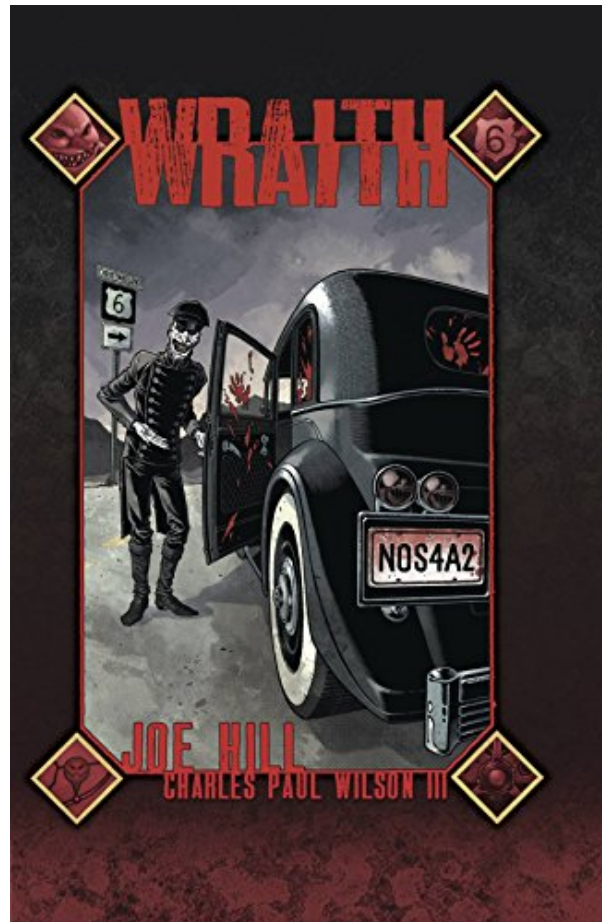
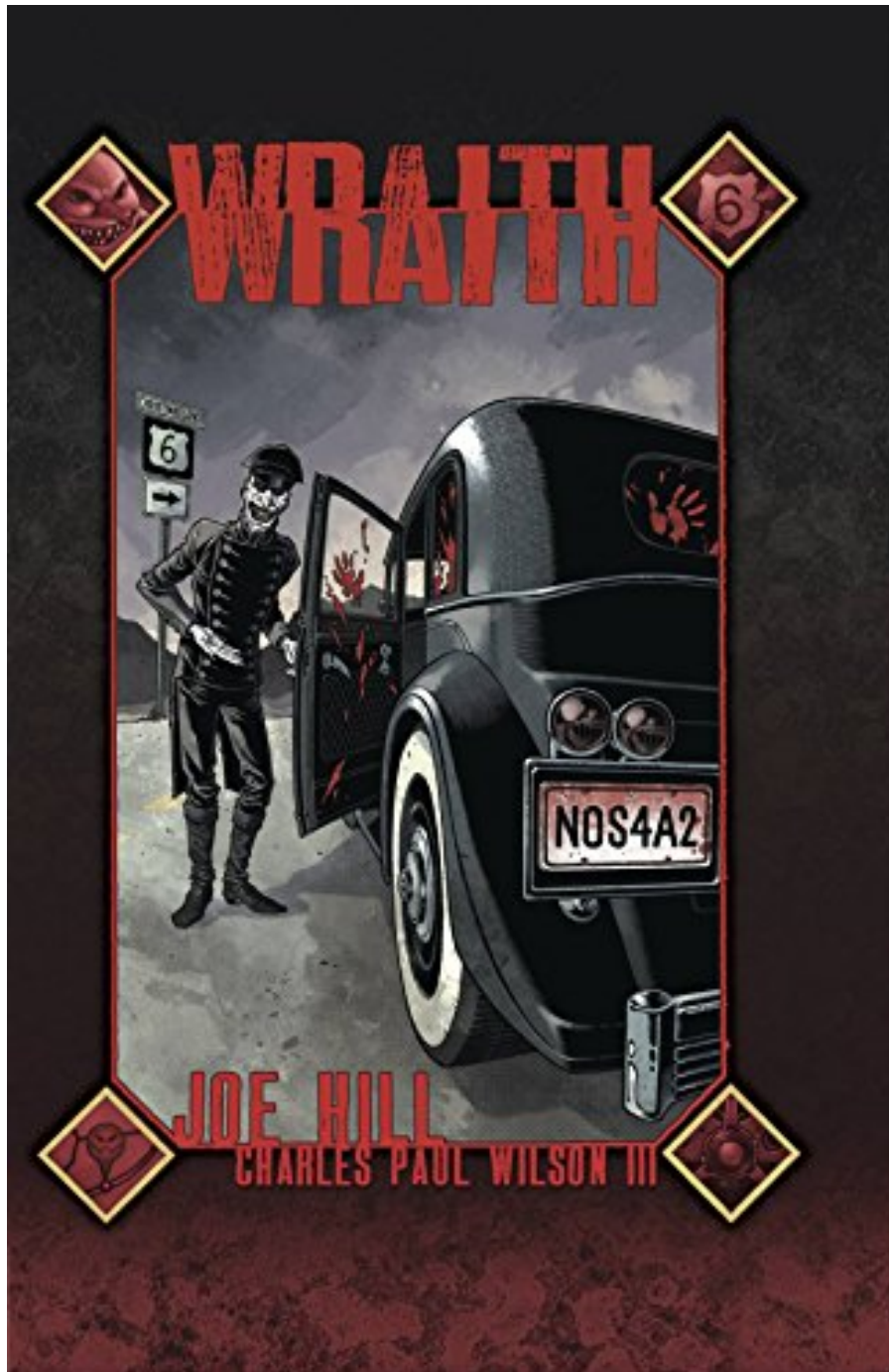


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# WRAITH BY JOE HILL PDF

- Joe Hill's New York Times Bestselling novel, NOS4A2, introduced readers to the terrifying funhouse world of Christmasland, and the mad man who rules there: Charlie Talent Manx III. Now, in an original new comic mini-series, Hill throws wide the candy cane gates to tell a standalone story that is at once both accessible to new readers, and sure to delight fans of the book.
- Sales Rank: #214617 in Books
- Published on: 2014-08-12
- Original language: English
- Number of items: 1
- Dimensions: 10.30" h x .80" w x 6.90" l, .0 pounds
- Binding: Hardcover
- 172 pages

## Most helpful customer reviews

18 of 18 people found the following review helpful.

Even a reluctant fan of the horror genre finds this book an undeniable work of genius

By Brad Hawley Brad at FanLit

Originally written for the Comic Book Review Column at the Fantasy Literature Review Site.

The Wraith is a horror comic book based on Joe Hill's novel NOS4A2, and I can't tell you how much I dislike horror as a general rule. However, this book is absolutely brilliant, and I loved it. I have not read the novel, and probably won't, so you don't need to have read it to appreciate this comic book. I went in as a resistant reader, but since I've learned over the past few years that I do like some horror comics such as Hellblazer (but never horror movies because of the sound) and since I've read enough Locke and Key to have a good opinion of Joe Hill, I gave The Wraith a chance when it showed up as review book. I'm glad I did.

The story is about Charlie Talent Manx III, a man who suffers a series of major disappointments in life. The final blow is being taken in by a scam that leaves him destitute: He is told that he is investing in Christmasland, a theme park that will make him a ton of money. He buys a nice car, the Rolls Royce Wraith of the title, and dresses as a chauffeur to drive his two daughters and his understandably angry wife to the theme park. When he gets there, he finds two large candy-cane decorations acting as an entrance to an empty lot with all the trees chopped down. But Charlie mysteriously connects with the Wraith: They have a combined power capable of imagining into existence a Christmasland theme park that is so creepy I imagine it would scare even the Joker. Artist Charles Paul Wilson III really shines in his visual creation of Christmasland. The creepiest part of the theme park, however, is not the physical aspect: The inhabitants are all the children Charlie "saves" from around the country. They change into little monster kids with white skin and razor-sharp teeth, and they don't age, nor can they die apparently.

If Christmasland and Charlie Manx were the most important of the book, it would merely be a book to shock,

and I wouldn't like it at all. There's another set of characters that make this a rich, compelling story. Two police officers are transporting in a van three prisoners. Through a series of insane mishaps, they end up in Charlie's car, and he takes them to Christmasland where they must figure out how to escape a theme park hell (though I'm of the opinion that most theme parks are hell). Joe Hill's excellent story really takes off as he interrupts this main plot with backstories of the various prisoners, one with whom we empathize and one with whom we definitely do not.

The book starts off more text-heavy than I normally like in a comic book. I want the images to convey a good portion of the narrative information so I don't feel like I'm reading an illustrated story, which to me isn't the best type of sequential art. Eventually the images become more essential to the story as the text is reduced to conversational exchanges between characters, and the comic picks up its pace. Every now and then, Hill returns to reliance on text, but it's spread out in a nice balance through the rest of the book. The final chapter of the graphic novel, however, is almost all text: It's a short story with a few images spread out along the margins of the story. I think it works well, and by the time the reader gets to this final chapter, she knows enough about all the characters to want to read the short story. This final short story took the comic from a four-star rating to a five-star rating for me. I don't want to spoil anything, but this story ties together characters throughout the comic by giving us the backstory of a character we think is very minor early in the comic. I loved this short story and the way Joe Hill provides all these connections.

The best part of the story is that Joe Hill uses all this horror to tell the backstory of one particular prisoner and to put him in a hiding place in Christmasland with one of the officers, a tough, sixty-five year old woman whom we learn to greatly respect, as does the prisoner. They make a human connection that is incredibly moving. It feels real, not contrived, and the horror of Christmasland heightens this emotional connection, showing us something about the best in humanity.

This book is a must-read for horror fans, but I want to make a plea to those of you who may have a negative reaction to horror. For most of my life, I never liked horror much beyond some Poe. But I've started to appreciate Lovecraft and pulp fiction horror writers. More importantly, my reading of comics has allowed me to understand what all the fuss is about horror: Reading *Hellblazer*, *Swamp Thing*, *The Walking Dead*, *The Darkness*, *Preacher*, and certain story arcs in *Sandman* has shown me how good horror is capable of artistically communicating ideas not open to other genres. Though I will never be able to watch horror movies because of the sounds and because I can't control the pace of the narrative, I get a chance to experience the visual elements of horror through comic books. As long as I keep running across well-written horror comics like Joe Hill's *The Wraith*, I will continue to keep giving horror comics a chance. So, if you are someone who doesn't like horror films, know that horror comics may be an excellent alternative, or at least a more accessible entry-point to the genre.

19 of 20 people found the following review helpful.

Joe Hill is a sicko, and I love it. Hill stands out on his own. Wilson's art is spot-on.

By Ryan J. Dejonghe

Confession time: I'm a sicko. I must be. Why? Because I really, really liked Joe Hill's *THE WRAITH*. Okay, so maybe Joe is the real sicko for creating things I can't even mention in this review (hint: kids and bad, bad people). But the retribution...oh, the bloody retribution.

I know, Joe Hill hails from the household of King, but make no mistake, Hill stands on his own—and then some. *THE WRAITH'S* description said fans of *NOS4A2* will love this book, as well as folks that didn't read it. That's me. (Can you believe I had no idea *NOS4A2* was a license plate meaning *Nosferatu*? Took a co-worker to point it out.) But after reading *WRAITH*, guess what I'll be reading soon?

Let's put Hill on pause a second and talk about Charles Paul Wilson III—holy crap. He's Creative Sicko #2. Drawing children with elongated, blood-soaked teeth, whilst smiling? Giant death-hungry teddy bears marching across fields of children's dreams? Open-mouthed Santa puking out a bloody slide underneath a wicked, winking moon? Whew! Masterful sicko art like none other.

Now back to Joe. I don't know what more I can say without spoiling the experience for you. His story blends a heart-felt and fear-soaked journey of not only the driver of the wraith, but also of the families and villains involved. The side stories work seamlessly into a chilling finale that dazzles the mind and drips with horror. Lines are surely crossed, but that's why we came here with open arms.

I want to give a shout-out to IDW Publishing. One, for sending me this book to review (thank you), but more so for doing a bang-up job of putting this together. Keep it on your shelf or coffee table (don't be ashamed to join the sicko, art appreciation army). This book is tight, full of color, and smells so good. The bonus art stuff at the end is full of delicious win.

7 of 7 people found the following review helpful.

Creepy little kids. Even creepier Charles Talent Manx III. I liked it quite a lot.

By Wayne A McCoy

'The Wraith: Welcome To Christmasland' by Joe Hill is another story set in the world of his novel 'NOS4A2,' and it's a nightmarish story. I haven't read the original book, but now I want to.

Charles Talent Manx III drives a special Rolls Royce. With this antique car, he can go places that others can't. One of those is Christmasland, a creepy amusement park that he has a connection to. He ferries children to this place and they become something else. In this graphic novel, we learn the origin of Christmasland.

Along with this, we get the story of some convicts being transported to prison. It turns out that one of them has made a deal with Mr. Manx, but it's going to lead all of them into strange and terrifying territory.

It's pretty wordy, but I did like it. The art feels like old time illustrations in places and I liked it, but sometimes the character perspectives were a bit strange. There is a backup written story about a conman that figures into the story. It was creepy and scary. Think little kids with pointy sharp teeth and a scary amusement park. Shudder.

I was given a review copy of this graphic novel by Diamond Book Distributors and NetGalley in exchange for an honest review. Thank you for allowing me to review this graphic novel.

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