. DC President Jenette Kahn's apartment. A party. Curious to look over Jenette's collection of mystery novels, I run into an affable, witty fellow, writer Mike W. Barr. Almost instantly, a friendship begins. It doesn't take long before we find ourselves talking about Batman. Ideas fly back and forth. They will continue to fly just about every time Mike and I chat, for all the years to come.

1979. The editorial offices of Marvel Comics. "That's a Batman idea," says writer and then-editor Jo Duffy, responding to a scene I want to write into Daredevil. It's hardly the first time she's had to say that. Ever encouraging and expert in her suggestions, Jo is editor, colleague, consultant and friend. Of course, over the years to come, she has a lot to say about Batman.

Nothing is created in a vacuum, and brother! is that true when you're messing with a character who's loved by generations. Ideas flutter like muses through party chatter and dinner conversations and breaks in dime-ante poker games.

Leave us say if I were to try to list every other writer out there who had something to offer about Batman, there wouldn't be room in this volume for the story you're about to read.



It was a roller coaster ride, making DARK KNIGHT was, with lurching ups and downs, countless regrettable arguments and welcome surprises. Sometimes pulling it all together, I felt less like an author than a circus ringmaster. There was so much in the air, so many of those fluttering muses.

And there was Batman himself. He was the real boss. As he was quick to assert, Batman has a personality and purpose all his own, a definable core. He's neither petty nor petulant. He's no whiner; there's not a trace of self-pity in his soul. He's smart. He's noble. And most important, he's big. His passions are grand. Even his unhappiness is not depressing, but a brooding, Wagnerian torment. And his triumphs are Olympian.

He insists.

Then, paradoxically, all the goofy stuff, the on-the-face-of-it preposterous stuff, nudges its way back in. The Batcave just isn't complete without that fifty-foot penny. When Commissioner Gordon wants to summon his favorite outlaw, he doesn't do it discreetly, like anybody with a lick of sense would. Nah. He lights up the whole sky with the Bat Signal. Given a hundred more pages of DARK KNIGHT to write and draw, I might well have brought giant typewriters and the Bat-Mite into the mix.

I'd never intended to use Robin. But then, one day, I pictured a little bundle of bright colors leaping over buildings, dwarfed by a gray-and-black giant...and there she was, Robin.

Not that my version sprang into my head full-blown.

1985. At 30,000 feet. I talk to cartoonist John Byrne about Batman. John talks to me about Robin. "Robin must be a girl," he says. He mentions a drawing by Love & Rockets artist Jaime Hernandez of a female Robin. To prove his point, John provides me with a pencil sketch of his own.

But it took Lynn Varley to give Carrie Keane Kelley her true voice. It's no exaggeration at all to say that Lynn edited and co-wrote Robin's, and the other youngsters', dialogue. This is only one paltry example of what Lynn brought to DARK KNIGHT, even beyond her palette and brush. As much as this book is mine, it is hers.

Colleagues, friends, and those fluttering muses. They were all quite generous.

I got to scratch a whopper of an itch. With one hell of a lot of help, I got to send a gift back in time to that kid in Vermont who opened a Batman comic and fell in, never entirely to emerge.



DEDICATED TO  
**WILL JUNGKUNTZ**  
1955-1985



**B O O K O N E**



**THE DARK KNIGHT RETURNS**