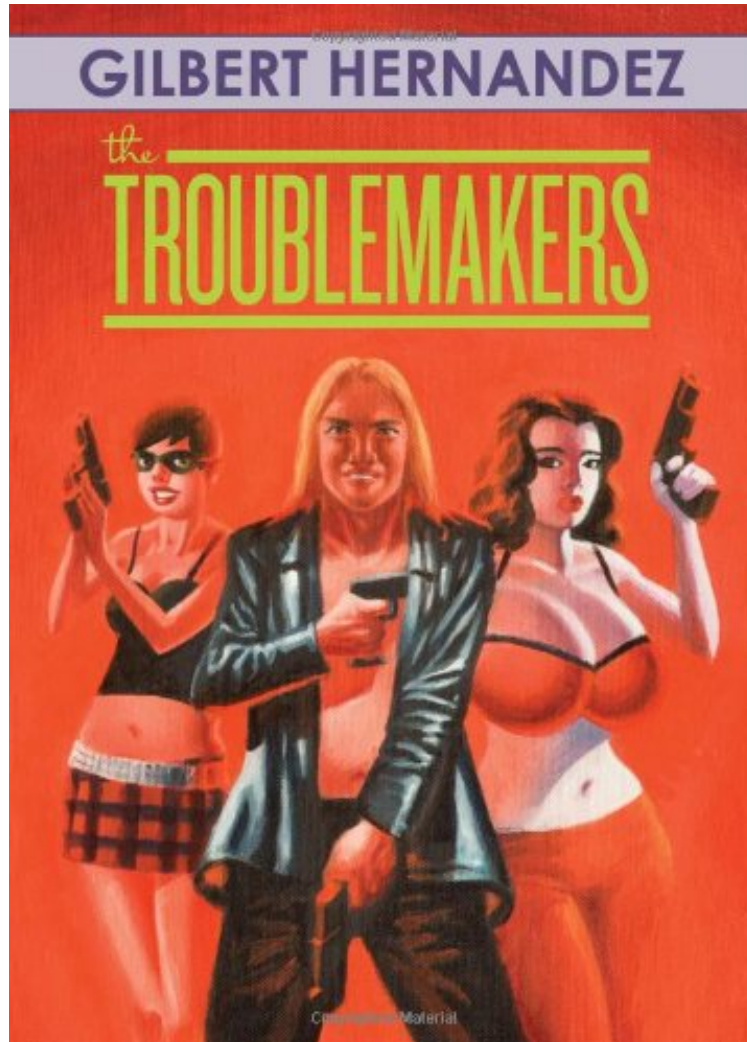


(Pdf free) The Troublemakers

The Troublemakers

Gilbert Hernandez

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Gilbert Hernandez : The Troublemakers before purchasing it in order to gage whether or not it would be worth my time, and all praised The Troublemakers:

1 of 1 people found the following review helpful. Eh. Was so-so. By VaVa Doom This was a super short read. I enjoy most Love and Rockets stuff but this just didn't seem to do it for me. The story just never seemed to go anywhere and didn't provide much humor. Wasn't horrible, but definitely wasn't the best I've seen from Gilbert Hernandez.

A drug dealer, a rock 'n' roll loser, an uber-stacked vixen, and a wily grifter: these greedy low-lifes are chasing the hard luck charm! Beto's follow-up to Chance in Hell is a lurid, hard-boiled, pulpy delight! Dig this scene! Low-life drug dealer Dewey Booth has \$200,000 that even-lower-lifes want. BLING! Wes is a rock and roll loser that only

wants to buy a club where nobody can tell him he can't sing or perform. WAILIN'! He's known Dewey for years, but that isn't enough to get his dough. Wes needs help. Nala is an uber-stacked bombshell whose pleasure in life is to seduce and then humiliate men dumb enough to fall for her. HUSH HUSH! For half the dough, she agrees to help Wes get Dewey's ill-gotten goods. Things don't go so well when a wily grifter from Wes's past shows up to complicate things. GULP! Vincene is another troublemaker who enjoys wrecking people's plans and wants the Dewey dough, too. In the end, deadly fires ignite, heads literally roll, eyes are shot out and all Wes wants to do is sing in a rock and roll club. *The Troublemakers* is the second volume in a series of original graphic novels in which Gilbert Hernandez creates comics adaptations of movies starring or co-starring Luba's half-sister Rosalba "Fritz" Martinez from *Love and Rockets*. The first, the dystopian *Chance in Hell* (in which Fritz has only a bit part), was released in 2007. This hard-boiled, pulp graphic novel will delight longtime Hernandez fans as well as provide a perfect introduction to newcomers to Hernandez's work.

From Publishers Weekly Hernandez combines magical realism with the glories of a pulp movie in this comic adaptation of an imaginary movie starring Rosabella Fritz Martinez from *Love and Rockets*. In this tale, four characters living on the fringes of society cross and double-cross each other in the quest for money and erotic pleasure. Wes, an aspiring rocker, plots to steal \$200,000 from drug dealer Dewey, with the help of a bombshell magician's assistant named Nala. The devious pixie Vincenze complicates matters, and soon no one knows whom to trust. Hernandez employs uniform panels in the proportions of a movie screen to emphasize the cinematic inspiration and tone of the story. Each one almost vibrates with the frenetic, desperate energy of the characters as they try to pull off their cons. That energy explodes in the final pages, as the story comes to a dramatic but ambiguous conclusion. In the end, the work offers an homage to B-movies while standing out as a graphic novel. *The Troublemakers* will please long-term Hernandez fans. It also should serve as a good introduction to newcomers looking to jump into the *Love and Rockets* universe. (Dec.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From Booklist Hernandez's work is divisible into *Love and Rockets* stories chronicling the lives of the extended family of sisters and daughters and freestanding, one-off graphic novels. Here he mingles those two types in a piece that's ostensibly a B-movie starring sometime-actress Fritz, an LR mainstay. She plays Nala, one of a trio of grifters; the others are failed rock musician Wes and his ex-lover Vincene trying to separate drug dealer Dewey from an ill-gotten \$200,000. In typical genre fashion, all three are wily but ultimately none-too-bright. The outlandish plot piles double-crosses upon double-crosses, leading up to an over-the-top, apocalyptic denouement. Its pulpy fun that, appropriately, has the dashed-off, anything-goes spirit of a straight-to-video caper flick. The cinematic feel is accentuated by Hernandez's use of uniformly sized panels matching the proportions of a wide-screen film. While this self-imposed restriction limits the artist's visual flourishes, it accentuates his other graphic strengths: powerfully bold compositions, vivid character designs as well as serving to ground the often-hyperbolic goings-on. --Gordon Flagg Each [panel] almost vibrates with the frenetic, desperate energy of the characters... That energy explodes in the final pages, as the story comes to a dramatic but ambiguous conclusion. In the end, the work offers an homage to B-movies while standing out as a graphic novel. - Publishers Weekly The outlandish plot piles double-crosses upon double-crosses, leading up to an over-the-top, apocalyptic denouement. Its pulpy fun that, appropriately, has the dashed-off, anything-goes spirit of a straight-to-video caper flick. - Gordon Flagg, Booklist [A] sweet little book in which a bunch of grifters try to trick each other out of money. It seems to be about love and trust and whether anybody is dependable or if they're all trying to survive. It's pretty great. - Nick Gazin, *Vice* Hernandez has totally captured the look and feel of a B-movie with this one only it's a whole lot prettier because the guy is a hell of an artist. ... One can imagine a young Quentin Tarantino taking in a Saturday afternoon viewing of *The Troublemakers* and being quite inspired. - Chad Derdowski, *Mania.com* [I]n these pages lies a challenging, meticulously crafted story of grifters in the middle of a con. Not surprisingly, [Gilbert] Hernandez populates his story with some thoroughly grounded and intriguing figures, but what's fascinating about the plot is how it criss-crossed over on itself so that not only do the characters remain unaware of who's conning who but so does the reader. The plot is an intricately woven web of lies and truths, and it's peppered, of course, with Hernandez's trademark touch of raw sexuality. Fans of such crime comics as *Criminal* and *100 Bullets* would be well advised to give this graphic novel a chance; they won't be disappointed. ... [Rating] 9/10. - Don MacPherson, *Eye on Comics* I zipped through this fun read, filled with backstabbing, double-crosses, and the spectacular art of Gilbert Hernandez. There is enough sex, violence, and treachery for any fan of pulp fiction. ... This offshoot of the *Love and Rockets* series is too much fun to miss. - Joseph Jay Franco, *Bookrastination* [A] love letter to 70s exploitation movies... *The Troublemakers*... shows the artist at the height of his powers, capable of crafting characters with surprising depth even in the basest of genre stories. - *The Comics Journal*, Rob Clough [The] *Troublemakers* features amazing cartooning. [T]he storytelling relies on Hernandez's masterful use of staging and talent with composition. His ability to spot blacks, place textures, and overall cartooning/drawing skills made this crime story a delight to read. - Jim Rugg In Hernandez's hands, [The *Troublemakers*] unspools on the page like a Russ Meyer production, from the in-your-face nudity, right down to the cartoony violence played for laughs. ... [I]t sure is fun. - Rod Lott, *Bookgasm* It's an exquisite story. With the characters locked in a tussle of greed and deceit, Hernandez

makes his writing craft look effortless. The script is low-key and natural, the characters three-dimensional and interesting. - Grovel[A] noirish tale of crosses double and triple, in which the same small cast keeps tripping over each other, making and breaking promises and plans and alliances. ... the plot is suitably twisty and energetic. - Andrew Wheeler, *The Antick Musings of G.B.H. Hornswoggler*, Gent.