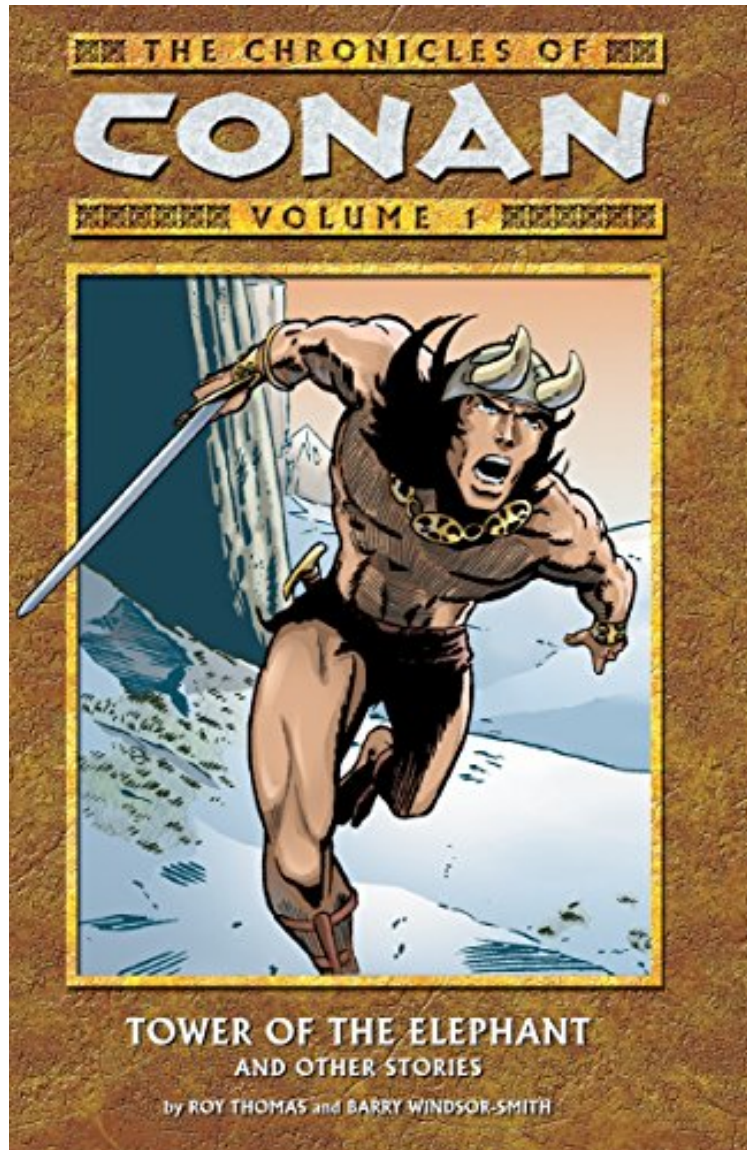


(Read free) The Chronicles of Conan, Vol. 1: Tower of the Elephant and Other Stories

The Chronicles of Conan, Vol. 1: Tower of the Elephant and Other Stories

Roy Thomas

audiobook / *ebooks / Download PDF / ePub / DOC



DOWNLOAD



+

READ ONLINE

#195529 in Books Dark Horse Comics Model: FBA-|294236 2003-09-30 2003-09-30 Original language: English PDF # 1 10.22 x .36 x 6.64l, .84 #File Name: 1593070160160 pages | File size: 58.Mb

Roy Thomas : The Chronicles of Conan, Vol. 1: Tower of the Elephant and Other Stories before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Chronicles of Conan, Vol. 1: Tower of the Elephant and Other Stories:

18 of 19 people found the following review helpful. Be warned: The visuals have been George LucasedBy vicksandI

didn't know this when I bought it. I guess I should have read the description more carefully. But to make sure you don't make the same misinformed purchase as me: be aware that this edition HAS REDONE THE COLORING of the original comics. With computers. Everything has smooth gradient shading. The whole comic is this disgusting, unholy union of 1970s style with 2000s style. Some people probably like it this way, but I (and I assume most readers?) would prefer the authentic original 1970s artwork.

1 of 1 people found the following review helpful. In *A Barbaric World Conan Stands Alone* By thirdtwin Gorgeous color reprint of Marvel's Conan the Barbarian comic brought back to fans by Dark Horse Publishing. Now you can follow the story in order from the beginning without having to hunt down over inflated back issues and all the disappointments of used copies. It all begins right here. It's worth having whether you grew up with it or are just now becoming a fan of the character. The publisher plans to reprint the entire run of the original Marvel series so you can hopefully have it all with no gaps in the story line.

0 of 0 people found the following review helpful. Beginning of a great series By Mel Odom Roy Thomas was the second major writer at Marvel Comics, groomed by Stan Lee himself. But Thomas was also the first guy to bring Conan the Barbarian to comics. In fact, he was the one who named Conan the Barbarian instead of the Cimmerian as Robert E. Howard usually referred to his larger-than-life hero. I remember reading the first Conan comic book, borrowed from a friend of mine named Ricky who was enthusiastic about it. I can't remember if he'd read Conan's newest paperback releases from Lancer or not before the comic came out. I knew I hadn't. Frankly, I was less than impressed with the story, and not happy at all with the astronaut floating in space in one of the panels. That took the story right out of the fantasy realm for me. I had recently read *The Hobbit* and *The Lord of the Rings*. Those books were fantasy to me. Eventually, though, Conan became and still is a mainstay of my reading. I do remember Barry Windsor-Smith's art, though. No one did stuff like Barry Windsor-Smith. That second page of the comic book that has the panel of Conan running with his horned helmet is one of those iconic images that will never leave me, and never fail to reduce me to a 12 year old boy again. Windsor-Smith's use of small panels and Thomas's tendency toward verbosity (often explaining in narrative what a reader can SEE in the panels) makes those issues often read like an illustrated manuscript rather than a comic book. I don't know how Windsor-Smith did it, and I know there are artists who would run for the hills if this kind of work load was shoved at them. The stories kind of limp along in this collection because Thomas was still finding his feet as a storyteller in general, and hadn't (by his own admission in the afterward) really known what he was doing with Conan. Or where he wanted to go. The adaptation of Howard's *Tower of the Elephant* is a story I always think of when I think of Conan. The story is just so heartfelt, and it's weird to think of just how young both Howard and Thomas were when the first wrote the story and the second adapted it to comics. Windsor-Smith (according to Thomas) was incredibly excited about the story. He did his best on the pages, and even got Thomas to stay off of some of them to let the story be told visually. Sitting and reading these first stories one after another does tend to show how repetitive the adventures are. At one point, Conan got canceled (for a day) because of low sales, but thankfully the series picked back up and allowed Thomas to continue writing literally hundreds of Conan tales for years. Barry Windsor-Smith was lost along the way, but John Buscema stepped in as the regular artist for years and gave Conan that iconic look so many comic book fans around the world know and love. I'm looking forward to reading other volumes of the Conan the Barbarian series, called the *Chronicles of Conan* in these collections. I spent a lot of my formative youth reading the adventures of the barbarian hero, so I look forward to adventuring with him again.

In the early 1970s, Robert E. Howard's Conan the Barbarian exploded on to the comics scene. Writer Roy Thomas teamed with a young artist named Barry Smith, and together the two mapped out some of the most stirring and memorable Conan adventures to come along since those written by Howard himself. Over the course of their 24 issue run together, Thomas and Smith defined Conan for a generation of comics readers, and now those stories are collected in this series. Featuring completely remastered color and text corrections, and containing material not available for nearly thirty years.

From Publishers Weekly These reprints from Marvel's Conan the Barbarian (originally published in the early 1970s) shows the best and worst of sword and sorcery adventure. At its best, SF fiction enables readers to identify with heroes who fight against vast, cosmic forces. At its worst, it features muscle-bound louts in fur skivvies who bellow insults at each other while waving enormous, phallic weapons. Robert E. Howard, who created Conan in a series of pulp magazine tales, achieved the former level more often than he sank to the latter. Eventually, Thomas and Windsor-Smith did, too. Thomas's informative closing notes explain how, under Stan Lee's editorship, he got permission to write a Conan comic in collaboration with young artist Windsor-Smith. He admits to glitches in the writing and blemishes in the art, but correctly states that the comic hit its stride by issue #4, an adaptation of Howard's "*Tower of the Elephant*." This archetypal Conan story sets the quick-thinking, tough outsider against a corrupt, over-sophisticated society. The young barbarian is exasperated by the superior attitudes of the experienced rogues in the slums of a decadent metropolis, so he decides to test himself by robbing a powerful, evil sorcerer. This comics adaptation isn't without flaws, but Thomas does preserve Howard's escalating sense of menace and strangeness. Windsor-Smith's pencils do justice to the mood too, making Conan believably muscular enough to prevail against human or

superhuman foes. The stories in this deluxe collection are much more spirited and solid than those featured in the original printing. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. The List, 9-23 September 2004, review by Matt Fielder: "Fidelity or no, the Thomas/Windsor Smith strips remain the best." About the Author Roy Thomas is a comic book writer and editor. He is a former editor in chief of Marvel Comics. He is known for his work on Conan the Barbarian, The Avengers, X-Men, and a number of other beloved titles. Barry Windsor-Smith is a comic book writer, illustrator, and painter. He was educated at East Ham Technical College and later went on to write for Marvel, DC, Valiant, Dark Horse, and other comic book imprints. Windsor-Smith is best known for his work on Avengers, Iron Man, Conan the Barbarian, and Red Sonja. He is a member of the Will Eisner Award Hall of Fame.