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## 100 Bullets Vol. 13: Wilt

Brian Azzarello

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#933754 in Books DC Vertigo 2009-07-14 2009-07-14 Original language: English PDF # 1 10.15 x .70 x 6.551, 1.03 #File Name: 1401222870304 pages Vertigo | File size: 36.Mb

**Brian Azzarello : 100 Bullets Vol. 13: Wilt** before purchasing it in order to gauge whether or not it would be worth my time, and all praised 100 Bullets Vol. 13: Wilt:

7 of 7 people found the following review helpful. Rapid-fire pace, fabulously menacing art, and a killer conclusion By Mir If you haven't read this series, don't pick up this issue first. You'll be confused as heck, cause there is no time to take a breath due to a breakneck pace that winds up the deceptions (mebbe), the betrayals, the conspirings, the shiftings of loyalties (which is no loyalty at all, really). Greed and power and violence and familial dysfunctions of all

sorts weave and collide in a climax that is full of all sorts of nasty strategies and nasty ways of dying. A thing really can become too big and wild to control, and I'm not just talking about Jack or Lono when I say that. :) A marvelous, blood-soaked, bullet-riddled, and power-mad ride. I think some folks will not like the ending, but that last panel is a mighty resonant one, and many will close the last page and ponder it a bit. I think this would have benefitted from a bit more time to dig just a scosh deeper into a few characters before they got offed, but, okay, still rocks. Fierce storytelling, some really whack and wonderful characterization, and artwork that has cinematic pizzazz (some really fast "cuts" in this finale, too) and real dark potency. The episodic attaché case with 100 bullets and impunity in their use was a great hook into this tale that became about much more than vigilante justice of a unique sort. And it ends with alligators, flames, knives, strangulations, and yes, bullets. Horribly dark, compelling, and page-turning stuff. Depending on your POV and character loyalties--heh--this is a justly fitting, perhaps even happy (if seeing violent people meet violent ends is happy to you) or a tragic ending. Take your pick. Don't bother with this series if you like your stories tame and neat and endings jolly. Mir 1 of 1 people found the following review helpful. 10 Years, 100 Issues And A Hell Of A Lot Of Bullets And Blood Later. Bravo By Royland Odell Owens I was a fan of 100 Bullets before the collected editions, buying the single issues until my trips to the comic shop became less frequent, so about the time the Samurai trade hit shelves, I stopped making trips to the comic shop altogether. I started buying the new trades (vol. 8-13) from months after the conclusion of the series and although there was a gap in the years between buying the Samurai trade I was still able to follow the story without missing a beat. The saga of the Minutemen ended in grand fashion, they got a new leader and if you are new to the series you will be totally surprised. Eduardo Risso's art has always been a perfect match to Brian Azzarello's writing. Although the series has ended, it is a great series and should be read. 0 of 0 people found the following review helpful. So in the end as in the beginning By Reviewer from Terra Brutality. Cunning. Betrayal. Violence. All of these are in the pages of 100 Bullets. The pages are also filed with beautiful art and writing and plot. I can say no more. The 100 issues are a tapestry and have to be read in that order. Go. And be amazed.

Brian Azzarello and Eduardo Risso's riveting crime saga "100 Bullets" reaches its epic conclusion! This dark and intriguing Eisner Award-winning series features a mysterious agent named Graves who approaches ordinary citizens and gives them an opportunity to exact revenge on a person who has wronged them. Offering his clients an attaché case containing proof of the deed and a gun, he guarantees his "clients" full immunity for all of their actions, including murder. In this final volume, we learn more about the past history of The Trust and the Minutemen's place in contemporary history as secrets are revealed about what really caused Graves' war with the Trust.

From Publishers Weekly The final collection of Azzarello and Risso's 100-issue crime comic book crushes its grand construction into Grand Guignol as the series concludes in an inevitable bloodbath, with its high society cabals, sleeper assassins and no-one-is-innocent bystanders blowing each other to smithereens in the name of hollow revenge. Azzarello's writing serves his thematic purposes (the endless reverberations of violence in American culture), and his punchy, vernacular dialogue glistens with vulgar brio. Where Wilt stumbles, oddly, is its often scattered and distracted plotting, which blunts its impact. Some crucial plot points breeze by with only a baffling allusion, while others get driven home with a jackhammer. By midway, Azzarello's tone has gone fully manic, as his characters brutally destroy themselves in the hope of bringing some pain to their enemies. What never falters, though, is Risso's artwork. He juggles the book's enormous cast, densely packed action sequences, subtleties of facial expression and acrid noir atmosphere with aplomb, balancing spidery line work with monumental, jagged chunks of negative space, augmented by Patricia Mulvihill's twilight earth-tone palette. Even as the story crumbles the final scene, fittingly, is in a burning, collapsing building its images are scaldingly vigorous. (July) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. "An ink-dark series about consequence-free revenge." "A meditation on money, power and morality...for our money, the best current ongoing series." "The self-contained, beautiful and uncompromising little crime stories...[are] often astonishing. Azzarello is remarkably talented at capturing dialect." "Azzarello's harsh, twisty plotlines and tough-as-nails dialogue mesh with Risso's equally stylish and dark illustrations in the most seamless marriage of script and art in collaboratively created mainstream comics." "Careful examination [of the series] makes all the pieces fall into place in the greater mosaic of the series, where justice and retribution are nothing but ephemeral fantasies for the pawns in a game of power." -- Douglas Walk About the Author Brian Azzarello has been writing comics professionally since the mid-1990s. He is the author of Jonny Double, Batman: Broken City, and the Harvey and Eisner Award-winning 100 Bullets, all created in collaboration with artist Eduardo Risso. Azzarello's other work for DC includes Hellblazer and Loveless with Marcelo Frusin; Dark Knight III: The Master Race with Frank Miller, Andy Kubert, and Klaus Janson; Superman: For Tomorrow with Jim Lee; Joker and Luthor with Lee Bermejo; Sgt. Rock: Between Hell and A Hard Place with Joe Kubert; Filthy Rich with Victor Santos; and most recently the all-new ongoing series Wonder Woman with Cliff Chiang. A native of Leones, Argentina, Eduardo Risso began drawing professionally in 1981. Risso spent many years working in Argentina as well as Europe before breaking into American comics in 1997. He worked with writer Brian Azzarello on the 1998 Vertigo

miniseries *Jonny Double*, which began a partnership that continues to this day. Risso and Azzarello's work on *Jonny Double* led directly to their partnership on *100 Bullets*. Since then the duo have joined forces on the DC graphic novel *Batman: Broken City*, *Batman: Knight Of Vengeance*, and the Vertigo limited series *Spaceman*. Risso's work on *100 Bullets* has earned him four Eisner Awards, two Harvey Awards, and the Yellow Kid Award. Currently, Risso is back on a hunt for vengeance with Azzarello on the Vertigo limited series *100 Bullets: Brother Lono*.