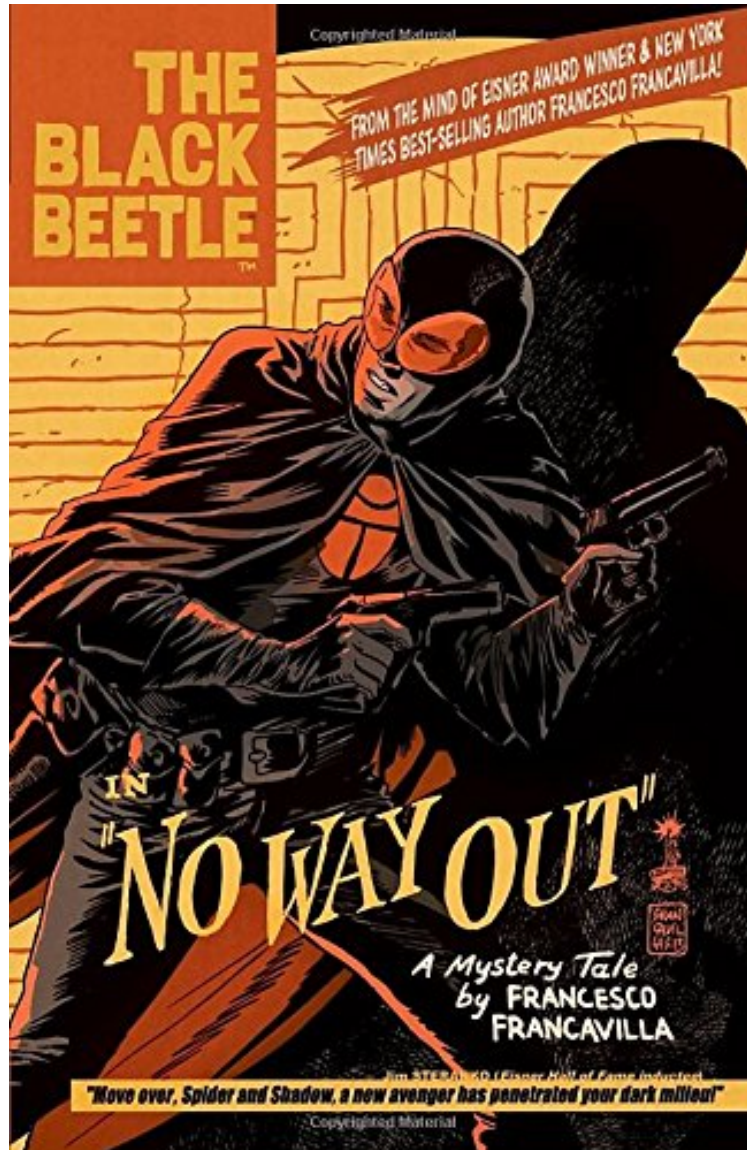


(Download) The Black Beetle Volume 1: No Way Out

## The Black Beetle Volume 1: No Way Out

Francesco Francavilla

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#146390 in Books Dark Horse Comics 2013-10-15 2013-10-15 Original language: English PDF # 1 10.44 x .60 x 6.871, 1.37 #File Name: 1616552026152 pages | File size: 55.Mb

**Francesco Francavilla : The Black Beetle Volume 1: No Way Out** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Black Beetle Volume 1: No Way Out:

0 of 0 people found the following review helpful. Comfort Reading! By Mel Odom Author/artist Francesco Francavilla has been on my radar for some time now. I just didn't know it. I loved his covers for the Shadow, Batman, and various other comics titles, but I'd just never bothered to check for his name. It's a shame, but I'm an author myself and know many readers just don't take the time to figure out who the authors/artists are on comics and books. I try to be more

attentive, and do know many of the names, but I miss them occasionally. Of course, then I find out who they are because they keep pinging my radar, then I go find pretty much everything they've done that I think I will like. Francesco Francavilla's Black Beetle comics are some of those properties I'll track down in the future. As graphic novels, though, I can't see having to wait month to month, or even every two weeks for the new arc starting this month. I'd rather have the whole adventure in my hands. The Black Beetle is, unashamedly, cut from pulp cloth. His adventures could sit right up there beside Doc Savage, the Shadow, the Spider, and the Avenger. He's just a man in a costume equipped with some ahead-of-the-times (1940s) technology that's really cool. We don't even know his secret identity, which is a riff right out of the Shadow. For years those fans didn't know who the Shadow was because Lamont Cranston was just a false face the Shadow wore. The first adventure really sets the tone as the Black Beetle goes up against Nazi soldiers trying to steal a mysterious lizard statue from the local museum. Of course, there's a beautiful young archeologist already working on the statue when they break in. Truthfully, that whole episode smacked of an Indiana Jones adventure and I loved it for that. But it did lead me to believe that the Black Beetle was simply interested in archeological things and fighting Nazis. That's not true. The Mafia is also one of the Black Beetle's targets, so he goes after all the bad guys. In the 1940s, with World War II in full bloom and lots of national crime in the United States, there's a lot of crime to go around. One of the neat things Francavilla does is show us the Black Beetle's unmasked faces. We get to see him, more or less, but it doesn't matter because we still don't know who we're looking at so the secret identity remains intact. The thing I love most of all, though, is Francavilla's artwork. The look of the 1940s, of the sewers, of the museum and the artifacts contained there, the style and dress of the people, the speakeasy the Black Beetle drops into to get information, all of these places could have come from film noir. Francavilla loves American pop culture and it shows. The Black Beetle also goes up against his own costumed foe, and the battle of wits is well done. The final revelation, when the pieces all come together, is revealed cinematically too. The puzzle pieces behind the headshots of the Black Beetle and his nemesis are corny in one respect, but man do they fit the overall tone of the book! Francavilla's added materials in the back of the book are awesome as well. I loved the ashcans. They were like looking at advertising materials back from the heyday of Hollywood. I've been won over by this book. It doesn't break any new ground, it doesn't go anywhere other books have not gone. The beauty is that it's so familiar, like an old hoodie you pull on to lounge around in. This is comfort reading for pulp and comics and movie enthusiasts. Pick up a copy and enjoy.

2 of 2 people found the following review helpful. A Must Read  
By Scott Fogg  
Do it. If not for the art, then the pulpy story. This is what is great about comics. Fun, original characters that remind us where the medium started while pushing us further.

2 of 3 people found the following review helpful. Fantastical pulp entertainment from one of the best artists in the business!  
By The Blue Thunder Bomb  
Francesco Francavilla first came to my attention when he was doing art for Matt Wagner's ZORRO at Dynamite Comics, and I've been watching out for his stuff ever since. He seems to be very much a graduate of two different schools of artistry: He has a minimal styling that's reminiscent of the great David Mazzucchelli. Nothing is heavily lined or over-stuffed. He also seems, from his page layouts to take a lot of visual cues from artists like Will Eisner. They seem to form a page that has a life of its own, rather than just going by a grid approach. When he went on to be primarily a cover artist for Dynamite, and then later team up briefly with Scott Snyder and artist Jock for their extraordinary run on the pre-New 52 DETECTIVE COMICS (for the arc that came to be known as "The Black Mirror"), and doing guest-spots on Snyder's run on SWAMP THING and Matt Fraction's HAWKEYE, you know, if you followed his blogs or on Twitter, that his real artistic love is for the pulp era of heroes, and that is where the titular character of this first volume of THE BLACK BEETLE comes from. And man, it is just tremendously smart and fun. Plot-wise, this includes all of his to-date work with The Black Beetle, a mysterious blend of The Shadow, The Bat, and a number of other characters of the pulp era. It has the Zero issue, where he faces off against the Werewolf Korps of the Nazis for a mysterious artifact, and it has "No Way Out", a four-issue series where he investigates a mass murder of mob bosses in his town of Colt City (possibly a reference to Denny Colt aka The Spirit, or a reference to the twin sidearms he carries...). Eventually, this leads in large part to a villain calling himself Labrynto, a mystery man in his own right who is clad from head to toe in a maze-like bodysuit that seems to know exactly who is responsible for these deaths, and also trying to cause the death of our hero. The writing may be a little dependent on the tropes of the pulp genre, but that's hardly a drawback. The plotting and dialogue is sharp and snappy enough to enjoy on its own merits. Where the book naturally stands out though is with the art. Francavilla does arguably his best work here, which makes this book even more of a standout from your standard fare from the Big Two publishers. While The Black Beetle may seem familiar to those of us who treasure the Pulp era, Francavilla certainly makes him smart enough, fun enough, and entertaining enough to break from the comfort of mere familiarity and challenge some of your preconceptions about what you're reading. It's certainly the best book of its kind since Mark Waid and Chris Samnee's ROCKETEER: CARGO OF DOOM, and all in all, it's just a fantastic read.

After witnessing an explosion that decimates the city's organized crime community, killing dozens, the Black

BeetleColt Citys sleuthing sentinelis on the hunt for answers and justice!