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## The British Invasion: Alan Moore, Neil Gaiman, Grant Morrison, and the Invention of the Modern Comic Book Writer

Greg Carpenter

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Greg Carpenter : The British Invasion: Alan Moore, Neil Gaiman, Grant Morrison, and the Invention of the Modern Comic Book Writer before purchasing it in order to gage whether or not it would be worth my time, and all praised The British Invasion: Alan Moore, Neil Gaiman, Grant Morrison, and the Invention of the Modern Comic Book Writer:

16 of 16 people found the following review helpful. Terrific Overview Analysis of Moore, Gaiman, Morrison's Creative Gestalt That Changed the World RECOMMENDED!!! By Stephen R. Bissette 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 lived/sometimes inhabited, other times was in the direct orbit of the era Greg Carpenter covers in this book. Inevitably, I have certain reservations and caveats: show can one live through such a major life change, be in the gravitational pull of such events, and not be privy to that which no author can or will divine or know? 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. 4 of 4 people found the following review helpful. Essential reading for any comics fan. By Richard Gray There are multiple sources covering elements of the "British Invasion" of American comic books, and even more that examine Morrison, Gaiman and Moore to varying degrees. However, few weave such a highly accessible and entertaining narrative as this one. Carpenter not only provides an excellent analysis of the key works of the creators during this period, but demonstrates how they were so inextricably intertwined that it is impossible to ever treat any of them in isolation again. Another excellent release from Sequart. 4 of 4 people found the following review helpful. The Brilliant Brits. By Lou Mougin 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!

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. From Sequart Organization. More info at <http://sequart.org>