



Richard Stark's Parker: The Outfit

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After he evens the score with those who betrayed him and recovers the money he was cheated out of from the syndicate, Parker is riding high. Until, that is, he's fingered by a squealer who rats him out to The Outfit for the price they put on his head.

Richard Stark's Parker: The Outfit Details

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From Reader Review Richard Stark's Parker: The Outfit for online ebook

Karl says

This copy is signed by Darwyn Cooke.

Lars Guthrie says

Darwyn Cooke decisively scored with his first comic book adaption of the Richard Stark 'Parker' novels: 'The Hunter.' 'The Outfit' doesn't deliver the same bold punch. That might be expected from a sequel, and because the story line is not as hard-hitting or straightforward.

Cooke's choice of palette is an indicator of a more workman-like delivery. There's still just one color other than black and white, but where it was crackling cyan in 'The Hunter,' 'The Outfit' is tinted with a more muted blue.

Cooke also uses a clever device to telescope three hits on organized crime's operations by employing different styles than the slashing lines that dominated 'The Hunter.' The most successful of these is a send-up of a 1960s pulp crime magazine. No matter how ingenious and necessary, though, these changes in style (and story) are drags on momentum.

But as might be expected from Donald Westlake (writing as Stark) and Cooke, it's still a slam-bang narrative filled with action. After a nice opening two-pager aerial view hippping us to place and time ('Miami Beach 1963'), we're shoved right into a one-page panel featuring a gun shot and a woman screaming, as the indefatigable Parker rolls out of his swank hotel bed. That's followed by a couple of tightly packed pages with no dialogue other than Parker's would-be assassin's mutter of 'Guh...'

Then we're introduced to the woman. A good match for Parker, Bett Harrow takes in the groggy invader without 'fear or astonishment but breathless. Expectant.'

Parker's on his ruthless way again, and if the pace is only slightly slower, Cooke demonstrates anew his gift for the comic book form, wringing a hurtling narrative from his simple and bold retro drawings. Cooke and Westlake are a perfect match-up and I'm looking forward to the next one of these.

Mike says

Parker is still under the gun from the Outfit, a crime syndicate. His recourse - attack back. He zeroes in on the operations, contacting other bad guys to hit the Outfit where it hurts - in the pocketbook.

Good hard nosed noir.

James Love says

Excellent adaptation of the novel. It even includes a nice "idiots guide" that explains illegal betting, the "numbers" racket and money-laundering/smuggling complete with illustrations. Yeah, I know it's a graphic novel, I was being sarcastic.

Sadly, IDW has not made the previous book *The Man with the Getaway Face* or the martini edition of *The Hunter* that includes the aforementioned book available for download on Kindle/Comixology.

<https://www.bing.com/images/search?vi...>

David Schaafsma says

You know, if you read Darwyn Cooke's loving adaptation of Richard Stark's (Donald Westlake) Parker alongside Agatha Christie, as I am doing, it is of course even more brutal. Parker is a thief, a career criminal. But *The Outfit* is also bleakly beautiful in its depiction of the story, which is again, after Cooke's first adaptation of Stark's *The Hunter*, a kind of revenge tale.

Parker, the toughest of tough guys, a really bad guy, never smiles in this book. He doesn't believe in emotion, or friendship, or love. He's the hardest-boiled criminal you will find, a perfect reflection of sixties detective fiction, but he is also somehow smooth and sophisticated as he pulls off the caper, where he (of course) takes down *The Outfit*, thanks to Cooke's stylish approach. I really had a good time reading it. How can I like this guy? But thanks to Stark and Cooke, I do.

Sam Quixote says

This is the second of Darwyn Cooke's comic book adaptations of Richard Stark's Parker novels with this one using material from the novels "The Outfit" and "The Man with the Getaway Face". After Parker walks off with a hefty chunk of change from the Outfit (a crime syndicate) at the end of the first book *The Hunter*, a price is put on his head as Parker heads south to enjoy his earnings in the lap of luxury. But even after altering his face with plastic surgery, he's spotted and the Outfit are alerted to his location, Parker decides to gather his criminal friends and bring the fight to the Outfit's boss.

Parker is easily Richard Stark/Donald Westlake's greatest creation. He is an unstoppable, super-efficient career criminal who plans his heists meticulously, selects the most useful members for his team, and has no compunction with killing – but only with no other choice left to him. Parker almost seems like a robot at times – he regards emotion as weakness, and looks upon any kind of extravagance as wasteful, an element that will end the person and send them to jail. And yet he's strangely likeable – or if not that, then fascinating to read as he pulls off daring heists so coolly.

Cooke incorporates different artistic styles to tell the stories of each of Parker's gang hitting the Outfit in

different ways even including prose from the source novel to tell certain parts of the story. The styles change the pace of the book, slowing it down while the action ramps up so you've got time to enjoy what happens at just the right speed. It's a great balance.

Cooke's done Richard Stark/Donald Westlake proud by doing such a fantastic job in telling the tale of one of Parker's best adventures with style and panache that only someone as experienced and masterful a comics artist as Cooke could do. It's a great crime caper comic that's terrific fun to read. More, please!

Ed says

Probably as interesting as the first graphic novel, this second one didn't leave me disappointed. Lots of cool 1960s decor and vibes are found in the cartoon panels. Remember the Esso signs? The graphic novel Parker fits my idea of the literal one from the Stark novels. The pages of text toward the middle slow down the story a little. Enjoyable enough.

Scott S. says

3.5 stars

Though it stands a little in the shadow of *The Hunter* (the excellent preceding volume featuring tough and taciturn antihero 'Parker'), *The Outfit* was still a reasonably entertaining graphic novel adaptation by Cooke from Westlake's long-running crime series. (I enthused in my prior review that it is a great collaboration between artist and author.) The energy or forward momentum is good until the halfway point and then things sort of . . . well, Parker is off-stage for many pages and it's not nearly as interesting without him. However, the gunshot-fueled hide-and-seek climax picks up the tempo, and I think the last page panel - as well as the late '63 setting in Lake Tahoe - hints at a fictional connection to a real-life kidnapping of a certain singer-actor's son.

Kemper says

As a fan of the Parker series and comic books, these adaptations are right in my wheelhouse, but what I find most intriguing about them is the clever ways that Darwyn Cooke has used to tell a text story into a more visual form while staying true to the spirit of the original books.

The Outfit was the third book in the Parker series, but this one also adapts the second novel, *The Man With Getaway Face*, into part of this story, too. Parker pissed off the Outfit and even though he's gotten plastic surgery to change his looks, the mob is still coming after him. Parker contacts a bunch of his criminal buddies and asks them all to go on a robbery spree against various Outfit businesses, and they're all too happy to do it. Parker works on his own scheme to make some cash and get them off his back once and for all.

My favorite part in this was how Cooke converts several of the mini-stories from the book about how several professional thieves rip off Outfit joints. He incorporates a faux crime magazine cover and story (With actual text from the book.) as well as some short cartoonish style strips to recount these robberies. He also uses a

game of Monopoly as the basis for giving us the history of the Outfit's boss.

These graphic novels are excellent companion pieces to the original books.

Stewart Tame says

Darwyn Cooke's adaptations of the Parker novels are pure comics perfection. The artwork is a perfect match for the material, very much in the early 60's mode. Although I wasn't born until the late 60's, I've read enough magazines and whatnot from the era to appreciate details like business logos and so on. Cooke's research is right on the money as far as the time period goes. This is a world of Esso gas stations and Timex watches and AAA maps and so on. This book picks up close to where the previous one left off. Despite a new face, Parker still apparently has a hit out on him. Needless to say, he's less than thrilled by this. But getting the hit cancelled means going up against the Outfit, essentially taking on the entire Mafia. You know this is going to be good ...

The art, as I said, is steeped in period details. There are several heists recounted, as Parker arranges to have the Outfit hit where it hurts, and Cooke manages to come up with distinctly different styles for each one. Honestly, the only problem I had with the art comes fairly early on, page 48 to be precise. I've read enough mysteries over the years to know that putting a silencer on a revolver is useless, and Parker is too much of a professional not to know this. The gasses escaping from the sides of the cylinder, the ones NOT going through the silencer on the barrel, are where most of the noise of a revolver shot comes from. Ah well, it's a tiny mistake, and the rest of the book is more than thrilling enough to make up for it. Highly recommended!

Martin says

After the success of Richard Stark's Parker: The Hunter, in which Darwyn Cooke adapted a classic of crime fiction for the comic book page, we're treated to this gem of a book. Too bad I can't give it six stars!

First off, there were some choices to be made, story-wise, to keep the book flowing evenly while respecting the source material and not going over a certain number of pages. Before the actual 'Outfit' story, Cooke included a short adaptation of Stark's The Man With The Getaway Face, in which Parker gets a new face to help remain under the Outfit's radar. They're still sore about him walking off with \$45 000. (at the end of 'the Hunter').

Also, Cooke cleverly employs different art styles to illustrate the different heists that Parker and his associates pull on them. The subtle use of humour (and the inclusion of Grofield - which is NOT in the original story) is just icing on the cake. There are some departures from the source material, such as Parker killing the accountant Quill and giving Karns ten percent of the take from Bronson's Buffalo (a nice touch, that!), all in keeping with Cooke's vision of Parker. Truly a wonderful book.

Next up: Cooke's adaptation of The Score.

Michelle says

Writing under a pseudonym in 1963, Donald E. Westlake wrote a series about a calculating, hard-boiled career criminal named Parker, and after receiving Westlake's blessing to adapt the series into a graphic novel series, comics artist Darwyn Cooke published this second installment in 2010. In the first installment, Parker was dealing with a former associate who double-crossed him, and ended up crossing paths with the mob, known as The Outfit. Since they continue to put hits out on his life, Parker undergoes plastic surgery, then returns to hit The Outfit where they live. Sending letters to numerous criminal associates across the country, announcing open season on The Outfit, a dozen of their enterprises are hit nationwide, with losses to the tune of a million dollars, with Parker promising not to quit until they agree to quit hunting him. With scenes depicted in black, white, and cool shades of steel-blue, the plot is easy to follow, and even includes a surprisingly educational glimpse into the criminal world, with clever illustrations detailing various mob enterprises, told in easy-to-understand instructional out takes, and I'm told the Crime Confessions Weekly newsletter usage was taken straight from Westlake's original. Parker manages to convince the mob boss to back off, but something tells me they aren't gone for good. Until next time...

Mohammed says

Having read many of the Parker novels im hugely impressed by how Cooke adds a new dimension to the stories with his artwork,the way he narrates,uses two novels The Outfit,The Man with the Getaway Face into one Graphic Novel.

Cooke's art has never been better the inking,the coloring,the use of shadows. Every page with Parker himself is priceless because he got Parkers look,movement so well. I just stared in awe in how great Parker looked. How he can be retro,cartooney art style and still draw hardcore,dangerous Parker i dont know. I also liked the different inventive ways he used to tell about the different heists. It was made the story,action less predictable to those who have read the novels.

Darwyn Cooke's art and Richard Stark's writing was made for each other, a perfect match and the way you should adapt a great novel,writer. You dont change everything that made the novel so good,you add new visual layers. I cant wait the next Graphic Novel in 2012!

Brandon says

Parker had evened the score with the Outfit, or so he thought. After extensive facial reconstruction surgery, Parker is identified by a squealer, outing him to his enemies. Parker realizes that the fight isn't yet over and he intends to finish it!

So, while I did like this book, I wasn't into it as much as The Hunter. Cooke seemed to take the story in a few directions towards the end, tying up loose ends and telling other parts in a different format. By throwing in a magazine style layout as well as different artwork; it really took me out of it. I wasn't exactly sure what he was going for with those deviations but it fell kind of flat for me. Luckily, it was only a small part of the story itself, so it's sort of easy to look past.

As far as the artwork goes, I'm still in love with it - that much Cooke doesn't change. The violence is played

out really well, showing just as much as you need and nothing over the top. Stylistically, I still think it's one of the coolest presentations I've ever seen.

Apparently, I'm all caught up on this series as the 3rd book isn't out until sometime next year. I guess its finally time I get started on the originals. The only problem is that I believe this is books 2 and 3 together? I'm not entirely sure, I'll have to look into that.

I had to rate it 3 stars but I'm telling you it's a solid 3 and a half.

Michael Finocchiaro says

I am not normally a very patient person. Some might go to the extreme of calling me impatient in fact. But I am learning. After almost 3 years of struggle, I have seen several of my initiatives come to fruition at work recently and realized that my patience paid off. There were several moments of hesitation where I wanted to throw in the towel because I thought things were not moving at all, but I hung in there, continued to build a diverse and fairly huge fan base, and delivered high quality output. For the moment, it seems that blue skies are ahead and I am feeling really good. So, to celebrate, I am going to enjoy *Justified* and read some more...

imagesBut before I do, a friend suggested a book to me called *The Outfit* back in January which I went out and purchased. Well, actually, I bought the wrong one by Richard Stark which is a fictional novel as opposed to the one my friend meant which was by Gus Russo and is a non-fictional history of the Mob. I will go and grab the Russo book, but in the meantime, the Stark one was pretty fun. Apparently, Stark passed away in 2008 after writing about 24 books featuring the main character Parker. He is sort of like a Raylan gone bad who is highly intelligent and a dangerous killer. The book was about his revenge on the Outfit where he tries to free himself of the bonds they put on him. I liked the flow as well as the descriptions of the characters and mob operations. *The Outfit* is a very entertaining and relatively light read and has been adapted by Darwyn Cooke into a great comic book as well.
