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Mike W. Barr , Brian Bolland (Illustrator)

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In the year 3000, an armada of destructive aliens has unleashed an all-out assault on Earth and is poised to conquer the planet. But when a young boy stumbles upon the crypt of King Arthur, the legendary monarch and the Knights of the Round Table are magically reincarnated. Together once again, King Arthur, Sir Lancelot, Merlin, and the rest of the classic knights take on the invading extraterrestrials and their wicked leader, Morgan Le Fay, the half-sister of Arthur. A mythical tale of honor and bravery, CAMELOT 3000 proves that some heroes are timeless.

Camelot 3000 Details

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Author : Mike W. Barr , Brian Bolland (Illustrator)

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Download and Read Free Online Camelot 3000 Mike W. Barr , Brian Bolland (Illustrator)

From Reader Review Camelot 3000 for online ebook

Matt Piechocinski says

You know what's really great about late 80s DC? It's subtle subversity. I mean, Sir Tristan being reicarned as a woman, a man trapped in a woman's body, but still loving Isolade who is also reincarnated as a woman? Now, reading something like that would be cheesy or cliched, but back then, it's pretty groundbreaking. It's really to bad the rest of the GN couldn't take it's queue from that and evolve into a more compelling story.

Aarón Asmat Aranda says

No puedo sentirme más feliz de que esta obra haya llegado a mi vida.

A pesar de ser una historia futurista y que la Ciencia Ficción no sea mi género, el leer una obra acerca del Rey Arturo en un cómic de 300 páginas, con ilustraciones bellísimas y con un tema que me encanta -y que jamás esperé- como la reencarnación, ha hecho que definitivamente este sea uno de mis libros favoritos del 2017.

Además, no solo es acción con mezcla de fantasía y la tecnología del año 3000, sino que logra envolverte en los problemas de cada personaje: el rey, la reina, los caballeros reencarnados, de los propios antagonistas: temas que van desde la magia negra, el medio ambiente, el gobierno; hasta el hecho de que uno de los caballeros de la Mesa Redonda sea transexual y no pueda lidiar con ello.

Jamás pensé que un cómic de hace más de 30 años me pudiera llegar a gustar tanto.

Doreen says

I first read this when I was 14, and it completely blew my mind. This was in the early 90s, and I'd never before encountered a comicbook that explored the themes that this one did. This was probably the collection that cemented my admiration for the art form, for its ability to convey messages that art and text on their own just couldn't quite manage. I've always looked back on this series with an extreme, 5-star fondness.

Recently, my best friend expressed an interest in reading more comics, and I thought I'd get this for him for his birthday (the Deluxe edition, with a spoiler-tastic Mike Barr intro.) I admit with a little guilt that I then went in for a quick trip down Memory Lane.

Bluntly, the collection hasn't aged well. The story is quite obviously dated, but if you keep in mind that it was written in the 80s, you can easily see how it refused to conform to stereotypes (and it's still really nice to see that Sir Gawain didn't die first, I'm just saying.) The pacing doesn't work for me, but I think I just read at a less leisurely clip nowadays. The art still holds up, though. Again, if you remember the limitations of the time, it's easier to admire.

So, basically, I gave this book 4 stars not on its own merits, but due to its significance in (mostly my personal) history. I'd recommend it for the comicbook historian, or for the kid who's into Arthurian legend and is ready for adult themes/mature comics. Okay, that's a pretty narrow segment of the reading populace, but I'm a part of it and know, I believe, whereof I recommend.

Marcello Tarot says

La Saga Arturiana nel futuro

Barr ha preso elementi tipici della saga arturiana (l'amore di Artù per Ginevra, l'amore di Ginevra per Lancillotto con il conseguente successivo tradimento, Morgana sorellastra e nemica di Artù, giusto per citare quelli più noti, ma si potrebbe andare avanti a lungo) e li ha trasposti nell'anno 3000, in una Terra invasa e sottomessa da alieni; una Terra, insomma, che ricalca la terra originaria di Artù che la unificò contro i barbari e così fa l'Artù del 3000 unificando i popoli della Terra, dando loro speranza e ricacciando gli invasori. Questo povero riassunto, tuttavia, non dà minimamente l'idea di quanto possa essere avvincente questa saga, complici anche i disegni di Bolland, che si dipana in questo volume, capitolo dopo capitolo, e ti fa restare attaccato al libro desideroso di vedere come continuerà, dove si discosterà dalle storie antiche note e dove invece le ricalcherà; ma anche quando le ricalca, c'è sempre da vedere _come_ le ricalca, e questo è un altro degli elementi a favore di questo volume.

Santiago L. Moreno says

Qué década la de los 80. He aquí uno de esos clásicos que no envejece. Pura diversión en un cómic deliberadamente informal, un canto al desparpajo heroico que lo da todo en pos del entretenimiento. El culebrón artúrico es potenciado por sus autores y transmutado en un ejercicio de ciencia ficción escapista. Hasta la pésima edición trae recuerdos de cuando leer tebeos era un puro disfrute alejado de intelectualismos y requiebros. Y qué dibujos de Bolland. A veces, una inmersión en el pasado, incluso si cambia el recuerdo que se tenía, no defrauda.

Tomás says

Bueno, después de haber leído este comic es muy probable que si alguien me pregunta cual es mi dibujante favorito yo le diga "Brian Bolland". La mayoría de las estrellitas son para él, porque el guión, no siendo malo en absoluto, en algunos tramos se me hizo "a poco" comparado con los lápices de este zarpado dibujante. Sabiendo lo mínimo de las leyendas del Rey Arturo se puede disfrutar más que bien. Recomendado para todo aquel que quiera leer algo divertido y tremendamente dibujado.

Betty BoomBa says

This is a reread. I've had this on my shelf for years, but with all the comics appearing on my feed I thought it about time I have a look again. Still love it. Loved the idea of Camelot and Author, and with Sir Tristan reincarnated as a woman, it appeals even more. Probably one of the reasons I bought it way back when. Still does.

Fun read.

Kels says

I can't say I loved this one, but I definitely didn't hate it. I loved the bright costumes, the general absurdity of King Arthur waking up and fighting aliens, and the swords and laser fights. It's a fun read.

One thing that bugged me was the weirdly insensitive treatment of Tristan's gender. I feel that a man-in-a-woman's-body narrative is blatantly a transgender one, regardless of what the writers intended. Their intention was clearly, ooh hot future lesbians, but Tristan spends the entire comic saying he's a man and rejecting his body for not reflecting who he is. At the end, Tristan allows himself to be with Isolde because she loves him no matter what he looks like. I didn't think the narrative was pointing toward Tristan going, "I have a vagina and therefore I'm a woman. And I'm cool with it!" just cause his girlfriend still loves him. The shock and disappointment Tristan felt throughout the story can't just go away!

But I'm not going to die on that hill since this was written in the 80s and, you know, comics be like that. It's got fighting, it's got drama, it's got ugly futuristic costumes, and Arthur saves the day, like always. So, if you were looking for an action comic that's just Arthur in space with his knights, then this is it. Not bad, but not very good either.

Paul says

I've always been a sucker for a King Arthur and the Knights of the Round Table book.

And I guess they managed to sucker me into this one as well :-)

No regrets as it's a nice futuristic version of a familiar story with a couple of added twists to freshen it up.

And with nice artwork by a young(-er) Brian Bolland it's visually pleasing to look at.

Javier Muñoz says

Adaptación de las leyendas artúricas en el futuro, con invasión alienígena incluida... en su momento esta maxi-serie (que al ser independiente cumple como novela gráfica) fue innovadora por varias razones, fue de los primeros cómics que se crearon para su venta exclusiva en tiendas especializadas, por lo que al no venderse en kioscos no estuvo sujeta al comic code estadounidense, lo que permitió que los autores se tomaran algunas libertades.

Como no puede ser de otra manera se repiten todos los clichés de las adaptaciones de las leyendas del rey Arturo, aunque hay un par de elementos originales como el hecho de que sir Tristán es una mujer, lo que plantea un dilema de difícil resolución que es una de las claves de la historia.

El dibujo es excepcional, la historia no diría que lo sea tanto, a ratos la narración se hace un poco confusa y la visión del futuro ha sufrido el paso del tiempo, es un producto de su tiempo...

Para pasar una tarde entretenida sirve y sobretodo el dibujo es para admirarlo, hoy en día la historia puede resultar demasiado sencilla y previsible.

Carol Gibson says

This is the series that sparked my interest in all things Arthurian way back in the early 80s. In this story Artur awakes to a world that needs him. He is reunited with Merlin, six of his knights, Guinevere and a young man who who awakens him Tom. Together they fight Morgan La Fey and her minions for the entire planet.

The story holds up well and is actually very modern in its treatment of women. Guinevere in her modern form is the commander of Earth defenses and a warrior in her own right. Tristan is reincarnated as woman and has to learn to live as woman and deal with her love of Isolde who has also been reincarnated. Both of these themes were ahead of their time when this was first published.

The story itself is well told and the art is beautiful. I am so glad I that I reread this. I was just a novice the first time not knowing much of the legend and I was still drawn into the story. Now some thirty years later and knowing a lot more of the mythos I see the richness of it weaved into the story.

Ramón Nogueras Pérez says

Obra maestra. Clásico imprescindible.

En el año 3000 una ocasión alienígena amenaza la Tierra. Tal y como se predijo, Arturo vuelve para ayudar a Inglaterra en su mayor necesidad, y muchos más de los personajes de su leyenda vienen con él, para bien y para mal.

Es un clásico irrepetible. Se debe leer.

Daniel A. says

When I first read *Camelot 3000*, the first direct-market comic published by DC, it was in the individual issues, and as back issues that I had picked up somewhere. Since then, I've read almost every *Outsiders* comic written by *Camelot 3000* writer Mike W. Barr, and in retrospect, *Batman and the Outsiders* was more than a bit clumsy, and often heavy-handed in its politics. So when I *re-read* *Camelot 3000*, I was expecting a frankly substandard effort from Barr, despite the always-gorgeous art from Brian Bolland (and for perhaps the apotheosis of *his* art, go look for *Batman: The Killing Joke*. Trust me; it's one of the best comics stories ever published).

How wrong I was. When left to his own universe, without resorting to cheap Reagan-era politics, Barr is an excellent writer, as evidenced by the cohesive whole of *Camelot 3000*. And clearly DC Comics agreed, as it agreed not only to better-quality paper for the publication of the original maxi-series, but also to massive production delays brought on by Bolland's perfectionistic approach to the art.

In a nutshell, *Camelot 3000* tells the story of the reappearance of King Arthur and his Knights of the Round Table in the far future in response to a world-shaking threat to planet Earth in general and England in particular. And as far as swashbuckling sci-fi action-adventure goes, *Camelot 3000* is really quite good. (Add

to that the sly trope concerning the consequences of abandoning a space program presented early on, and *Camelot 3000* is even better.) The adaptation of *Le Morte d'Arthur* to science fiction conventions is smooth and clever, and even the "improvements" thereto, in the form of the characters' "do-overs", so to speak, make fine work of the original material. (There's also some sensitive portrayal of transgender and transsexual issues in the pages of *Camelot 3000*, and considering that Marvel, as late as 1992, had exactly one openly gay character [*Alpha Flight*'s Jean-Paul "Northstar" Beaubier]—and the less said about Marvel's handling of that business the better—that's to DC's credit.)

In general, *Camelot 3000* not only succeeds, but stands the test of time. Barr was never better than when he published *Camelot 3000*—and the behind-the-scenes production information at the back of my volume is enlightening—and Bolland's art would only get better over time, and he would eventually shine strongly as part of the burgeoning British Invasion of comics talent of that era. My re-reading of *Camelot 3000* was a pleasant surprise, and I would recommend it to comics fans of a certain—or any—age.

Federico says

Il perché di questo libro: Camelot 3000 è una pietra miliare nella storia del fumetto moderno. La prima maxi serie ad essere distribuita esclusivamente nel canale delle librerie, e per di più il primo fumetto ad utilizzare la dicitura 'for mature readers'.

L'opera è una rivisitazione del mito arturiano, uno dei più affascinanti e longevi del panorama anglosassone. Scelta difficile, affrontata con passione da Mike W. Barr, che ambienta la sua storia nell'anno 3000, in un contesto di 'space-opera' che si fonde perfettamente con i valori e lo spirito epico della saga di Re Artù e dei Cavalieri della Tavola Rotonda. La storia, pur scontando una linearità tipica del fumetto 'classico', affronta tematiche anche innovative per l'epoca, come il sesso, e risulta estremamente godibile.

Le tavole di Brian Bolland sono di elevatissimo livello e si sposano perfettamente con lo stile della narrazione.

Consigliato agli amanti del fumetto.

Antonio says

Tras leer sobre las leyendas artúricas junto a Steinbeck, y a falta de profundizar en hechos como la búsqueda del Grial, caballeros como Galahad, Tristan, Mordred o la muerte de Arturo de mano de la obra de Sir Thomas Malory, me decidí a lanzarme con esta particular versión de los mitos.

Situados en el año 3000, este cómic nos traslada al regreso del rey Arturo ya que la profecía lo dice: cuando Inglaterra (y el mundo) más lo necesite, Arturo volverá. Así, el rey vuelve en plena invasión alienígena, de casualidad, para intentar salvar a la humanidad de esta amenaza. A partir de entonces, iremos redescubriendo a personajes como el prácticamente inmortal Merlin u otros como Ginebra, Tristan, Lancelot, Gawyn... en forma de reencarnaciones.

Con esta fotografía, Camelot 3000 nos cuenta una historia con grandes similitudes a las leyendas artúricas en su forma más 'pura' pero permitiéndose muchísimas licencias para convertirse en una obra propia de una grandísima calidad. Creedme cuando os digo que encontraréis auténticos momentazos que os dejarán un gran sabor de boca, desde enfrentamientos épicos pasando por conversaciones con mucha chica y terminando por

grandísimos dilemas. Y es que imagináos despertaros en el año 3000 con la mentalidad del siglo VI.

Una gran mención también merece el dibujo. Se trata de un apartado que destaca especialmente por el colorido que utiliza, hasta el punto de impactar al lector (sobretudo al actual que está acostumbrado a otro tipo de cómic). Mi realidad es que al comienzo casi 'molesta' pero según te metes en la historia te acostumbras y te va gustando más y más. Y no voy a mentir, en los capítulos finales ya estaba completamente enamorado de ese dibujo.

¿Es la mejor forma de conocer los mitos artúricos? Realmente no estoy seguro, pero sí es una gran manera de expandir el universo de Camelot, y tiene detalles muy originales a la vez que (con todas las licencias) incluye pasajes muy similares a las leyendas medievales.
