



Stray Bullets, Vol. 1

David Lapham

Download now

Read Online 

Stray Bullets, Vol. 1

David Lapham

Stray Bullets, Vol. 1 David Lapham

They never saw it coming - they never had a chance

These are their stories. Follow the lost lives of people who are savagely torn apart by events beyond their control. The innocent world of an imaginative little girl is shattered when she witnesses a brutal double murder. An introverted young boy on the verge of manhood gets a lesson in just how far is too far when he falls for a needy woman who lives life in the fast lane. Party with a pair of low-rent hoods who learn about what is really important in life just when they shouldn't. 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 grip you and break your heart.

This volume collects the original seven issues of David Lapham's best-selling, critically acclaimed crime-drama comic book series, Stray Bullets.

Stray Bullets, Vol. 1 Details

Date : Published September 23rd 1998 by El Capitan

ISBN : 9780965328036

Author : David Lapham

Format : Paperback 124 pages

Genre : Sequential Art, Comics, Graphic Novels, Mystery, Crime, Graphic Novels Comics

 [Download Stray Bullets, Vol. 1 ...pdf](#)

 [Read Online Stray Bullets, Vol. 1 ...pdf](#)

Download and Read Free Online Stray Bullets, Vol. 1 David Lapham

From Reader Review Stray Bullets, Vol. 1 for online ebook

Madhurabharatula Pranav Rohit Kasinath says

Lapham crafts these stories well, each issue having a specific theme but related to an overarching and recurrent cast of characters. Each time a character reappears, a new facet of their personality is explored. The stories are sometimes shocking, sometimes disturbing but they are all highly original and I would recommend them to any fan of noir and crime stories.

This is comic writing at its best.

The only issue I have with the stories is that there is an uneven sense of quality from story to story and the shocking endings might imply one thing while at a later time the story seems to change into something quite different.

You'll understand what I mean if you read the collection.

Now on to Volume 2

Gavin says

So this is a collection of interwoven crime/noir stories. They're interesting enough to keep your attention, also kind of depressing as many are about the pointlessness of violence, and what Stray Bullets can do... It's about broken lives, how they break over time, and showing the cumulative effects of bad decisions, violence, abuse, anger and rage, and crime.

Not every story seems to be connected, but I think if you read more of them and pay a bit more attention, you will find more. Kinda like Pulp Fiction without the music and comedy.

There's definitely something, but it's a sad kinda crime/noir that leaves you feeling like you spent 10yrs sitting alone in a crappy apartment with one lightbulb in a gravy-stained tank top drinking bourbon out of a paper bag with your revolver laying on the table beside you as you contemplate if you want to face another sunrise...

That docked a star for me, because I read it during the day and I was in a good mood...lol, now I'm all woeful and pessimistic.

Good solid stuff, Black and White adds to the atmosphere, I would read more, but I won't go out of my way to rush.

Thanks again Humble Bundle!

Elliott Colla says

Suburban darkness in black and white. What if Pettibone did sequential art? His name might be Lapham. The issues get better and better -- as the story begins to fold in on itself and tear around the edges.

Theo Kokonas says

A very engaging graphic novel. It's won lots of awards for good reason, the stories are not only well written but brilliantly inked. I'm working through the next volume as I write this.

Paul Allard says

Black-and-white comic collection

A series of black and white violent stories, all inter-connected, jumping about from one time period to another.

There's a fair amount of violence, some of it mindless. The stories are all connected but zap aback and forth in time. If this is not read in one go, it's difficult to remember where everyone fits in because of the flashbacks and flash-forwards.

Quite entertaining but not really my cup of tea.

Recommended to those who like comics about hard living.

Annette Jordan says

I really liked this. The digital volume I read had issues 1-4 and even though they jumped around in time the stories do seem to be interconnected. I'm curious to find out more about the mysterious Harry and will probably read more of the series. The art work is simple black and white but works well with the dark theme of the book.

John says

Brutal.

Ill D says

Not to be confused with the other similarly titled series (100 Bullets) Lapham seeks out the same vein of well mined criminal ore to be smelted unto his own vision. Whether scalping or not, a compressed (but not insincerely abrogated) version of Pulp Fiction is minimalized even further to feature a mere duo of a seasoned hitman and new blood. Firmly uncaring as the fiercely venomous black and white that blanche each page, a tale that well rejects the structures of cutesey good-bad spectrometers and again reaches far deep into

the established canon of noir, ultimately finding itself perforated with ever-further pepperings of Tarantino-isms. (Lots of trunk shots! Classic)

The second issue (#2), seeks to expand the panorama of structure and length of dramatis personae of the first whilst still remaining an authenticity and cohesion to what has been established. Which is a tricky rope to tip-toe-across since we're introduced swiftly to altogether new characters, leaving us bereft of our previous social focal points. In true Pulp Fiction-PosterModern-chop and make/replace meaning as you go, gives way to yet another chronologically shuffled series of tangentially related vignettes to arguable effect. Toss in some child violence replete with a(n) ((un)intentionally powerful Rorschachian reference that (I hope) was masterfully gleaned from Watchmen and then recast to fit the needs of narrative hence-here and at least the tone seems to keep its even keel – the quality story itself so far, is up for an uphill debate debate.

With two issues down, the third was brought to the fore. Strangely favoring exposition and deposition in lieu of the gunplay and potty-language we've come to expect- a mildly vacuous episode unfolds into something far more meh than mediocre. Again the Tarentino-isms are there, as are the Watchmenisms (Again another Rorschach recollection recalling the discovery his prostitute mother's trade almost replicated to a T here) but with little to tether them beyond the most basic of memes. In fact, I actually I had to flip back though the comic to remind myself what had actually happened.

Feeling like an amnesiac, I was however pleased to reach the final stretch of my reading experience (of disappointing(ly) and (uneven)) declining quality. And the final stretch was more mind-bending and just weird that bad. Which could have been pleasing if it was used in the service of anything beneficial to the overall structure but, it just floundered in more questionable decisions. Although the last issue does reach a destination overall, I don't feel that anything even approaching a meta-story could be gleaned from this.

While I certainly see how their could be a nostalgic feel for these Stray Bullets, perhaps for local fans or (more importantly) Pulp Fiction/PoMo fans, it is these former that perhaps most inform the failures of Lapham's oddly formed homunculus of illustrated proportions. In barest of terms, for all the convolution and intentional shuffling of scenes within, not only is a firmly enjoyable stylistic effect achieved but, instead of finding itself denuded of knowledge and a certainty of such – Pulp Fiction can be re-worked into the cohesive piece it actually is. The puzzle pieces might need some clever craftsmanship yet, overall there is a full story here from all visions of its prism.

Stray Bullets on the other hand, commits all the sins that Pulp Fiction easily side-stepped or was too smart to not fall into. No amount of thought-work could re-order these first 4 issues into anything resembling cohesive beyond a few strands here and there. And while (to its credit) featuring generally an equally distribution of tone and timbre, both find themselves in wonky position that eerily creep upon the somnambulatory. With or without Morpheus as the next door keeper, what little implicit charm, and other success of the series thus far are charmingly overshadowed by naively applied disjoints, clear lack of planning, and a labyrinthine story-telling style devoid of substance, starch, and ultimately heart.

Ezra says

Brutal tales of losers. I'm afraid to find out who the dead girl in the first issue is.

Melissa Davis says

It's been over a decade since I first read Stray Bullets. I've really missed this comic!

Lloyd says

First, let me say that while the description here on Goodreads says that this book contains the first SEVEN issues of Stray Bullets, but the edition I'm reviewing only contains the first FOUR.

This book was great. I'd heard of Stray Bullets for years, always meaning to read some. I'm glad I finally did.

I've not really read much stuff by David Lapham, but the stuff I have read has been absolutely haunting and memorable. This book is no exception.

Out kind of reminds me of Frank Miller's "Sin City", with maybe a little more day to day life mingled in amidst the crime stories.

This is a book I'd definitely recommend and a series I'll be checking out more of.

*- I read this book as digitally downloaded single issues of Stray Bullets #s 1-4.

tomwrote says

The first volume in a ground breaking and hugely innovative series. I've read a few random issues over the years and enjoyed them all. That's one of the strengths of the series, it cracks that single issue or collection trick.

Whatever way they are read, the art is consistently first class, the mood deliciously evoked and even if the story telling occasionally wobbles, it never falls over. And when it's good, it's very good.

Michael Dolce says

Sets the table nicely for what's to come

Christopher Harmon says

This came out of nowhere. It was included in a subscription service I pay to read a bunch of free comics each month. It's old (90s I think) so I suppose that's why it was free. It is outstanding. Even if you are not into comics but appreciate a dark, disturbing, well-told story. Check this one out. You won't be disappointed. I thought these were real stories at first which made them more disturbing but I do not believe they are. Even so, brilliant writing and the black and white illustrations are some of the best in the business. Very adult

themed stuff, so... you know... it's not a Spiderman comic.

EisNinE says

When *Stray Bullets* debuted in the mid-90's, I think it was an important moment in the history of independent comics, one that might not be appreciated fully for years to come. Comic book creators working outside the assembly-line method of DC and Marvel need a kind of patience and discipline even greater than that of a novelist. They toil alone at the drawing table for months (and sometimes years, in the case of Jason Lutes and Charles Burns) in order to produce a single issue, knowing all the while that it will only be seen by a few thousand people, and won't come close to paying the bills. Recognition of an artist's talent, if it comes at all, usually arrives after years of hard work. Self-confidence is a necessity, as is the support and encouragement of friends, family, and fans.

David Lapham was different from most indie creators; while he was still a minor he was hired by former Marvel editor-in-chief Jim Shooter, who was starting his own company, Valiant Comics (Shooter himself was a bit of a prodigy, writing stories for the artists he worshipped when he was only 15 years-old). Lapham worked closely with his new boss, inking, pencilling, writing and even co-creating a title with him, 'Warriors of the Plasm'. By the time Valiant folded in the early-90's, Lapham had gotten an education in comics and publishing far better than any art school could provide.

When *Stray Bullets* appeared on the scene, it caught attention far quicker than any self-published comic debut could reasonably hope. Issue #1, under the El Capitan banner (the name chosen for their modest company), had a simple, incredibly effective cover design that immediately set it apart from everything else on the racks. Lapham's artwork was beautiful; a kind of dynamic chiaroscuro style that had hints of Eisner and Toth, but was surprisingly original. The maturity and raw talent that is on display in the first seven issues collected in 'Volume 1: The Innocence of Nihilism' merited Lapham an Eisner for Best Writer/Artist back in 1995.

This hardcover collection, as well as the three that follow it, are worth the high price, featuring the excellent design and production values that are typical of El Capitan. Each volume is around 275 pages and are oversized, 9" x 12" instead of the standard 7" x 10", making it the ideal way to read *Stray Bullets*.

Throughout the 40-issue run of the series, one of it's most appealing characteristics was that each issue could be read separately,

as a 36-page, self-contained story, allowing new readers to start with any issue they like, and not find themselves lost in the midst of a plot. By volume 2, however, Lapham begins to pull some of the narrative threads together, as various characters reappear and collide with one another, upping the tension even further and rewarding faithful readers without confusing new ones--a feat I've yet to see duplicated successfully.

From the very first page, where we meet two low-level thugs on their way to dump a body, the author displays a mastery of suspense, and does it again and again in ways that are always exciting and unpredictable. His characters, too, are unforgettable: the fearless, short-tempered Beth, clever and occasionally cold, above all, a survivor; Virginia, a little girl whose luck keeps getting worse after she witnesses a double murder; Orson, the 18-year-old geek who suddenly finds himself associating with drug dealers and murderers, unable to say 'no' to a woman who just might ruin his life...

Stray Bullets has had a profound influence on the current generation of young comic artists and writers, and on the next generation as well. Unfortunately, *Stray Bullets* and El Capitan are no more, and the collected editions are rapidly disappearing from the

marketplace, at least until David Lapham can get them back in print. He is currently writing as a freelancer, but has written and drawn 'Silverfish' and the three-volume 'Young Liars' for DC/Vertigo, both of which are excellent. Most of his time and talent, however, is spent writing for books like 'Deadpool' and the comics adaptation of the 'Modern Warfare: Ghost' videogame; work that is largely forgettable, but no doubt pays far

better El Capitan ever did. Until comics like Stray Bullets, Black Hole, and Berlin find a wider audience in N. America, it's hard to fault a creator for taking work that comes closer to paying them what their worth.
