



# You Can't Get There from Here

*Jason*

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## You Can't Get There from Here Jason

Norwegian cartoonist Jason's latest graphic novel (his fifth to be released by Fantagraphics) chronicles one of the oldest love triangles in the world: Mad scientist creates monster, mad scientist creates woman for monster, mad scientist...falls in love with the woman he created for the monster! Working with some classic pop-culture icons, Jason tells a witty and unique story about love, obsession, and betrayal, alternating his trademark pantomime sequences (as the three lovebirds circle each other) with pages of dialogue (as the mad scientist's hunchbacked assistant, during his regular lunches with a fellow hunchbacked mad scientist's assistant, describes and comments on the ongoing events, while pining for a nice quiet retirement or maybe just a better job). *Can't Get There From Here* is presented in the same elegant format as Jason's previous popular graphic novel *The Iron Wagon*, a two-color process (black and grayish blue) on tinted paper with an uncoated cover stock printed in three simple colors, complete with flaps.

## You Can't Get There from Here Details

Date : Published August 17th 2004 by Fantagraphics (first published May 2004)

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Author : Jason

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# From Reader Review You Can't Get There from Here for online ebook

## David Schaafsma says

One of my favorite titles for a book (though many writers have used it, admittedly). Another genre-bender from Jason, who just loves playing with the conventions of genre as a way of exploring the art of graphic storytelling. His artistic intentions are serious, and yet clearly he is playful as he creates a version of The Bride of Frankenstein romance/monster in part inspired by the Boris Karloff films more than the original book by Mary Shelley. And then there's this layer of melancholy he manages to get in here. Not his very best work, but it is still great.

Some pages from the book:

<https://www.google.com/search?client=...>

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## Katya Kazbek says

My first Jason. I adore the deadpan animals so definitely not the last. Great rendering of the Frankenstein & monster plot, even though I was a bit confused with all the identical-looking dogs in coats. It was very funny and took morbid turns that, while terrifying, filled me with reader's glee.

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## Hillary says

So, I read four of these, and this was probably my least favorite, but that's not really to denigrate it. It's a sad story about loneliness and Frankenstein (yes, I'm referring to the monster, and incorrectly), and it really is oddly poignant. It seems as though a lot of his books have this excellent combination of amusement and misery; it's not necessarily the former at the latter, but they are both present, so I'm sure they're connected. The only problem I have with this one is that there are times when it's a little harder to figure out what's going on (it's also not very wordy, except in the conversations between two Igor types), but the impression I came away with was still extremely positive.

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## Nacho Cuadrado says

Siendo el cuarto o quinto ejemplar que tengo el placer de disfrutar de este autor, puedo asegurar que ha sido la mejor hasta ahora.

La manera en como aborda temas como el amor, la soledad, la exclusión y la vejez, a travez del romance y el drama, dan como resultado una obra agil, sagaz y concisa.

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## Leonardo says

Siempre tengo problemas con los personajes, no sé si es que presto poca atención, o si soy malo para los detalles. Hay otras cosas que si entiendo, pero siempre suelen marearme si este es aquel, o el amigo, o quien. Me pasa sobre todo en las películas. Creo que de chico debería haber leído más de estas cosas, tengo muy poca cultura de "historietas".

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## Bryan says

A couple of hunchbacks get together for lunch and talk about the job and loneliness. The monster gets nabbed for peeping and stealing porno mags. The doctor falls falls for the bride of the monster. All suffused with intense sadness and longing.

I love this book. Silent less the conversation between the two hunchbacks, Jason command of visual language is masterful. He blends silent comedy, classic Universal horror, and existential dread. The ending is perfect.

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## Norman says

A bit confusing I'd say, but I still appreciate it since it's a good love story.

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## Archit Ojha says

**Jason, Man you are a bombshell.**

From the master of graphic emotions, comes another spine-chilling work.

The blurb advertises this one as

*one of the oldest love triangles in the world: Mad scientist creates monster, mad scientist creates woman for monster, mad scientist...falls in love with the woman he created for the monster!*

And then this for a starting image.

The fabled Frankenstein has now started stealing A+ content from the stores and watching women take a shower. His peeping tom characteristics were something his creator has not extrapolated.

So to compensate for the loneliness of the monster - he creates another one. A companion of sorts. He is not sure whether they will be together or whether he will tear her apart. After all he is a monster. Nothing can be assured.

*But the fact remains that the real monster lies within our very own selves.*

The mad creator sees both the monsters getting along too well. They have become soulmates. He should be happy as a creator. He not only created two people but people who can love each other. That's not an easy thing to do, right?

Only that he is now envious of them.

Yes, the monsters.

His own companion has left him. His assistant is fed up of his erratic behavior and seeking an escape. And his loneliness is killing him.

So our mad scientist does something that he should not have done.

And then they call his creation - **the monster!** Ah! His act is justified.

Jason is a master class act with his swinging graphics that flip one page at a time. His pantomime sequence of drawings etches out a story so so heart wrenching that it makes you take a second look.

You are honored to be reading this work, dear reader. This is pure class in action. *You Can't Get There From Here* bears the trademark nonchalance of the writer watermarked with his thirst for the blood of the reader's curiosity. The fabric woven around the conversations of the assistants in the cafe and the mob that chases one to death. Remember, Jason writes to dread your innerself down.

The horrific incidents and the melancholy screams the loudest. There are moments that contains raw acts of passion that are enough to tear your soul apart. Like the one where the monster walks into the misdeed his creator is committing.

Blinded with rage, he becomes what he is named.

A MONSTER.

**The grid of 6 panels speak a thousand words with elegance that is one of its kind.**

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## **Sam Quixote says**

Like a kid who uses toys of his favourite characters to create his own stories, Jason takes the cast of the classic Universal Frankenstein movies and concocts a brilliant new tale of love, lost and found.

Frankenstein's creation is getting into trouble stealing porn and watching women in the shower so Dr Frankenstein creates a female companion to calm him down: the Bride. But the Dr sees his two creations happy together and feels the pangs of loneliness and jealousy as his own (human) partner has left him - and then he does something drastic about the pairing. Also, his assistant Igor is looking for someone to be with as well as a change of profession after seeing his boss's increasingly erratic behaviour.

I think Jason is the only comics creator whose work I've read in their entirety and loved everything they've done – he's actually incapable of crafting a bad comic! He's such a natural storyteller who makes what he does seem effortless.

You Can't Get There From Here is a good example of the kind of work he produces: animal-headed characters based on pop culture in a story filled with pathos and emotion, despite the limited range of expressions he gives his characters. There's some humour at first, a sweet romance, some very dark material (Dr Frankenstein drugs, then rapes, the Bride), and some everyday banality with Igor and another assistant meeting in a café to shoot the breeze. There's even an angry mob with pitchforks and torches like in the movies!

Jason's art is very understated but elegant. Every page is a 6 panel grid with minimalist detail, only two colours are used, black and a dark blue, and most of the comic is silent with Igor and his friend providing the only dialogue, so the panels for the most part are even less cluttered with word balloons. This tends to be Jason's style in all of his comics, though recently he's taken to including more words.

Underneath it all is a faint but tangible sense of sadness that's the hallmark of Jason's work. While there is a sense of tragedy to the tale, it's not the most powerful of Jason's stories. While it's a very good book it's falls somewhere in the middle for me. It's not as moving as Hey, Wait... or as funny and crazy as The Last Musketeer; it's a bit of both but not quite as amazing. It's still a great comic though, especially if you're a fan of the Karloff movies. You can't go wrong with this creator – pick any of his books for a memorable and enjoyable comics experience!

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## **Kajwan Abehesht says**

In this semi-silent graphic novelette, Jason brings forth one important issue and that's separation between different aspects on one's life. Scientist, as the most complicated character is the one with the most horrible adventure to go through, the supposedly Frankenstein is the one with more limited life and therefore he is in better conditions and finally the happy one is the dog who is nothing but a gear in the dynamics of the mad mad world around him. He is nothing and in the end, he is the one who gets away unharmed, not only doesn't lose anything but also there are lots for him to be gained! He starts a new life!

And it is thought provocative to think of that the only creatures in the novelette speaking are the dogs.

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## **Erin says**

Read this in Almost Silent. Liked it being in that collection as I enjoyed the longer narrative works. However, as a result of it being paired with other stories, I can't stop comparing it to The Living and the Dead. You Can't Get There from Here is a quirky little love triangle story. It was a great story while I read it, but after putting it down I haven't given it another thought.

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## Anthony Vacca says

Some grimmer fare from our misanthropic Norwegian scribbler. Utilizing the bare bones of *The Bride of Frankenstein's* plot, Jason draws out a nearly dialogue-less story about a sociopathic scientist who decides to play God for a second time, and make Frankie's Monster a babe to keep warm at nights with. But when the bad Doc grows jealous of the innocent love of two resuscitated corpses, he hatches a scheme to get the undead knockout for himself. All the hallmarks of a Jason comic are here: cool posturings, overwhelming loneliness, a playful sense of adventure, the casual cruelty of people, sincere attempts at love, gentle humor, and tragedy.

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## Paul says

Definitely one of Jason's lesser works, and it could have used more editing, as the storyline becomes jagged in some areas. In this case I think it was largely a case of Jason too rigorously sticking to his "silent" theme, and a portion of the story suffered for it. Oddly, he does break the silence by having one character subset speak, so I wish he would have just gone all out and let narrative suffuse the entire work. It would have helped.

I did have some sympathy for the characters, but only because of the broad general terms he portrayed them in (betrayed, humiliated, attacked, etc.) rather than any meaningful characterization. Not a good lead in to Jason's works, but not a terrible addition to them.

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## Jackson Nieuwland says

A very enjoyable story in the vein of *Who Killed Adolf Hitler* and *The Last Musketeer* but less colourful. The use of brown is interesting in that it allows Jason to give his panels more physical depth which in turn lends more emotional depth to the story. My favourite part was the two assistants chatting in the diner but I would never pull that thread to stand alone from the fabric of the book as a whole because it works precisely in the way it is woven in. The conversation would be too dry without the action going on around it, lending it a sense of absurdity, while the action would be too carefree and out there without being grounded by the stillness of the diner.

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## Zana says

Lido depois de um quiz, ainda na Cossul. Relido mais três vezes: a primeira para compreender a história (o livro tem apenas um diálogo entrecortado por várias cenas a acontecer em simultâneo e nenhum outro tipo de informação escrita), as restantes para me demorar em detalhes e certificar-me de que nada me escapava.

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