



Human Target: Final Cut

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In the psychological thriller HUMAN TARGET: FINAL CUT, Christopher Chance, a unique bodyguard that assumes the identity of the person that he is protecting, finds himself caught in a tangled web of Hollywood deceit, drugs and duplicity. While posing as an elderly film actor, the Human Target successfully takes down and kills the man who has been extorting aging thespians. But when Chance learns that the extortionist has also kidnapped a child actor, the master of disguise must impersonate his dead victim in order to find the boy before he dies of starvation. Entering into a world of veiled loyalties and shattered dreams, Chance looks to have taken on his final role as he slips dangerously deep into his fake identity and begins to lose his own sense of self. SUGGESTED FOR MATURE READERS.

Human Target: Final Cut Details

Date : Published September 1st 2003 by Vertigo (first published 2002)

ISBN : 9781563899041

Author : Peter Milligan , Javier Pulido (Illustrator) , Dave Stewart

Format : Paperback 96 pages

Genre : Sequential Art, Comics, Graphic Novels, Mystery, Crime, Thriller

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From Reader Review Human Target: Final Cut for online ebook

Marc says

To listen to my review go to <http://vforvertigo.blogspot.com> and download Episode 56.

Fugo Feedback says

Igual de bueno que el tomo anterior, que leídos juntos suman más todavía que cada uno por su lado.

Erik says

Although I saw the pilot of the TV adaptation of Human Target at Comic-Con this last year, I couldn't say that I was exactly wowed about it. Sure, it has the hunky Mark Valley from Fringe and the babelicious Tricia Helfer from Battlestar Galactica. But the premise seemed too schticky to me. But once I heard that it was actually based upon a Vertigo comic, I decided to give it a second go. But this time on the four-color page, in lieu of the pixilated colors of light of my 42" flat screen HDTV.

Entertainment Weekly is right on the mark when they declare it to be "A cold-blooded thriller that's like an Elmore Leonard novel with pictures." Between the curve-ball ending, and Pulido's brilliantly clean pencil and inks – reminiscent of Darwyn Cooke, who is one of my all-time favorite comic book artists – Human Target: Final Cut makes for an amazing work of modern crime noir.

Fernando Gálvez says

Lo atractivo de Montaje Final está Christopher Chance y lo que sufre cuando debe asumir una nueva identidad. Es un personaje complejo y obsesivo que Milligan toma su tiempo en llevarnos por un viaje hacia las frágiles capas de su psique.

Javier Pulido se luce en el arte de esta historia.

Dony Grayman says

Continuación de la miniserie original de Human Target. Publicado como Colección Vertigo #252.

Shannon Appelcline says

Milligan is absolutely at his best in this novel-length story which deals with issues of identity and crime in a very noirish and fairly deep manner.

J.G. Keely says

The characterization was weaker in Milligan's second outing in this series. There was more narration and exposition, but not a greater psychological depth requiring it. We were told too much and shown too little. The themes explored in Chance's character didn't cover any new ground when compared with the first series, though the dialogue and pacing were strong and there were moments where Milligan's flair for honest little moments and realizations showed through.

Pulida's art did not impress. Its simplistic, cartoony style was a poor match for the violence and drama of the story. Sometimes, an artist can get away with simple art through stylized action and a focus on color, layout, and chiaroscuro, as shown in Powers or Hellboy, but Pulida didn't have the idiomatic strength to pull it off.

All in all, a solid book, but with little to set it apart. But perhaps I do Milligan a disservice by comparing him to himself, he did set a rather high bar of expectation.

My Suggested Reading In Comics

Kurt says

Now *this* is a delicious and challenging graphic crime novel. It centers on Christopher Chance, a bodyguard who uses Hollywood's best tricks to remake himself in the image of his clients, drawing fire from their enemies as a human target to protect them. The main story is a sleazy profanity-laden noir story, as Chance kills a blackmailer and then assumes his identity to try to find the child hostage who hasn't been returned yet. There are some great surprises and some incisive critiques of Hollywood, like the best LA-based noir, along with standard characters like the hooker-with-the-heart-of-gold and her abusive boyfriend (established noir tropes, but given enough personality to spark interest). As a noir thriller, this is a great example of the genre, not diminished by its medium as a graphic novel.

Where it brings something else, though, is in its examination of identity. See, Chance has to assume the identities of other people, which goes deeper than prosthetics and a wig. He tries treating people like they do, tracing their histories through their accents, eating the junk food that sustains them.. and along the way, he begins losing his own sense of self. It's incredibly disorienting for the reader, in the best possible way, as we are tugged through madness by the protagonist of the story, and Peter Milligan pulls off his psychodramatic tricks masterfully.

Crime story fans owe it to themselves to take half an hour and read this.

Anthoferjea says

Not quite as good as the first Human Target. It's nice to see Milligan trying new things, like the episodic

form, but I prefer the short story form of the first.
