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Tales of the dark multiverse hush

Warning: Spoilers for Tales from the Dark Multiverse: Batman: Hush #1 ahead! Bruce Wayne is dead. When the corrupt senator for Gotham's independent city-state, Thomas Elliot, ventures into Arkham Asylum to identify his adoptive brother's body, he finds each cell filled with whispers and hushed tones. Rumors of a bat-like wraith haunting the halls of the asylum, claiming patients' lives, have spread through the institution like wildfire. Although Dr. Jonathan Crane is quick to dismiss any concerns as superstition and hearsay, it becomes abundantly clear that the apparition is very real when its attention turns to Thomas Elliot and the rest of Gotham's crooked politicians. With more questions than answers, Elliot now seeks to discover the identity of Arkham's Devil before he becomes its next victim. Listen to the latest episode of our weekly comics podcast! DC Comics "Hush, little babe, lest you call down... the bloody bat of Gotham town." Rising from fictional nether like a madman from the Lazarus Pit, DC's take on "What If" storytelling has returned this week. This time, Phillip Kennedy Johnson and Dexter Soy have set their sights on Jeph Loeb and Jim Lee's seminal work, Batman: Hush. Mixing equal measures of It's a Wonderful Life and dystopian futures with a heaping helping of horror, Tales from the Dark Multiverse: Batman: Hush #1 is an excellent inversion of the original tale. Although this issue does serve as an origin for Batman the Silenced, it is truly Thomas Elliot's tale. Phillip Kennedy Johnson's choice to frame this story from Elliot's perspective is great. It allows Tales from the Dark Multiverse: Batman: Hush #1 to maintain the same mysterious ambiance that made the original story so great. In this issue, Bruce and Thomas's roles are flipped, and it is now Thomas trying to uncover his masked assailant's identity. Through Tommy's investigation, we are thrust headfirst into this new world where Gotham has become an independent yet dystopian city-state. A large part of this issue's enjoyment, and the entire "What If" stories, is derived from witnessing the effects of one change on all of reality. Our George Bailey moment in Tales from the Dark Multiverse: Batman: Hush #1 involves the Elliot family's adoption of Bruce Wayne. In the aftermath of this adoption, Bruce's new family doesn't have the means to help him with his pain. With no one like Alfred to seemingly guide Bruce to adulthood, our hero slips into madness and is committed to Arkham Asylum. What makes this issue so interesting is seeing repercussions of Batman's absence on the rest of the Bat-Family. I won't spoil any of the twists here, but Johnson does an excellent job pulling from various corners of the Bat-mythos to craft an entertaining alternate reality. My personal favorite is the one involving Dick Grayson. Johnson's attention to those little details that really sell Tales from the Dark Multiverse: Batman: Hush #1. One of my favorite parts of the Hush mythos is how the character gets his name from the "Hush, Little Baby" nursery rhyme. Much like the baby in the nursery rhyme, Thomas Elliot can not be satisfied. With this issue, Johnson twists the nursery rhyme into something darker: here it serves as a warning for the characters that the "bat of Gotham town" is coming for them. The perversion of this nursery rhyme cranks the tension surrounding Batman the Silenced and plays well with the horror sequences that Dexter Soy has crafted for this book. One of the things that stood out to me with Tales from the Dark Multiverse: Batman: Hush #1 was Soy's handle on narrative tension and attention to detail. Without a doubt, my favorite sequence throughout the entire issue involves the first appearance of Batman the Silenced. As Dr. Crane leaves Thomas Elliot to mourn his adopted brother's death, the new Dark Knight follows the evil doctor down the hallway. It's a sequence that evokes horror imagery as the monster tracks its prey. With Troy Peter's lettering, you can hear the pop of the lightbulbs going out. Ivan Plascencia's colors do an excellent job of maintaining the terrifying tone of these moments. It's a perfect sequence that is punctuated by the dramatic reveal of Batman the Silenced's terrifying character design. I would be remiss if I did not mention the panel in which Alfred questions Elliot's assumptions about Bruce's death. In the background, you can see portions of Batman the Silenced's red eyes and medical wrappings above a cage before he pounces on his victim. It was something that I missed during my initial reading of the book and only discovered it during recent rereads. It is this subtle attention to detail that makes Soy's work perfect for this story. "Everyone's dead, but us." DC Comics in addition to presenting the reader with a form of alternate reality escapism, the best "What If" stories provide new insight into fan-favorite characters. At the end of this tale, our narrator and Rod Sterling stand-in, Tempus Fuginaut, provides the reader with insight into Bruce Wayne. He explains that on every most worlds within the Dark Multiverse, Bruce Wayne will always become Batman. Although this revelation is profound, it is not something necessarily new to the Batman mythos. During the events of Batman R.I.P., Grant Morrison explored the notion that even without the Bruce Wayne identity, the Batman of Zur-En-Arrh would take over the wheel. This lack of new insight is probably one of my only gripes with this issue as it feels like a missed opportunity. However, the fact that we now have a less scrupulous Batman trained by criminal masterminds is an interesting prospect that leaves me wanting more. Additionally, as much as I love Batman the Silenced's character design, if you tug at the bandages too hard, the entire thing begins to unravel. I wish we were given in-story reasoning behind Bruce's use of bandages in the costume. During the original storyline, Hush's use of bandages for a mask makes sense as Tommy is a surgeon. Later, Hush uses the bandages to hide that he has made himself look like Bruce Wayne. However, without explanation, this great character design does little more than evoke Hush imagery. Ultimately, if you're a fan of the original series, this book is a must-read. Mixing equal measures of It's a Wonderful Life and dystopian futures, with heaping helpings of horror, Tales from the Dark Multiverse: Batman: Hush #1 is an excellent inversion of the original tale. Johnson has created an immersive alternate reality. The repercussions of Batman's absence on the Bat Family is interesting. Soy's artwork is perfect and expertly captures the horror elements. Johnson's work does provide insight into the character..... Unfortunately, Johnson's revelations of Bruce Wayne don't offer much that is new. Although I loved Batman the Silenced's character design, I would have loved an explanation as to why he used bandages for the mask. Otherwise, the design's only purpose is to evoke Hush's original design. Like what we do here at AIPT? Consider supporting us and independent comics journalism by becoming a patron today! In addition to our sincere thanks, you can browse AIPT ad-free, gain access to our vibrant Discord community of patrons and staff members, get trade paperbacks sent to your house every month, and a lot more. Click the button below to get started! 13 Mi Clasificación :star :star :star :star :star Escritor P. Kennedy Johnson Artista Dexter Soy Lápices Sergio Davila Entintador Matt Santorelli Colorista Ivan Plascencia Like 13 Into f • DC Universe • j? Join the community. Get Amino Into f • DC Universe • j? Join the community. Get App Related Wiki entry 8 days ago 8 days ago Related Wiki entry 5 days ago 5 days ago Related Wiki entry 3 days ago 3 days ago Dear Lord, have I been stuck in a time loop for a year? When I began my review gig at Batman News, I had no ongoing books I was assigned to review. All I had were miniseries: Batman vs Ra's al Ghul, Harley Quinn and Poison Ivy, Joker/Harley, Criminal Sanity, and Tales from the Dark Multiverse. Initially, I was a little worried - what books would I end up reviewing when these comics faded away? Apparently, not something I should have been concerned about - because only one of those books has actually finished. Batman vs Ra's al Ghul has dropped off the map post-issue #4. Criminal Sanity has suffered extensive delays comparable to Doomsday Clock, and now Tales from the Dark Multiverse is rearing its head once again, as if Death Metal wasn't wearing me down enough already! These are limited comic runs, right? I'm not going insane, right? Well in any case, at least this was a decent series. I ended up having issues with the format of the Dark Multiverse line by the end - issues that have frustratingly not been fixed - but overall, I found it a fun way to shine a different light on stories we're familiar with, providing interesting takes on classic characters in the process. These aren't mind-blowing stories, but they know what they are and they do what they want to do pretty well. Fortunately, Hush - written by Phillip Kennedy Johnson and illustrated by Dexter Soy - seems to follow that trend! What's nice about this book is that it does what the other books I really liked in this series did. Like Dark Multiverse: Knightfall, it's not particularly concerned about referencing the original story, so much as it is thinking about the kind of story you'd make after it. Dark Multiverse: Hush isn't a book filled with references, homages and callbacks to previous stories, though it does have a similar spirit to them. Stories with Thomas Elliot are very good at drawing in other characters, and like the original tale, we see a vast variety of heroes and villains in markedly different positions than they're in when you read regular DC books. Hush, Dick Grayson, Jason Todd, Barbara Gordon, Scarecrow, Talia al Ghul and Joker all have vastly different roles within the city of Gotham; and while you could argue the book includes a bunch of characters just for the sake of it (true), the execution is fun, and doesn't seem very contrived. Speaking of characters, I think Johnson writes them rather well. This is certainly the best writing Thomas Elliot has received since Paul Dini's House of Hush... not that that's a high bar. I like Hush - a lot - and think he's very capable villain in the right hands. Trouble is, not many hands know what to do with him, because he's a challenge to make interesting at times. The people who do it best are the people who lean into his arrogant nature as a white-collar cutthroat, and we see a lot of that here. Tommy spends most of this comic on the backfoot, but context clues, references and flashbacks show that he was especially cruel in his ascension to the top of Wayne Industries. It's great to see his comradeship with Jonathan Crane make a reappearance, too - this feels like a book that's happy to reward you for not only having read Hush, but that there are a few deep cuts in this book, and it's very nice to see. In general, it's a well-paced book too! The action isn't particularly special, but it's not so much concerned with that. It's far more interested in sinking you into the world, and it does a moderately good job of worldbuilding in a single issue. There's the usual pitfall of having to push exposition into conversation for the sake of catching up the reader, but it's not particularly obnoxious here. Johnson makes a point to whisk the reader from location to location, from the skyscrapers of the Gotham elite to the dilapidated Wayne Manor; each time he does this, we become a little more familiar with the universe the creators are constructing here, and I like the book a little more. Really, though, it helps that he's working with a very capable artist to complete that vision! Now, Dexter Soy is not the Jim Lee of the original Hush - a fact that is very obvious when you see him emulate Lee's pages in the recap - but he is CERTAINLY no slouch, and that much is obvious in turn. This is a high concept book, so there's a lot of effort that goes into keeping choreography clear; fight scenes in the midst of riots and populated warehouses, for example. Even when the backgrounds aren't filled in as much as they could be, colorist Ivan Plascencia knows how to capture the mood of the scene: filling the space around the characters with appropriate blues and reds, making sure the tone of each page is retained in the final comic. This is good, because the final few pages of the book are illustrated by a different artist, so Plascencia's efforts help to ease that transition. Overall, we're looking at a deftly illustrated book here, that's pleasant on the eyes as it guides you through it's interesting inversion of Gotham... Batman looks dumb, though. Like, come on. Maybe you could have done another pass on the design. Recommended If Hush is one of your favourite villains, We exist, I swear! Sound off in the comments if you like him, I need my coworkers to stop bullying me. You enjoyed the Dark Multiverse stories from last year; this is just more of that. You're a fan of stories that show characters you love in positions they'd never be in when you're reading mainline continuity. Overall Alright, why not! If DC wants to dive back into the Dark Multiverse again, I might as well enjoy the ride. Hush presents an interesting, compelling universe focused around one of my favourite villains - Heart of Hush was one of the first comics I ever bought physically, and it's made me soft on the character ever since. Here, we see a fun continuation of that tone, and I'm happy that the Dark Multiverse line has returned with the same standard of quality that it had during its run last year. I may be stuck in a time loop - we all might be, depending on how the election goes - but at least I'm able to read some decent comics while reality collapses. Score: 8/10 ----- Disclaimer: DC Comics provided Batman News with a copy of this comic for the purpose of this review. Author's Twitter: @ObnoxiousFinch

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