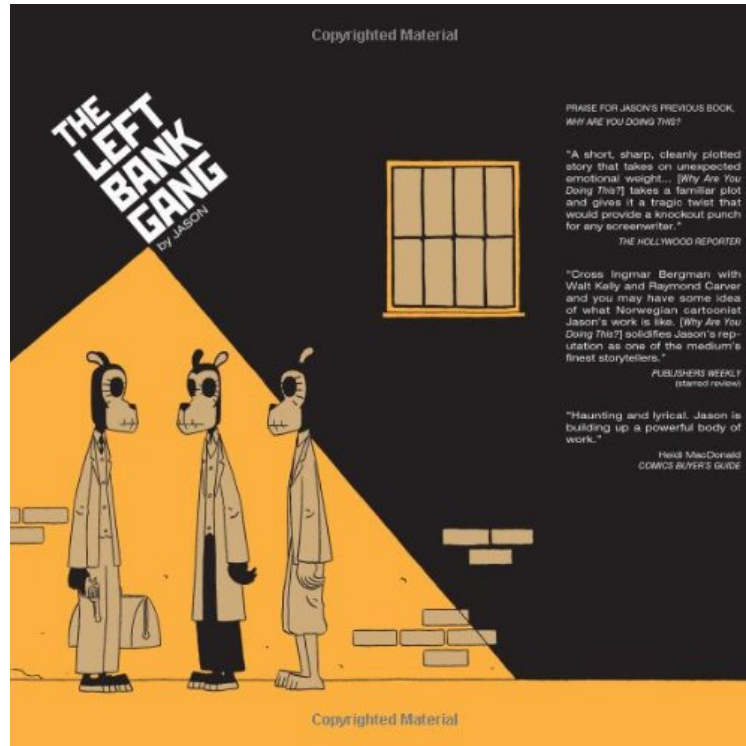


# The Left Bank Gang

Jason

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#527343 in Books 2006-08-17Original language:EnglishPDF # 1 10.00 x .30 x 7.10l, .44 #File Name: 156097742648 pages | File size: 57.Mb

**Jason : The Left Bank Gang** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Left Bank Gang:

0 of 0 people found the following review helpful. ) is bizarrely action packed and beautiful I would still say that "I Killed Adolph Hitler" ...By ThomasJason is a genius. His interpretation of the "Lost Generation"--like other riffs he's done on artist bios (Chet Baker, Frida Kahlo etc.) is bizarrely action packed and beautiful I would still say that "I Killed Adolph Hitler" is the work you should start with if you haven't read Jason before, but pretty much everything he's ever done is quality and the Left Bank Gang is no exception.0 of 0 people found the following review helpful. perfect storyBy C.J. Warringtonif you love detective novels,graphic novels,animals,andfamous names you can recognizebuy this and dont think twice because it is awesome and well worth it, i live this book0 of 0 people found the following review helpful. One of Jaon's bestBy J. CampbellI've recently becoem a BIG fan of Jason. After a friend gave me a copy of "MEOW Baby", I knew I had to see more of this intriguing storyteller's work. I like them all, but prefer the more absurd story lines like this one or "I Killed Adolf Hitler"All in all Thumbs up to Jason for another great yarn!

2007 Eisner Award-winner: set in 1920s Paris, this is a deliciously inventive re-imagining of the great literary figures of the period (Fitzgerald, Hemingway, Pound, and Joyce) as graphic novelists... and perpetrators of a thrilling, double-crossing heist! F. Scott Fitzgerald, Ernest Hemingway, Ezra Pound, and James Joyce walk into a Parisian bar... no, it's not the beginning of a joke, but the premise of Jason's unique new graphic novel. Set in 1920s Paris, The Left Bank

Gang is a deliciously inventive re-imagining of these four literary figures as not only typical Jason anthropomorphics, but... graphic novelists! Yes, in Jason's warped world, cartooning is the dominant form of fiction, and not only do these four literary giants work in the comics medium but they get together to discuss pen vs. brush, chat about the latest graphic novels from Dostoevsky ("I can't tell any of his characters apart!") to Faulkner ("Hasn't he heard of white space? His panels are too crowded!"), and bemoan their erratic careers. Add in a hilarious sequence where Hemingway is lectured by an overbearing Gertrude Stein ("What kind of pencil are you using? You should be using a blue pencil, that way you don't have to erase, all right? Avoid captions. Don't ever write 'A little later.' You don't need that. The reader will figure it out."), guest appearances by Zelda Fitzgerald and Jean-Paul Sartre, and a few remarkable twists and turns along the way, and you've got one of the funniest and most playful graphic novels of the year. Like Jason's acclaimed *Why Are You Doing This?*, *The Left Bank Gang* is rendered in full spectacular color. This is Jason's eighth graphic novel in six years for Fantagraphics, and his audience continues to grow with every acclaimed release. 2007 Eisner Award winner, Best U.S. Edition of International Material; 2007 Eisner Award nominee: Best Coloring (Hubert). Full-color comics throughout

From Publishers Weekly Using only a few pages, Jason manages to craft two different stories that happen to star the same characters. The characters are F. Scott Fitzgerald, Ernest Hemingway, James Joyce and other literary giants as they live their legendary bohemian lifestyles in Paris. Except in this story they aren't writers but cartoonists, with comics being the height of culture in this alternate world. Not only are these writers now comic book creators, they are distinctly comic book characters as Jason has transformed them into his trademark anthropomorphic dogs and birds. As these characters contemplate their lives, Fitzgerald in particular is down and out. The book is a comment on the literary acceptance comics have been getting in recent years. All the anxieties these creators have to deal with are just as relevant to writers and cartoonists now as they were for the Lost Generation. Then, in a rather abrupt twist only Hemingway could be responsible for, the group decides to rob a bank, turning into a Tarantinoesque caper complete with different perspectives on the same chaotic event. Jason's clean, comfortable art and droll storytelling keep everything together through all the stylistic flights of fancy. (Aug.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Jason has developed just the style to do up noir crime stories smartly. Long, lean figures in loose clothes (to pack heat unobtrusively); faces rendered inscrutable by making them those of animals; the meager northern light of Jason's native Norway (see *The Iron Wagon*, 2003) and his present abode, Paris; tres subdued color schemes--with such elements, noir's a snap. Of course, the animal heads add a tinge of absurdity, but didn't peculiar-pussed character actors do the same for the great noir flicks? Speaking of peculiar pusses, they're all over this time because the main characters are Hemingway, Fitzgerald, Pound, and Joyce, with Hadley, Zelda, Gertrude Stein, Sylvia Beach, and tough young Frenchman Jean-Paul (nah, couldn't be) in the supporting cast--and is that irate Sherwood Anderson on page 14? Anyway, they're poor, struggling graphic novelists in 1920s Paris, who decide a heist will relieve their plight. Going over the same ground from each perp's perspective adds interest to a caper that's slight compared to the artist's *Tell Me Something* (2004). Ray Olson Copyright American Library Association. All rights reserved [T]he use of animals as human stand-ins turns the tales into Aesop-like fables with a modern, existential twist. - Andrew Arnold, Time.com