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# Spider-Man Noir



## Synopsis

Collects Spider-Man Noir #1-4. It was 1933 and the Great Depression was just getting started. And so was the corrupt mob boss the Goblin. When embittered, angry Peter Parker meets a spider and its life-changing bite, he may have just inherited the force to honor the phrase, "If those in power can't be trusted, it's the responsibility of the people to remove them."

## Book Information

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## Customer Reviews

It's the winter of 1932 and millions across America are without employment and starving in shanty towns in the cities. May and Peter Parker are socialists, trying to energise the people into a revolution until they come across Norman "The Goblin" Osborn's thugs who stomp on Peter. Ben Urich, photographer for the Daily Bugle takes pity on Peter and shows him how the city operates behind the scenes. That's when Peter decides to take things into his own hands and goes down to the docks one night to see Osborn's thugs transporting goods meant for the Metropolitan Museum, one of them a sacred Spider God monument...The "Noir" series has been pretty average really which was why I was surprised by how good this one was. The story is well written and involves you

from the start with the not-so-obvious choice for main character, Ben Urich, as we get introduced to the famous characters in their newly imagined settings. There were a couple of curveballs in the plot, enough to keep me sitting up as I read and which I didn't see coming. I wondered if David Hine would give Peter his spider powers but if he didn't then Peter would just be a hooded vigilante with a gun. The final confrontation between Peter and Norman, while surprising in one sense, wasn't as strong a conclusion as the story itself merited. Carmine di Giandomenico's artwork is excellent throughout. The action scenes feel very fluid and the character's expressions are subtle but clear. I also really liked his design for Spidey. Hine takes a few liberties with Spidey, for one he's a killer, and for two he's not the cheery, quipping hero we all know and love, more a sullen, almost miserable, man with a chip on his shoulder and the world on his back. But then I suppose that's why it's called "Noir".

This is rather different New York, as the story is set in 1933 during the Great Depression. Peter Parker once again gains superhuman abilities from a chance spider bite, but he's not quite the same hero as we know him to be. And can generate organic webs, but he can't cling to walls and thus we don't really see him swinging from building to building. Here he's more of an acrobat with access to organic web nets when needed. And his Aunt May is a very vocal socialist regularly trying to address crowds on the street about the merits of her philosophy. But the figure that plays the biggest role in this story is not so much Peter and more likely Ben Urich, reporter at the Daily Bugle. He's quite the veteran journalist and his own network of spies and contacts under the alias of "The Spider" for some reason. And this story has both of them coming against a crime boss known as The Goblin, and Urich has been blackmailing the mob boss for years in order to support his own drug habit. And how all these elements come together is where the story lies. Ben Urich largely takes on the mentor role for Peter in this story and a lot of the plot involves following the two together. Even how Peter ends up where he needs to be in order to get into his fated accident is because of a message of Ben that somehow ends up with him instead. It's not too odd a pairing since there were moments like this in the original comics, but it did make for a good angle to explore in this noir setting. I'm not 100% behind the final concept of Spider-Man for this noir universe. I don't know if the organic webbing was all that necessary, although I'll concede that noir doesn't necessarily mean depowered or anything like that.

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