



## Swamp Thing, Vol. 3: The Curse

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**Swamp Thing, Vol. 3: The Curse** Alan Moore , Stephen R. Bissette (Illustrator) , John Totleben (Illustrator)

After meeting the Swamp Thing, the Hellblazer sends the man-monster on a voyage of discovery that takes him from the darkest corners of America to the roots of his own long-hidden heritage.

## Swamp Thing, Vol. 3: The Curse Details

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Author : Alan Moore , Stephen R. Bissette (Illustrator) , John Totleben (Illustrator)

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## **From Reader Review Swamp Thing, Vol. 3: The Curse for online ebook**

### **Kandice says**

John Constantine! Did that come across as a squeal, because it was meant to. I love Constantine and he shows up in this volume. Make a girl happy! :D

I could gush about this (really anything Moore touches) for quite a while, but don't need to. The stories inside were amazing. Alec learns just what he is capable of and then does it. Well.

Constantine leads him on a merry chase in search of knowledge about himself and he does get a little, but he also helps people in the chase. People he would not otherwise have helped or even been aware of.

The final story features a film crew making a movie on the site of an old slave plantation. Do these places have anything other than horrid histories? I don't think so, but this plantation has an unusually evil story and the souls of those that endured it begin to animate in the film crew and actors. Brilliant!

I wish Moore were still writing Swamp Thing. There are so many stories Moore could tell and ST belongs on the pages of a book because film just would not do him justice.

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### **Jbainnz says**

SWAMP THING IS FREAKIN AMAZING!!!!

I really do love this series. And like most of the reviews on here point out, this features the first appearance of John Constantine. In some ways this volume reminded me a lot of Original Sins, although I'm more fond of Alan Moore's work than Delano's. This had a series of seemingly unrelated events building towards a coming darkness as foreseen by Constantine.

This is full of the stuff I love here, horror and gore, but as always Moore has delivered it in a beautiful way. We get underwater vampires, zombie slaves, woman werewolves and a guy called 'Nukeface' who is basically a bum who drunk toxic waste. These are all cool stories in themselves, but with Constantine's manipulation thrown in it makes it even cooler. I had no idea that this is where you see John's past, with his girlfriend dying etc. so I was pleasantly surprised when I turned the page and there it was.

This series just gets better and better. Not going to be happy when I finish this series, but I guess I could just read it all again!

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### **Alejandro says**

**Vertigo born here!**

*This Hardcover Edition collects "Swamp Thing" #35-42.*

Creative Team:

Writer: Alan Moore

Illustrators: Stephen Bissette, Rick Veitch & Stan Woch

**ENTER: JOHN CONSTANTINE**

In this third volume of the saga of *Swamp Thing*, you will be witness of the birth of the Vertigo line of comics (once an alternative label by DC Comics to publish material oriented to mature readers, usually involving horror and/or paranormal topics).

You have to keep in mind that at the moment of original publication, *Swamp Thing* was still a DC Comics title, and Vertigo didn't exist yet (nowadays DC closed Vertigo and merged it with its main label (that in my opinion was a marketing mistake)).

But here, with the events of the 3rd volume, you can see clearly how the birth of Vertigo came to be, since here, you can watch the first appearance of...

**...John Constantine, Hellblazer!!!**

There are comic book titles that while you may not know much about them, if you realize the level of supporting characters that risen from them, you have to give them their due respect, like the case of Marvel's *Fantastic Four* (where characters like Silver Surfer, Black Panther and The Inhumans were introduced first as supporting characters).

And in *Swamp Thing*, you are introduced to your favorite magician demon hunter, John Constantine!

What else can you ask for this third volume?!

But guess what?...

...You have a lot more!

**AMERICAN GOTHIC JOURNEY BEGINS**

First you have a shocking warning to the dangers of enviromental polution as only Alan Moore can craft it.

And later, the mysterious John Constantine will put *Swamp Thing* in the first steps of his iconic "American Gothic" journey, meeting the darkest corners of a country that you thought that you know, but you'll be introduced a secret landscape of America with people, places and objects that will provoke you **REAL** goosebumps in your skin.

An unusual kind of vampires in a sui generis ambiance that you have never read before.

Not your regular werewolf curse prompting you to think.

And what is a volume with vampires and werewolves without our beloved zombies?! Don't worry since you will have more zombies that you can manage here!

Swamp Thing, now that he accepted his true nature, facing paranormal forces and voodoo magic, he will begin his learning path to new powers and skills, in such levels, that Swamp Thing will become one of the most powerful characters in DC/Vertigo Universe.

I'm not kiddin' !

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### **Shane Perry says**

Swamp Thing's abilities begin to expand as he is joined by John Constantine in this book. While many of Swamp Thing's villains so far have been tied to him and/or the Swamp/Green, this book features more traditional monsters. I liked seeing Alan Moore's take on different monsters and folklore, particularly a woman becoming a werewolf as a symbol of breaking the bonds of patriarchy. Really enjoyed seeing the various places where this went.

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### **Bram Ryckaert says**

John Constantine acts as a catalyst to not only make Swamp Thing discover his abilities, but also to give this series a new direction. We're not grounded in Louisiana anymore, but travel across America to discover paranormal threats and Swampy moves there to deal with them. I love how the threat is connected to a real-world issue every time, be it the dangers of nuclear waste, racism or repression of women.

Once again there's no weak point throughout the volume, this is a rare synergy of scripting and artistic talent.

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### **David Schaafsma says**

Why is it I have such a hard time getting into so many series??! But this was especially true for The Swamp Thing, which I only dragged myself into because 1) I am a fan of Alan Moore and because 2) GR friend Greg goaded me (gently) to read it. I read the first volume a couple years ago, saw the pulp horror vibe and the environmental theme, and thought: Yeah, this is good, Moore takes a sort of trashy monster comic and spins into greater significance . . . but I don't have to love it. I saw the two laughable films, terrible midnight movies for stoners. Heather Locklear (the blond from Dallas) kissing a plant monster? Ugh. I read the second volume a year later and thought it was okay but stopped reading.

Then nudged by Paul (one of my several GR friends named Paul) I went back to Swamp Thing, including rereading Len Wein's creation of him, and now I am fully in. In this third volume you see Moore really hitting his stride, taking on the decline of western culture--racism, sexism, as well as the environment. That a 1980s dark ecological horror comic should feel prescient to so much disaster we are seeing now—Fukushima

and the nuclear poisoning of the planet, global warming/destruction, the junking of the oceans, and so on. . . whew. Really, really scary. The “chickens have come home to roost,” as someone once said. Moore isn’t the only one who called it, of course. Rachel Carson and Aldo Leopold preceded him, but he is in there.

What is horror really about? Our worst fears as our worst realities. The millions of poor and starving and homeless in “the greatest country on the planet” here in 1985 are seen drinking liquid nuclear waste they find while searching for food in dumps. Zombie apocalypse as nuclear apocalypse. What are vampires and zombies and werewolves really about, in Moore’s universe? Vestiges of racism/slavery, mysogny. The werewolf as woman story here is especially dark and sad.

In this volume we are introduced to John Constantine, Hellblazer, who will show up in Sandman, and be a central DC horror comics anti-hero, taking Swampy on a tour of the country, the underbelly of American culture, really scarier than just things that go bump in the night, the American Gothic, pre-Trump Amerika.

Oh, but underneath all this is a love story, Swampy’s love of Abby, his essentially Back to the Earth goodness and commitment to help people. He’s Doc Alec, after all, who only wanted to be in love and help heal the earth. And now he’s organic, eternally regenerating swampy, who will be here long after we have self-destructed. Whew, sometimes you have to be kicked and prodded to really experience something. Thanks, Greg and Paul. Magic, mysticism, the occult, political and cultural critique, his love of mid century pulp commix, of comics history, all the great Moore themes are in here, and love above and through it all. Women and woman spirit and feminism and love as what could (but may well not) save Mother Earth, Moore urges to see. This is comics greatness.

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## **Javier Muñoz says**

En este tomo John constantine tiene su primera aparición, basándose en la apariencia de Sting y en la tradición de investigadores paranormales que ya existía en la época, Moore y Bisette crearon un personaje muy interesante y misterioso que luego tuvo colección propia de muy largo recorrido, (unos 300 números) y adaptaciones cinematográfica y televisiva.

Pero bueno que me disperso... John Constantine introduce a la cosa del pantano en una búsqueda del autoconocimiento, en una investigación sobre sus poderes y su razón de ser, que le lleva a distintos lugares de la geografía norteamericana donde se encontrará con distintos seres sobrenaturales.

Y así es como comienza la etapa de esta colección que se dio en llamar american gothic, que no hace otra cosa que adaptar los monstruos clásicos de las historias de terror a la cultura e idiosincrasia estadounidense, así nos encontraremos con historias de vampiros, zombies, hombres lobo... Pero con un giro inusual que las hace especiales y únicas.

Quizá estas historias sean algo más comerciales que las que encontrábamos hasta ahora, pero para mi gusto aquí la colección empieza a conseguir una solidez que no tenía hasta el momento, antes había números puntuales excepcionales, pero en esta etapa ninguno tiene desperdicio.

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## **Fox says**

*The Swamp Thing* has fully shed its past and the complicated threads of Alec Holland's old life. What has been born now is something different from before - the story of a girl in love with a monster, or rather, a plant. Here is the richness of the swamp in all of its glory, and the Swamp Thing beginning to realize the truth of what he is and what he is capable of. He is the environment turned sentient, the vast superorganism of all the plants in the world. Like the plants he is made up of, he is capable of regeneration, of growth, and of harnessing far more power than one might think possible. After all, the earth itself creates the mountains, why shouldn't it be capable of moving them? Roots run deep, after all...

This volume sees John Constantine introduced and along with him the threat of something... something without a name coming. Is it Satan, Cthulu, or something far more? All that we know is that strange things are beginning to rear their ugly heads. Vampires living underwater, a female werewolf who's change is tied up in her own menstrual cycle, and zombies unable to sleep for how horrific the past was for them. This was a surprisingly relevant comic that treated complex issues in a way reminiscent of the best of the old *Twilight Zone* episodes.

Needless to say, this comic was fantastic. I can understand fully how this run garnered so much praise and fond memory. It deserves every bit of it and to be well-remembered indeed.

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## **Bradley says**

The Swamp Thing is getting better now. A few stories kinda had me yawning, but most of them were fantastic.

The most standout, at least for me, was *The Curse*. That one had me laughing out loud and fist pumping. This is the first one that I can say was truly brilliant. Woman Power!!! :)

The close second is the rest of the stories with Constantine playing guide and snarky teacher to Swamp Thing, which could have been hokey but instead just lets us enjoy a bit of a power up. :) It's nice not being so... limited, anymore. I mean, he's supposed to be one big plant connected to the Green, right? Not just some entity eating a bunch of fertilizer, right? Open your mind, greenie, open your mind.... :)

I didn't like nukeface so much, though. I found my mind wandering. \*sigh\* But at least that gave greenie the chance to explore some possibilities, so I'm not gonna complain so much.

Definitely starting to shape up in a very nice way. I can finally see the potential that everyone keeps talking about. I hope it only gets better, and I'm pretty sure it will.

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## **Gavin says**

This third Volume of the Swamp Thing Saga runs back into the horror vein, but still is very high quality work and very much a book about humanity and the fears and things that scare us and motivate us. This is also one that examines social issues, with stories about Toxic Waste, Women's Rights, Racism, alongside more Horrific fare such as Vampires, Werewolves, and Zombies.

I didn't enjoy this as much as the first and second volumes, but it is still VERY good stuff. It's a great book that shows you the creature who embodies the best of humanity isn't even a human at all, but rather, an Earth Elemental.

Swamp Thing also learns he's far more powerful than he ever thought, after some help from a new source, a character who would come into his own soon after: John Constantine. Constantine comes across as a nebulous character, neither good nor evil, but more of a survivor and even a witness to the strangeness of the world around him. It's a great intro for a character, who we know would go on to have a great 'life' of his own.

Worth reading for sure, but Vol 1 & 2 are the indispensable ones.

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### **Jamie Connolly says**

I feel like a lot of people have heard of swamp thing but don't know how good this really is. One of the best there is. 5 stars.

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### **Ritinha says**

### **Joshua says**

Alan Moore's run of Swamp Thing remains in my mind, one of the finest example of what makes great comics. Steve Bissette's artwork compliments a real depth that, to my mind, wasn't matched by any writer of Swamp Thing until Scott Snyder.

This third run of Swamp Thing pushes the character further allowing him to understand his supernatural abilities, it introduces the character of John Constantine, it follows the brief ascension of a clan of underwater vampires, and Alec Holland and Abby Arcane briefly encounter a slip in time in which a film crew become embodied by the spirits of a former plantation.

Book three, much like the first two books create and explore a world of biology and spirituality. The reader is always aware that supernatural forces can, at any time, enter the territory of the swamp and unearth some old evil that will threaten, if not the entire world, then at least this small pocket of it. Swamp Thing is perhaps the most philosophically profound series of the DC universe because Alan Moore carefully balances the real world empiricism of biology with deeper questions about the nature of reality and perception. Though some would attribute this simply to acid or some other controlled substance, if the reader is open to it they will surely find something incredible in these pages, along with art and stories that are still as powerful as they were when they were first written.

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## **Brad says**

While Book Three of *Saga of the Swamp Thing* doesn't include my favourite Swamp Thing moment (that has to be Abby and the Swamp Thing's consummation in Book Two) nor my favourite Swamp Thing arc (that is still the Floronic Man Green vs. Red arc from Book One), it is, perhaps, the most consistently excellent of the Moore years so far -- and it does contain my favourite single issue: "The Curse."

It begins with the creepy "The Nukeface Papers," wherein Swamp Thing begins to understand the breadth of his powers. It is a tale where the horror of 80s environmental concerns take the shape of a nuclear waste drinking bum, who inadvertently "kills" Swamp Thing. The eco-criticism at the heart of this arc -- which includes newspaper clippings from an imagined coal mining disaster juxtaposed with real world 3-Mile island articles -- is particularly chilling considering how little those dangers have changed since 1985.

It continues into a creepy Vampire arc, where a clan of Vampires and their horrifying Vampire Queen -- a morbidly obese, bloated carrier of countless fishlike Vampire eggs -- live beneath the still waters of a manmade lake, a lake that sprang up over an old town because of a dam project. Again, ecological concerns are firmly in place, but the macabre kookiness is in the frightening progeny of the Vampires and the bizarre way Swamp Thing deals with their presence.

Next up is "The Curse" -- a werewolf story with an extended menstruation metaphor that is a shockingly prescient scream of patriarchal ubiquity.

Then the book wraps up with a zombie tale, wherein the roots of racism have sunk themselves into the earth surrounding a Louisiana plantation, and then those roots reveal the ease with which others can find themselves engaging in racism despite their belief that they have moved beyond such things.

Add to all of this brilliance the dirty, nicotine stained fingers of John Constantine (looking as he did for so many of his early years as Dune-era Sting), and Book Three of *Saga of the Swamp Thing* is a high point for the Moore-Bissette-Totleben collaboration.

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## **Sesana says**

John Constantine has his first appearance in this volume, little more than a shadow of what he'd eventually develop into. Here, he's a mysterious figure who shows up unannounced to smirk cryptically at the main characters. Constantine aside, this looks to be the start of a larger overarching story, with the immediate result of giving Swamp Thing a decent power up and continuing the development of his relationship with Abby. I do appreciate that it's being developed episodically, especially since that gives Moore the ability to work on a lot of different concepts in one collection. The werewolf story is particularly arresting in its bleakness.

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