



Big Baby

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From the creator of the 2005 hit graphic novel *Black Hole* comes this new softcover edition of his other masterpiece of modern horror. *Big Baby* is a particularly impressionable young boy named Tony Delmonte, who lives in a seemingly typical American suburb until he sneaks out of his room one night and becomes entangled in a horrific plot involving summer camp murders and backyard burials. Burns' clinical precision as an artist adds a sinister chill to his droll sense of humor, and his affection for 20th-century pulp fiction permeates throughout, creating a brilliant narrative that perfectly captures the unease and fear of adolescence.

Big Baby Details

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From Reader Review Big Baby for online ebook

Andrew says

Big Baby is such a cool and convincing character. I have no idea how old he's supposed to be, but he acts like I did when I was young. I believe in his actions.

Blood Club is the best story here, about Big Baby going to a summer camp. It was very similar to my camp experiences (minus the ghost story being real).

Sam Quixote says

Big Baby is a series of comics Burns did in the mid 80s and early 90s about an alien-looking kid nicknamed Big Baby. They're drawn in Burns' inimitable and unique style, all inky blacks and glaring whites, and show you the early formations of some of the ideas that led Burns to create "Black Hole".

"Curse of the Molemen" is about a neighbour who's having a swimming pool put in as a warped test of his wife's fidelity - will she cheat on him with one of the workmen? One of these workmen teases Big Baby that there's molemen in the hole and so one night Big Baby goes to the hole and imagines a subterranean prison with evil looking creatures holding humans captive. The story ends happily though and on an ambiguous note - did he imagine the molemen?

"Teen Plague" is similar to the themes of "Black Hole" and features one of Burns' most disturbing creations - a talking eyeball on a human body!

"Blood Club" is about a ghost boy at a summer camp and Big Baby's attempts to put the spirit to rest.

The stories all feature elements of growing up and childhood which many of us can relate to but Burns twists them with monsters and other-wordly beings.

It's an interesting book with a great central character and some fun, disturbing stories. If you've read Burns before and liked him, you'll love it. Amazing artwork too. A good read.

Adan says

These stories made more sense than the ones in Skin Deep. Tony's a good character, and all these stories felt like weirder-than-usual adventure stories in which kids get into hijinks all on their own. But, you know, way weirder.

Corby Plumb says

Reading this and Skin Deep to prep for Black Hole. Genuinely creepy comics with enough humor to not be

like a total nightmare.

Liam says

Big Baby shows clearly Burns's early potential for gothic line art, psychedelic narration and surreal characters that make his main later works—Black Hole and Last Look—truly great.

It's a fun read, but to me it is not really rereadable, emotionally moving, or shocking enough for me to 'really like' or love' it... but more because this is not a genre I like reading much even in fiction. That written, I can understand why these might be favorites to other people as they are fairly original and aesthetically distinctive—I'd go so far as to say these are underrated. Highly recommended for anyone who liked Black Hole, if only to see his early ideas.

Dean says

A collection of Burns work from Heavy Metal, a must own for any fan of Graphic Novels, and Heavy Metal and other underground comics.

Jesse Bullington says

And then there's this pretty little bit of strange from Mr. Burns, a smattering of short bizarro stories that are, I suppose, to Burn's childhood what *Black Hole* is to his teenage years. Not as revelatory as the above work, but eh it really isn't supposed to be. These two really have me revved to catch *Fear(s) of the Dark*, the animated French anthology film that burns does a segment of. His style seems like it would lend well to animation,

David Schaafsma says

Precursor to Black Hole, his comic horror masterpiece, stuff he did in the eighties that is the most clearly autobiographical work I've read from him, with an afterward that confirms it. Enjoyable, not as striking as Black Hole though there are stories here where you see Black Hole being drafted as an idea. Burns weirdness and humor present throughout. Inventive, sort of bizarrely reflective on growing up strange in the strange and alienating suburbs of the early sixties... These are pieces, short stories, not a coherent whole, but there is a kind of range of topics in it that make it appealing.

Jan Philipzig says

Aaah, now THIS is why I read comics: perfection, only better... The book's b-movie-obsessed center piece, 'Curse of the Molemen,' is one of my all-time favorites, and *Big Baby* deserves five stars in my book for its inclusion alone. Originally published between 1983 (in *RAW Vol.1 #5*) and 1992, the various Big Baby short

stories collected here represent some of Burns' earliest work, and many of their themes (teen sexuality, angst, transformation, disease, horror) will later be revisited and further explored in Burns' masterpiece *Black Hole*. The level of craftsmanship is already astonishing at this early stage of Burns' career, though - required reading for fans of alternative comics!

Christopher Howard says

Alright. I admit it: I'm a Big Baby. But I'm alright with that. Because I think Charles Burns is, too.

And so are most of you.

Being a big baby is being capable of crying and wailing out and acting irrationally over the irrational nature of beauty and just absolute wonder the world is full of that just about everyone around us is seemingly blind to — so that we feel like shouting, "I feel like I'm taking crazy pills!" but know we don't need to because it's actually everyone else in the world who's taking crazy pills to be missing out on all of this.

As it is, Charles Burns seemingly cannot but devote his time to those things that are seemingly so worthless but that are in actuality so golden. I'm so grateful to have an artist such as Charles Burns in the world distilling those things that are so precious to me, that are so unimportant in material ways—so that I forget about them for years on end.

I'm not sure if those immaterial 'things' are what others also love about Charles Burns' work, but I wouldn't want to try to elaborate with words that'll only reduce those 'things' into the realm of logical concretism.

Whatever there is to say, I feel comfortable saying, "Viva Señor Burns!"

Hillary says

It's not *Black Hole*, but very little is up to that standard. It is, however, pretty clearly autobiographical, an idea that it's nice to have confirmed by the back matter, in which Burns explicitly says the book comes straight from his own formative experiences: weirdness in the middle of suburbia, bad horror movies, horror comics, imagination at play. All of those aspects are treated lovingly but with a recognition of their weaknesses, and some of my favorite parts of the book are those that partially parody the material they address, without denying its appeal, as with the late-night Mole-men movie and the cover of a comic book that features a monster eating a human finger and holding an eyeball on a fork. The art, as ever, is rapturous. What is it about Burns's shading that just makes me want to look at it and look at it? It's not as though his people are particularly attractive in their own right, but there is something about the interplay of black and white (sans gray) that makes me spend longer on his pages than on almost anyone's, and the images stick in your brain. Jared and I had just been joking, also, about tattoos. He'd said if he ever got one, he'd get a Charles Burns one, and then I said I'd get a tattoo of a hot dog, to express my love for them. Whereupon, a few minutes later, reading this, there is in fact a panel of a hot dog, being roasted on a stick over a fire, that is effing beautiful. It won't happen, but if it were to, the material is there.

~Knocise00~Lookout 4 gems says

What a great plot within an incredible story! I was amazed as I was reading word by word of this amazing tale.

Cara says

Not that I disliked this book, it just didn't feel like the meaningful reminiscing on childhood it was hyped up to be so it was a bit meh for me. Enjoyable enough that the young man has a penchant for horror.

John says

Overall I enjoyed this book. Charles Burns has a way with creating tones and moods with his ink and brushwork that's really appealing. The stories in this collection of his Big Baby character were good. I personally enjoyed the last story "Blood Club," the best. The story was great and the artwork really had something to it that makes me want to go back and analyze it.

Zack! Empire says

Totally great and fun read. Charles burns has such a love for B-Movies, and trash pulp, and it really shows here. This is exactly the kind of comic I wish I would have had as a kid to stash under my mattress so my mom wouldn't have found it. I can see myself rereading and flipping through this book over and over for a long time to come!
