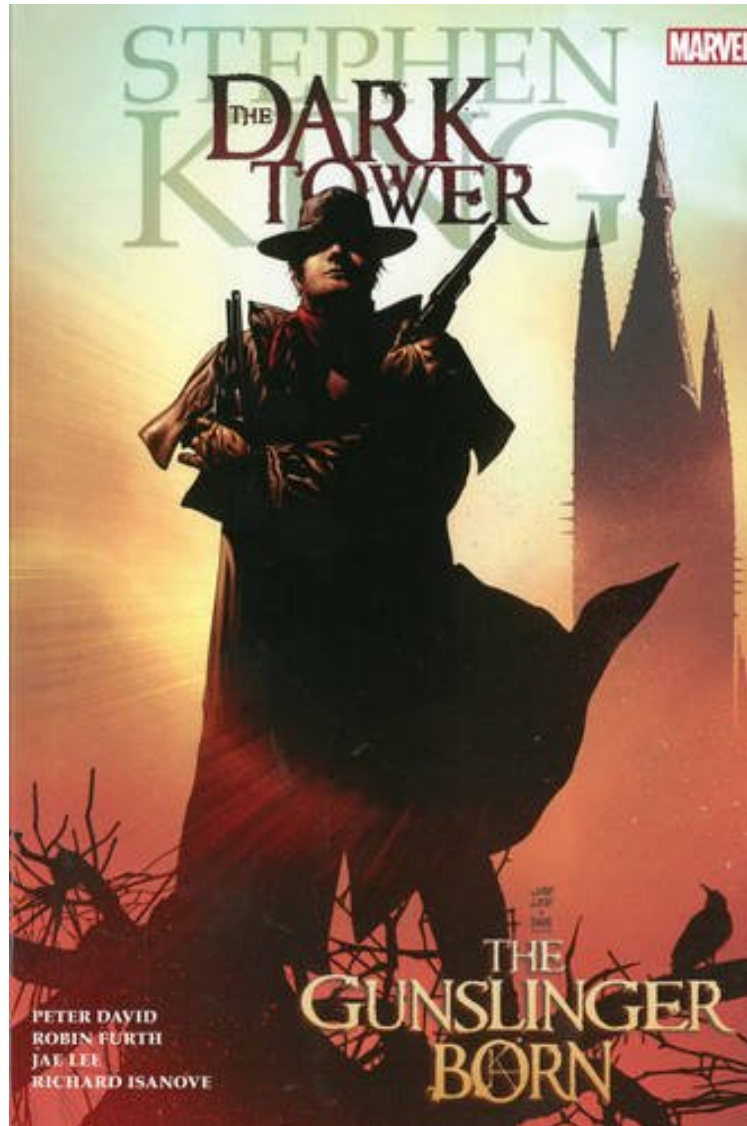


[Mobile pdf] Dark Tower: The Gunslinger Born

Dark Tower: The Gunslinger Born

Peter David, Stephen King, Robin Furth
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Peter David, Stephen King, Robin Furth : Dark Tower: The Gunslinger Born before purchasing it in order to gage whether or not it would be worth my time, and all praised Dark Tower: The Gunslinger Born:

0 of 0 people found the following review helpful. No Tolkien But a Fun Ride Worth Reading - Great Characters!By James m HusseyFinally got to the end of this magnum opus, and for no other reason other than having fallen into the trap of needing to complete the story, I read the entire series in a couple of months, and have to say I have a mixed opinion now on King and the Tower series...but I'm giving it four stars because it was worth the ride. I bought all the

books and read them on my Kindle cloud reader, and lost a lot of sleep doing so. They're page-turners. I can't say I'm a fan of all the dialog (the different manners of speech for the Calla folk, or of those in Bangor, Maine - they make for awkward reading and I'm no fan); but King does a great job creating different accents and personas for all the various regions his characters visit. I do think overall there is a self-conscious pretentiousness about the series - a lot of allusions to other great stories, like Tolkien's Rings series and even Harry Potter from Rowling; but in doing so the author comes off as self-efficacious. After reading it all, I realize I love and hate King all at once. Hate him for his ending...love that he persevered, and the characters were real enough. I don't think I have as great a respect for King as I do for Tolkien and Lewis, or others I've read - but I think this ending to the series was worth the wait, and all the same, I realize as a reader I've grown up and out of my love for crass reading. There were times when King was eloquent, others when he is typically King: crass and gross, talking of things that never really add to the story but paint the characters in a grim and real light. All that to say, I think that's the author's style anyway: just being real. If you're like me, a Christian, I don't think you'll love the story if you're familiar with your worldview. I think King touches on Christianity but mixes metaphors and shows a confusion of worldview, which is to say I didn't like the paganism and things of that nature - the parts of the story (there are many) which are less coherent and less fitting in the idea of the existence of God. Then again, nobody reads King and expects a Christian treatise. Overall, 4 stars. It was one heck of a ride, and I'm glad knowing how it (kind of) ended. 1 of 1 people found the following review helpful. THIS IS AS EPIC AND CLASSIC AS THE DRAWING OF THE THREE AND WIZARD AND GLASS GREAT JOB BY KING By Robert Strecker This was a great end with a return to the wandering gunslinger theme. There have been negative reviews in relation to the last 3 books of the series and this is annoying though understandable. Stephen King is unfortunately in the classification of pop writer. His title means he is very popular so there will always be a percentage of people who do not like change and risk such as what he did with the last few books. Wolves of the Calla was slow moving with a fast climax that left people confused. I loved this one and immediately understood that it was written within the context of respect to the classic western novel. Meaning hero's ride into town, get to know the townspeople, agree to help them defend themselves against an outnumbered force. The pace was deliberately structured like that. Songs of Susannah was hands down an experimental novel and why not, it was the 6th book. This was one of my favorites in the series and understandably one of the least popular. I loved it and was amazed at the risk King took in making something so imaginative it was hands down the most creative of the series. The last book The Dark Tower ties with Wizard and Glass as my second favorite with The Drawing of The Three being my favorite. I am unfortunately a big fan of King's coked-out period which produced his other masterpieces such as Misery and It. While one can accurately say that an artist has peaks and dips which is true of King I have yet to find a book of his I did not like (well actually there is one - Dr. Sleep) but other than that I love his ability to tell a story. This final book, not to give away any details was a fitting although tragic ending. What do you expect? Roland's story was always consistently tragic so it makes sense for the totality of the story to be dramatic and tragic. Our beloved katet became true gunslingers and therefore intentionally began a very risky lifestyle. In conclusion come along and read the final chapters of this epic tale. A lot of things happen in this volume and it's in the tradition of the first book. 0 of 0 people found the following review helpful. Outstanding ending to a fantastic series. I was worried that no ending could ... By Leon Fox Outstanding ending to a fantastic series. I was worried that no ending could do this series justice. Went so far as to slow down my reading because I was sure I would be disappointed. There was simply no way the buildup of the last 6 books and now this seventh could be capped off with any ending I could think of. Yet Stephen King pulled that off, proved me wrong. This ending took King some 20-30 years to get written, but it was worth it. If, like Roland, you make it this far, just know you'll reach the end knowing that Ka is a wheel that turns, the story will do you fine.

'The man in black fled across the desert, and the gunslinger followed.' With those words, millions of readers were introduced to Stephen King's Roland - an implacable gunslinger in search of the enigmatic Dark Tower, powering his way through a dangerous land filled with ancient technology and deadly magic. Now, in a comic book personally overseen by King himself, Roland's past is revealed! Sumptuously drawn by Jae Lee and Richard Isanove, adapted by long-time Stephen King expert, Robin Furth (author of Stephen King's The Dark Tower: A Concordance), and scripted by New York Times Bestseller Peter David, this series delves in depth into Roland's origins - the perfect introduction to this incredibly realized world; while long-time fans will thrill to adventures merely hinted at in the novels. Be there for the very beginning of a modern classic of fantasy literature! Collecting DARK TOWER: THE GUNSLINGER BORN #1-7. All characters featured in this issue and the distinctive names and likenesses thereof, and all related indicia are trademarks of Stephen King.

.com "The man in black fled across the desert, and the gunslinger followed." With those words, millions of readers were introduced to Stephen King's Roland - an implacable gunslinger in search of the enigmatic Dark Tower, powering his way through a dangerous land filled with ancient technology and deadly magic. Now, in a comic book personally overseen by King himself, Roland's past is revealed! Sumptuously drawn by Jae Lee and Richard Isanove, adapted by long-time Stephen King expert Robin Furth (author of Stephen King's The Dark Tower: A Concordance)

and scripted by New York Times bestseller Peter David, this series delves in depth into Roland's origins - the perfect introduction to this incredibly realized world; while long-time fans will thrill to adventures merely hinted at in the novels. Be there for the very beginning of a modern classic of fantasy literature! Collects Dark Tower: The Gunslinger Born #1-7. Questions for The Dark Tower Illustrators, Peter David and Robin Furth .com: How closely did you work with Stephen King on this project? Peter David: Robin worked far more closely with Steve before the fact, as it were, working out the overall story arcs and beats. My association was more after the fact: I wrote the scripting, which then went to King who provided the line edits and tweaks. Robin Furth: Ive been working with Steve King (and Roland!) for about seven years now, so the three of us have quite a long history. While working on The Gunslinger Born, I ran my outlines by Steve King and Chuck Verrill (Steves editor) at the same time that I ran them by our Marvel editors. After all, The Dark Tower is Steves child so its only right for him to have first dibs on any changes. I feel its really important that Steve has final say about The Long Road Home. Hence, I always try to make sure he sees everything as soon as I can send drafts to him, and that includes the articles I write and which are at the end of each issue. Steve has been really supportive of this whole project which has been great. I was lucky enough to be with Steve while he looked through some of Jaes early sketches for The Gunslinger Born and his reaction was a lot like mine it felt as though somebody had reached into his imagination and had taken his characters and given them a physical existence. I think thats pretty high praise, dont you? .com: Roland is one of the most iconic characters King has ever created. How hard was it to get him (and the other characters) "right" on the page? Did any iterations get vetoed by King? Robin Furth: We were really lucky with The Gunslinger Born because we could adapt scenes directly from Wizard and Glass. We could really stick to Steves descriptions. (Occasionally we dipped into other Dark Tower novels, but on the whole, Wizard and Glass was our template.) The Long Road Home was a little more complicated since we spun the story from scattered tales that Roland tells about his youthstories that are found throughout the Dark Tower books. (As you can imagine, I used my Concordance quite a lot while I was working on the outlines!) To tell the truth, Roland has such a strong personality that he feels almost human. I even dream about the guy, and once or twice I swear Ive seen his shadow pacing past my writing room door. (No joke.) But even when it comes to writing about someone you know well, every person has their own perspective. As long as Steve King feels like weve caught Rolands youthful self, Im happy. If longtime Dark Tower fans feel we have, then Ill be INCREDIBLY happy. So far Steve has been pleased with our approach. Fingers crossed that the fans will feel the same way! Peter David: King was very supportive of the license we took in terms of both the story compression and narrative stylizations that Robin and I undertook that were required to take a work of such massive scope and transform it into something that works as a graphic series. .com: What was the most challenging aspect of this particular project? Peter David: For me? Stage fright. Steve had stated that, as "a words guy," he was awaiting the scripts with great anticipation. That's pretty daunting, knowing that Stephen King is going to be going over my interpretation of what is arguably is most personal work. Robin Furth: I suppose the biggest challenge has always been (in Mid-World speak) to stand true. In other words, to remain true to our original mission and to translate the Dark Tower universe from novel form to comic book form. The Dark Tower universe is so big that we have to do a lot of condensing. Its both scary and exhilarating. .com: Robin, I imagine it is challenging to fit a several thousand page series into a graphic novel. As the DT aficionado, was it hard to adapt this series? What parts of the book did you wish you could include but had to cut because it just wouldnt fit? Robin Furth: It certainly has been challenging (you should see the state of my fingernails), but it has also been a really great experience. I have learned huge amounts about comics and about storytelling. I have always loved Roland, Alain, Cuthbert, and Susan so it has been wonderful to work with them again. Theres something very moving about working with young Rolandthe boy who grew into such a hard and (at times) unforgiving man. You see the wounds that later become calluses, if you know what I mean. As for the parts of the book I had to cutthere are many! When we first started working on these comics, The Gunslinger Born was supposed to be six issues long. I handed in eight issues! In the end we managed to cut back to seven, which worked well. In retrospect, I guess the greatest challenge has been to know when to stick to the plot of Wizard and Glass and when to borrow from other books (or occasionally even other parts of the Dark Tower universe) in order to fill out Mid-World for those who dont know the novels, or to make the comics ring true for long-term fans. That takes a lot of careful planning and sometimes it means taking risks, but if it works its really worth it. .com: Peter, What was it like to work with Robin and King on this project? Have you worked closely with writers before on adaptations of their work? Peter David: It was both exciting and daunting: exciting being part of something as ambitious and potentially groundbreaking as this endeavor, and daunting in that King is a writing god whom I desperately wanted to please with my interpretations. No, I've never worked with a writer adapting his work before, which is why this was new territory for me: And what a place to start, huh? Its difficult to imagine any subsequent experience with adapting someone's work measuring up to this. .com: What is your favorite panel? Robin Furth: I must say I like them all, so I dont know if I could choose. However Jae recently sent me the cover for the first issue of The Long Road Home, and I think that would be in my top ten! Peter David: I'm torn on that. In terms of story narrative, the one where Roland and Susan give in to their passion. In terms of pure iconic power, that two-page spread early on where we first see Roland, as the gunslinger, in pursuit of the man in black. You never have a second chance to make a good first impression, and Jae and Richard just absolutely nailed it. From

Publishers Weekly Signature ed by Paul Pope This comics adaptation (including prequel) of King's Dark Tower: The Gunslinger Born follows the early days of the Gunslinger, Roland Deschain. For the first hundred pages or so, you think you're in the old American West, until we come across a landscape littered with rusted oil rigs and vintage WW2 Panzer tanks. This sort of future-past otherworldliness typifies Roland's experience as he begins his quest as a teenage cross between Malory's Lancelot and Sergio Leone's Man with No Name. He and his young friends, high-born sons of the landowning political cadre called the Affiliation, are student-apprentices in a sect of knights bearing an arcane code of ethics, who must undergo strict training in order to bear the title Gunslinger. Early on, Roland earns the title Gunslinger by overcoming his teacher in a masterful fight sequence. Eventually, Roland and a group of fellow Gunslingers are sent to spy on the evil John Farson. Pretty soon, things get medieval. Maidens in distress appear, as do sadistic bad guys, witches and a weird monster called the Thinny. The Gunslinger's world is a weird hodge-podge of 1066 Hastings, 1865 Appomattox and 1941 Warsaw and in places the mlang is quite exciting. Still, a lot of The Gunslinger Born's plot is unclear and the prose purplish. Characters walk on and walk off, communicating in monotonous speeches wedged between scenes of murder and torture. The requisite love affair between Roland and young Susan Delgado is a bit passionless, and there's very little mirth; emotional ranges stretch from grimacing endurance to abject misery. Writer/adaptor Peter David turns some nice phrases in a sort of sub-Faulknerian style, but the wordiness slows the action. At times, artist Jae Lee and colorist Richard Isanove are left with little to do other than create static pinup pages to accompany the prose. Nevertheless, there is a palpable charisma embedded in The Gunslinger Born you can tell everyone involved is having a blast. Lee's drawings are smoothly rendered and realistic, yet sensually illustrative, and his art has never seemed so warm. And there's a touch of legendary underground comics artists Richard Corbin and Frank Frazetta in Isanove's palettes. The Gunslinger Born is the perfect starting point for those who think comics contain nothing but men in spandex costumes and masks. If it hooks new readers, that's good enough for me. Paul Pope is the artist/writer of the Eisner Award-winning graphic novel Batman Year 100 (DC Comics) and Pulp Hope: The Art of Paul Pope, recently published by AdHouse Books. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.