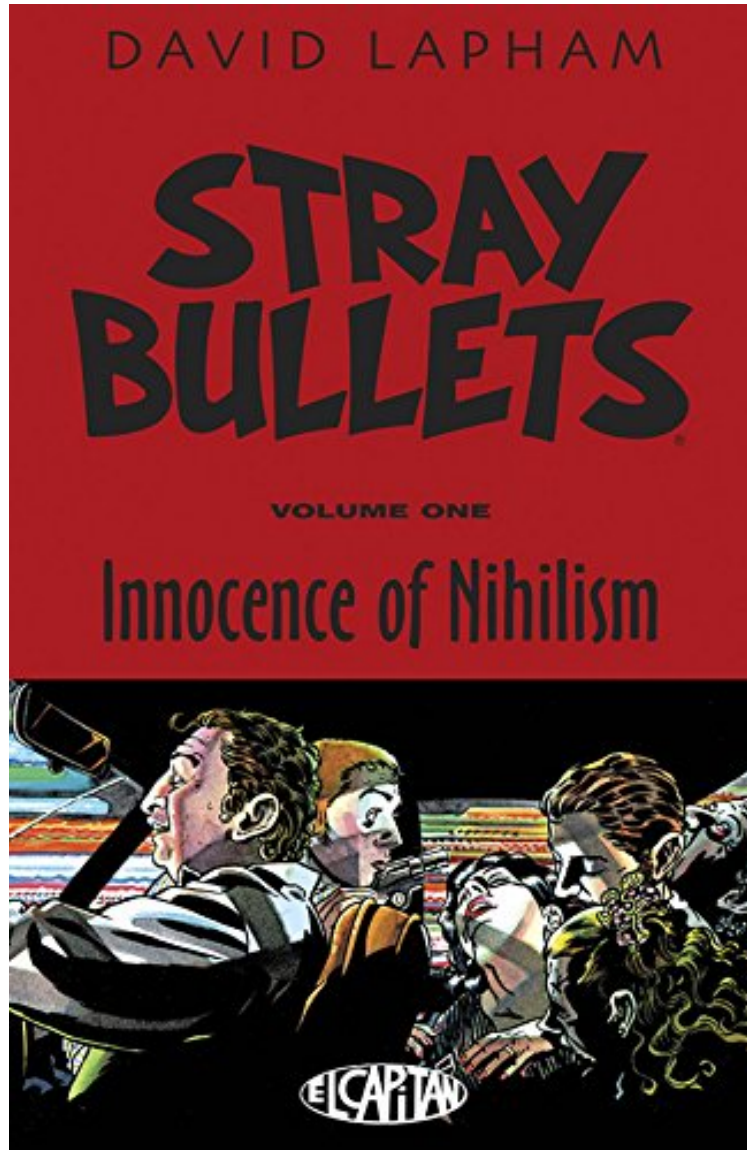


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Stray Bullets Volume 1: Innocence of Nihilism

David Lapham

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David Lapham : Stray Bullets Volume 1: Innocence of Nihilism before purchasing it in order to gage whether or not it would be worth my time, and all praised Stray Bullets Volume 1: Innocence of Nihilism:

2 of 2 people found the following review helpful. One of the top 10 non-superhero comicsBy MehmetStray Bullets is one of the best comics ever published. The art is perfect for the genre, the stories are tight, characters are unique and rich, and each issue leaves you craving more. I can't recommend this more highly to all readers of any genre.4 of 4 people found the following review helpful. Will stick with you long after you're done reading.By

Kauffinbauchser There are no superheroes here. There's not really any heroes of any kind. The book is in simple black and white, but the characters are emotionally very grey. This collection introduces us to a world of dingy, low level criminals in Baltimore. Lapham avoids the obvious trappings of the genre. Instead of cruel criminals, who enjoy inflicting misery and pain, the cast of *Stray Bullets* seems to be in the business they're in to make a living. Instead of evil, these folks seem to be moral nihilists. I can't explain why, but these characters resonated with me, not just while I read, but for weeks after. One of the very best trades I've read ever. 1 of 3 people found the following review helpful. Too disjointed, though it tries not to be. By mjk280 I was really intrigued by this book when I first heard of it. Someone had claimed on a podcast that it was like *100 Bullets* but with even better writing. I'd have to respectfully disagree. On the back cover description as well as some people's write ups of the book, there seems to be this notion that the stories are woven together even though they at first appear to be unrelated. They're really not. You see or hear about characters in one story, then another, but the references to what you've already read have little to no impact whatsoever. They're pretty much simple call backs to previous stories. That's it. What the book does have going for it is that the stories are very real and explore people's bad sides extremely well, often to gruesome effect. For me though everything is simply too disjointed. Just because stories cross paths every once in awhile, that doesn't automatically translate to a consistent narrative, and some stories straight up don't have a satisfying ending. I really wanted to like this one because the omnibus for \$40 is a great buy, but I was left wondering what the point of it all was despite some very impressionable pages here and there.

With the return of *Stray Bullets*, it's time to roll out the by story arc trades of David Lapham's influential crime masterpiece! These are their stories. Follow the lost lives of people who are savagely torn apart by events beyond their control. As the innocent world of an imaginative little girl is shattered when she witnesses a brutal double murder. Or an introverted young boy on the verge of manhood gets a lesson on just how far is too far when he falls for a needy woman who lives life in the fast lane. Or party with a pair of low-rent hoods who learn about what is really important in life just when they shouldn't. And even learn the story of the most infamous gangster who ever lived, Amy Racecar, who talks to God, lunches with the President, and just may be responsible for the end of the world. These are some of the tales that will rip out your guts and break your heart. Collects *Stray Bullets* #1-7.

From Publishers Weekly Starred . This unforgettable epic of lowlife criminals in Baltimore in the 1980s pulls no punches. An obsessed junior gungel in love with a corpse; an abused little girl who takes refuge in violent fantasies of robbing banks; a lonely woman who picks up a teenage boy; a hit man who looks like Jesus Christ these are only a few of the indelible characters caught up in Lapham's ultra-violent saga. Jumping in time from 1977 to 1997, the seven stories in this book are interrelated in subtle ways. Joey, the murderous youth from the first story, appears in another piece, set 17 years earlier, as a boy walking in on his mother having sex with a random guy at a party. Ginny Applejack, in a sad tale of child abuse, is transmogrified into Amy Racecar, a nihilistic antiheroine who is Bonnie and Clyde rolled into one. Lapham's heartbreaking yet detached stories show how petty criminals delude themselves into thinking they're just one score away from leaving it all behind. But even the most sympathetic characters can't break free, like Led, a young punk who finds true love at a wild party and thinks nothing of robbing a liquor store when the party runs out of beer. Lapham's fluid, keenly observed art elevates even the melodramatic moments into stunning instants of shattering truths and savage consequences. (Mar.)