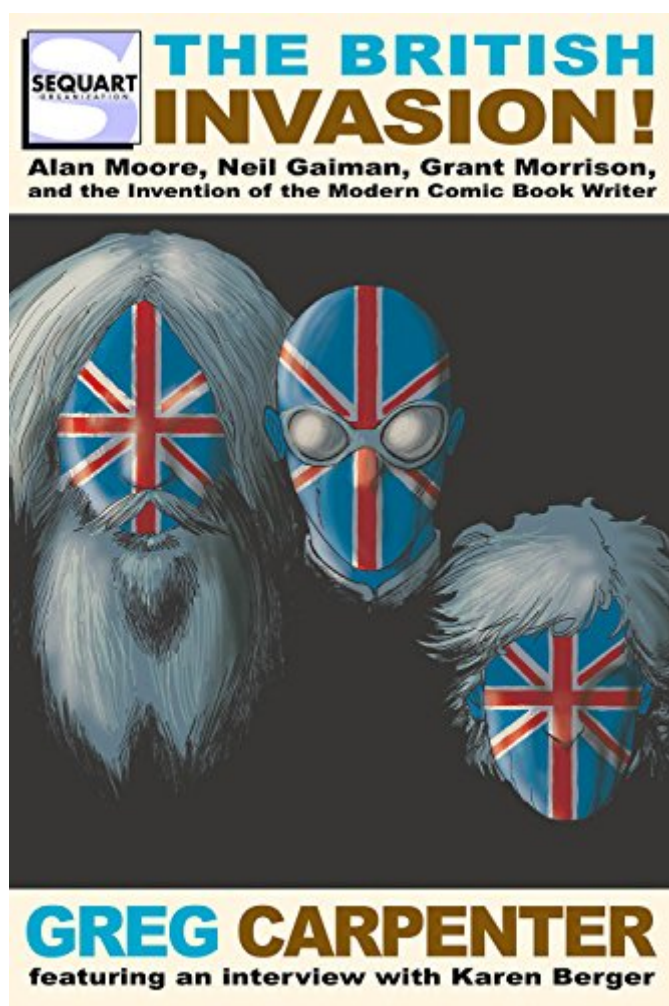


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The British Invasion: Alan Moore, Neil Gaiman, Grant Morrison, And The Invention Of The Modern Comic Book Writer



Synopsis

Moore. Gaiman. Morrison. They came from Northampton, West Sussex, and Glasgow, and even though they spoke with different dialects, they gave American comics a new voice — one loud and clear enough to speak to the Postmodern world. Like a triple-helix strand of some advanced form of DNA, their careers have remained irrevocably intertwined. They go together, like Diz, Bird, and Monk — or like Kerouac, Burroughs, and Ginsberg — or like the Beatles, the Stones, and the Who. Taken individually, their professional histories provide an incomplete picture of the British Invasion, but together they redefined the concept of what it means to be a comic book writer. Collectively, their story becomes the story of mainstream comics in the modern era. It's the story you're about to read.

Book Information

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Customer Reviews

I absolutely and wholeheartedly recommend this book to one and all. A little context: I'm the "Colonial" (Alan Moore's term for we Americans) who penciled SWAMP THING starting with writer Marty Pasko's run (working with John Totleben and Rick Veitch; John and I began our tenure with

SAGA OF THE SWAMP THING #16) and John Totleben and I were lucky enough to be the FIRST American cartoonists (along with Dan Day: SOTST #20) to work from Alan Moore's scripts. I worked with and was involved with some of the events covered in this book; I knew/know many of the key participants, including Alan Moore and Karen Berger (my editor, too!) and Neil Gaiman, and I livedâ "sometimes inhabited, other times was in the direct orbit ofâ "the era Greg Carpenter covers in this book. Inevitably, I have certain reservations and caveatsâ "how can one live through such a major life change, be in the gravitational pull of such events, and not be privvy to that which no author can or will divine or know?â "but Greg's done a magnificent job with this book, making sense of the events, the creative works, the times, and a bit of the business dealings that made it all possible (and, at times, impossible). If I have any major misgivings, they are misgivings I'll have to redress in my own writing, but being able to refer to Greg's book will make it all the easier to establish common reference points to work from, and that's quite something in and of itself. Someday, somewhere down the road, I'll have enough to purchase a couple copies for the Center for Cartoon Studies Schulz Library, so I can incorporate readings from Greg's tome into my own comics history class Spring semester [I teach at the Center for Cartoon Studies, have been doing so since 2005). This book IS that good, and that essential. HIGHLY RECOMMENDED, kudos to the author and publisher.

If you're into comics at all, or just wondering from where V FOR VENDETTA or CORALINE stemmed, this is a good read for you. I knew a lot of the history but this filled me in on considerable that I didn't. Check it out!

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