

George A. Smathers Libraries
Public Services Division/ Access Services
Interlibrary Loan

245 Library West
PO Box 117001
Gainesville, FL 32611-7001
352-273-2535
352-392-7598 Fax
illiad.uflib.ufl.edu/illiad/ill.html

Electronic Delivery Cover Sheet

If you receive a copy that is missing pages, smudged or unreadable, please contact the UF ILL Office so we may obtain clean copy for you as quickly as possible.

NOTICE WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs that making a photocopy or other reproductions of copyrighted materials. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproductions. One of these specified conditions is that the photocopy reproduction is not to be used for any purpose other than private study, scholarship, or research.. If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of fair use, that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law.

This notice is posted in compliance with
Title 37 C.F.R., Chapter II, Part 201.14

Ariel

Downloaded on: **20060817**

ILLiad TN: 104031



Journal: **Locus.**

Vol: **51**

Issue: **1**

Month/Yr: **july; 2003**

Pg: **6-7, 81-82**

Article Author:

Article Title: ; In League with Alan Moore.'

ILL Number: **22360479**



Borrower: FUG String: *FTU,FWR,VGM,FHM,FHM
Patron: Hager, Lisa

PN3448.S45 L58

RESEND

Charge

Maxcost: \$50.00IFM

Deliver in the following order (if no IP address - put in copy room):

ODYSSEY:

Ariel: 128.227.193.10

Fax: 352-392-7598

Mail

Email: illoan@uflib.ufl.edu -- use only for overdue use - do not send copies via email unless stated.

Telephone: 352-273-2535

Problems with transmission, missing pages, etc., call UNIVERSITY OF CENTRAL FLORIDA (FTU) at lending@mail.ucf.edu and/or 407-823-2383.

**FROM: UNIVERSITY OF CENTRAL FLORIDA
4000 Central Florida Boulevard
PO BOX 162430
Orlando FL 32816-2430**

**TO: FUG - UNIVERSITY OF FLORIDA
SMATHERS LIBRARY ILL
245 LIBRARY WEST
GAINESVILLE FL 32611-7001
GVL**

RETURN POSTAGE GUARANTEED ADDRESS CORRECTION REQUESTED
MAY BE OPENED FOR POSTAL INSPECTION IF NECESSARY

____ PARCEL POST
____ INSURED
\$ ____ VALUE

____ EXPRESS COLLECT
____ EXPRESS PAID

**FUG
UNIVERSITY OF
FLORIDA
SMATHERS LIBRARY
ILL
245 LIBRARY WEST
GAINESVILLE FL
32611-7001
GVL**

**UNIVERSITY OF CENTRAL FLORIDA
4000 Central Florida Boulevard
PO BOX 162430
Orlando FL 32816-2430**

In League

with

Alan Moore

Photograph by Jose Villarrubia

“The fantastic characters of late 19th-, early 20th-century science fiction in some ways provided the archetypes, or templates, from which a lot of later superheroes found their careers. The obvious example would be that the Incredible Hulk is a kind of 1960s irradiated Jekyll and Hyde. All invisible characters in comics owe a great deal to H.G. Wells’s **The Invisible Man**. A great many of the scientific adventurers, the techno-heroes and techno-villains for that matter, probably owe a great deal to Captain Nemo — the world’s first techno-pirate.”

Alan Moore is the author of several of the most celebrated comic books in modern history, and he continues to pioneer the graphic novel form. Born November 18, 1953 in Northampton, England, Moore began his career as a cartoonist in 1979, but by the early 1980s was best known as a writer. For Warrior Magazine, Moore began two serialized strips — Marvelman (later released in the US as Miracleman), and V for Vendetta. He won the British Eagle Award for Best Comics Writer in 1982 and 1983.

Moore’s first American series, The Saga of the Swamp Thing — revived by Vertigo in 1983 with issue #20 and Moore as writer — debuted to great acclaim. In the mid-’80s, Moore teamed up with artist Dave Gibbons on 12-issue superhero story, Watchmen — the first comic book to win a Hugo Award; it also won a Locus Award. In 1988, Moore began two series for Stephen Bissette’s Taboo anthology series (1988-95): Lost Girls with artist Melinda Gebbie, and From Hell, a re-examination of the Jack the Ripper murders, with artist Eddie Campbell. A year later, Moore collaborated with artist Bill Sienkiewicz to tell the secret history of American covert operations in Brought to Light. In 1996, he published novel Voice of the Fire (the first US edition of which is due this summer with an introduction by Neil Gaiman).

Currently, Moore has his own imprint, America’s Best Comics (ABC), created in 1999, and is writing several titles, including Promethea (begun 1999) and Stoker Award-winning The League of Extraordinary Gentlemen (begun 2000); the latter will be published as a special edition this spring accompanied by Moore’s expansive scripts, and has been adapted as a major motion picture to be released this summer.

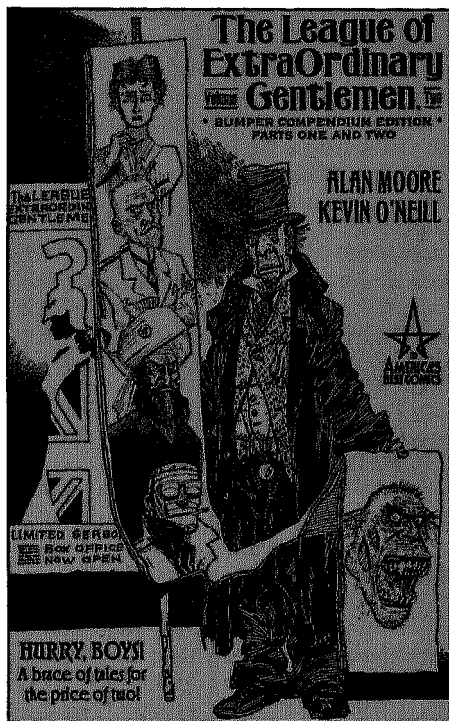
Moore has two grown daughters by first wife Phyllis, and currently lives in Northampton, England with girlfriend and collaborator Melinda Gebbie. He plans to “retire” this year on his 50th birthday, when he will end his work on ABC comics (except for The League of Extraordinary Gentlemen), and hopes to work on performance art and novels.

Interview conducted by Mark Askwith.

“In 25 years writing comics, I have failed to exhaust their possibilities by a considerable distance. I could probably continue working in comics as a medium forever.

“As far as I can make out, comics, or something very much like the comic strip (by which I mean a sequential progression of images that tell

a story, or convey some meaning), would seem to be about the earliest form of written language. If you are talking about Egyptian hieroglyphics, or the ancient Chinese pictograms, it seems to me the impulse to convey meaning or informa-



tion in a sequence of pictures is probably our earliest impulse. You could take this back much further than hieroglyphics or ancient Chinese pictograms — just take a look at the cave walls of Lascaux, which have kind of primitive comic strips decorating them, a progression of images. It would seem to me the comic-strip form, being one of the earliest forms of written communication, must be something we as a species find ourselves drawn to quite naturally.

“The fact that the comic strip, or something like it, tends to survive throughout mankind’s history is also a testament to its staying power. As to why the comic strip should have this power, I suppose I’d have to say that it may be, and I stress this is only speculation, that the comic strip is one of the few art forms that engages both halves of the brain and sets them to the same task. This might account for the ability of the medium not only to transmit information, but to do so in a form that can be completely retained and remembered. There seems to be in

comic strips a very primal form of technology at work, a profoundly powerful technology that we have yet to scratch the surface of.

“When I was working on CIA exposé **Brought to Light** in the late ‘80s with Joyce Brabner, Bill Sienkiewicz, and Tom Yeates, we uncovered a Pentagon document referring to the comic strip that was part of a Pentagon investigation as to which form of presentation best conveyed information that could be clearly understood and retained by the recipient. They tried various permutations: straight-forward text, text with photographs, photographs with captions, text with illustrations, and comic strips. They found that the comic strip provided a means of transmitting information clearly, simply, and in a way that would in all likelihood be retained by the person reading it. Now that’s interesting, and it raises the question — why should this be?

“With the comic strip, words are only one track of the kind of multi-track information you are providing, so you can get an awful lot of information across concisely with simply the visuals. You can add detail and texture with the words. I’ve found you can do *anything* with comics. Anything that has any visual or verbal content, anything that has an element of time in it, or not — I’m sure you could do an excellent comic-book still life, where nothing moved. There are endless possibilities.

“I would not want to single out any particular thing the medium does particularly well. It has, in all of the areas and genres it embraces, different and unique strengths. In the fantasy genre, for example, it has obvious advantages in that you can accomplish almost any kind of conceivable special effect cheaply and quickly. If dealing with historical or documentary subjects, it has advantages in that complex issues, as with the **Brought to Light** story, can be illuminated with easy to understand, intelligent illustrations that can underline and transform even the driest point.

“Comics will always be, I am sure, a major part of my artistic output just because it is such a rich medium. It’s a medium where you are looking at a lot of virgin snow, even given the excellent works that have been accomplished in the medium thus far. We are still only talking about a hundred years tops, so I have no doubt that a lot of the great comic books have yet to be written.

“I’ve no objection to the term ‘graphic novel,’ as long as what it is talking about is actually some sort of graphic work that could conceivably be described as a novel. My main objection to the term is that usually it means a

Continued on page 81

sold to Piper via Joshua Bilmes.

Other Rights • SFBC took book club rights to Terry Brooks's *Sometimes the Magic Works: Lessons from a Writing Life* via Del Rey.

Reprint hardcover large print rights to *Space Cadet* by Robert A. Heinlein and *The Fallible Fiend* by L. Sprague de Camp sold to Thorndike Press via Eleanor Wood.

Ace sold book club rights to *Cerulean Sins* by Laurell K. Hamilton to SFBC and the Venus Book Club.

Ace sold book club rights to Alastair Reynolds's *Redemption Ark* to SFBC as an Alternate Selection.

Book club rights to *The War of the Flowers* by Tad Williams went to SFBC.

Easton Press will do a signed, leatherbound edition of Elizabeth Moon's *The Speed of Dark*, and large print rights went to Thorndike, both via Del Rey.

DAW sold book club rights to Julie E. Czerneda's *Hidden in Sight* to SFBC via Sean Fodera at DAW.

DAW sold book club rights to *The Gathering Storm* by Kate Elliott and *Joust* by Mercedes Lackey to SFBC.

Del Rey sold book club rights to Greg Keyes's *The Briar King* to SFBC. Easton Press will do a signed first edition.

Del Rey sold book club rights to *Drowning World* by Alan Dean Foster to SFBC.

Baen sold book club rights to *Mad Madlin* by Mercedes Lackey & Rosemary Edghill to SFBC.

SFBC took book club rights to Kevin J. Anderson's "Saga of Seven Suns" books *Hidden Empire* and *A Forest of Stars* via Wamer.

Book club rights to Alastair Reynolds's *Redemption Ark* went to SFBC via Ginjer Buchanan at Ace.

Simon R. Green sold audio rights to *Deathstalker War to Listen & Live* via Joshua Bilmes.

City of the Sorcerers and *Winged Magic* by Mary H. Herbert went to Booksman via Ashley Grayson.

Book club rights to Nancy A. Collins's *The Darkest Heart* went to SFBC via Philippe Boulle at White Wolf.

Book club rights to Tamara Thorne's "Sorority" trilogy went to Doubleday Book Club, The Literary Guild, The Mystery Guild, The Science Fiction Book Club, and The Venus Book Club for hardcover publication in July.

Other Media Received • *Soldiers of the Legion* by Marshall S. Thomas (Timberwolf Press, 202 N. Allen Dr., Ste. A, Allen TX 75013, 1-58752041-9, \$49.95, 9 hours, 8 CDs). Audio dramatization with full cast.

Publications Received • *AnderZone*, #21, Holi-

day 2002, The Official Kevin J. Anderson Fan Club newsletter, with book news, travel photos, a publicity schedule, etc. Information: *AnderZone*, PO Box 767, Monument CO 80132-0767.

ASFA Quarterly, Fall 2002 and Winter 2003, publication of the Association of Science Fiction & Fantasy Artists with news and articles. Free to members (\$30 US, \$35 other N. American, \$40 overseas). Contact: Association of Science Fiction & Fantasy Artists, Att'n: Memberships, PO Box 151311, Arlington TX 76015-7311.

Burroughs Bulletin, #51 (Summer 2002), #52 (Fall 2002) [New Series], and #53 (Winter 2003) [New Series], quarterly publication of the Burroughs Bibliophiles, with articles on Edgar Rice Burroughs's life and works, plus letters and reviews. Cost is \$28 per year. Information: Burroughs Bibliophiles, The Burroughs Memorial Collection, The William F. Ekstrom Library, University of Louisville, Louisville KY 40292.

Focus, #42 (November 2002), writer's magazine of the British Science Fiction Society. Single copy: £1.75. Organization information: Membership Services, Estelle Roberts, 97 Sharp St., Newland Ave., Hull HU5 2AE, UK; e-mail: <estelle@lythande.freemove.co.uk>. US Agent, Cy Chauvin, 14248 Wilfred Street, Detroit MI 48213, USA. Website: <www.bsfa.co.uk>.

The Heinlein Society Newsletter Fall 2002, and Winter 2003, with information on the Heinlein Society. Membership is \$35 per year. Information: The Heinlein Society, PO Box 1254, Venice CA 90294; website: <www.heinleinsociety.org>.

HoiQeD: The Journal of the Klingon Language Institute, Vol. 11, No. 10 (Sept 2002), No. 11 (Dec 2002), and Vol. 12, No. 1 (Mar 2003), quarterly fan publication devoted to the Trekkish aliens. Free to members (\$16 US, \$20 Canada, \$25 overseas). Contact KLI, PO Box 634, Flourtown PA 19031-0634.

Matrix, Issue 158, Nov/Dec 2002, Issue 160, Mar/Apr 2003, bimonthly news magazine of the British Science Fiction Society. Single copy: £2.25. Organization information: Membership Services, Estelle Roberts, 97 Sharp St., Newland Ave., Hull HU5 2AE, UK; e-mail: <estelle@lythande.freemove.co.uk>. US Agent, Cy Chauvin, 14248 Wilfred Street, Detroit MI 48213, USA. Website: <www.bsfa.co.uk>.

Mythprint, November, December 2002, January, February, March, April 2003, monthly bulletin of the Mythopoeic Society, with news, reviews, etc. Information: Edith Crowe, Corresponding Secretary, PO Box 320486, San Francisco CA 94132-0486; e-mail: <Ecrowe@email.sjsu.edu>; website: <www.mythsoc.org>.

The National Fantasy Fan, September 2002 and

December 2002, official organ of The National Fantasy Fan Federation, with bureau reports, reviews, articles, etc. Free to members. Membership: \$18/year (payable to William Center) to Dennis Davis, 25549 Byron St., San Bernardino CA 92404-6498; website: <www.simegen.com/fandom/n3f>.

The Nutmeg Point District Mail, November 2002, January 2003, March 2003, bi-monthly e-mail magazine devoted to the work of Avram Davidson, with articles and news about his work and related matters. Organizational information: Temporary Culture, PO Box 43072, Upper Montclair NJ 07043-0072; e-mail <wessells@aol.com>.

The Official Newsletter of the Horror Writers Association, Vol. 13/Issue 32 (December 2002), Vol. 14/Issue 34 (February 2003), Vol. 14/Issue 36 (April 2003) with articles, information, market news, etc. Organization information: Horror Writers Association, PO Box 50577, Palo Alto CA 94303; e-mail: <hwa@horror.org>; website: <www.horror.org>.

Prometheus, Fall 2002, newsletter of the Libertarian Futurist Society, with articles and news. Society information: Victoria Varga, 89 Gebhardt Rd., Penfield NY 14526; e-mail: <vvarga@rochester.rr.com>; website: <www.lfs.org>.

Science Fiction Romance, #102 (November 2002), #103 (December 2002), #104 (January 2003), #105 (February 2003), #107 (April 2003), newsletter for fans and writers of cross-genre romance with reviews, market information, how-to articles, etc. To subscribe, send up to six #10 SASEs to Science Fiction Romance, 2818 Rachel Lane, Thompson's Station TN 37179; or sign up at website <http://groups.yahoo.com> or <www.sfronline.com>; e-mail: <editor@sfronline.com>.

SFRA Review, #258 (May-June 2002), #259-60 (July-Oct 2002), #261 (Nov-Dec 2002), and #262 (Jan-Feb 2003), newsletter of the Science Fiction Research Association, with SFRA news, reviews, etc. Information: SFRA Treasurer David Mead, Dept. of Arts and Humanities, Texas A&M Univ. - Corpus Christi, 6300 Ocean Drive, Corpus Christi TX 78412; e-mail: <Dave.Mead@iris.tamucc.edu>; website: <www.sfra.org>.

SFWRITER.COM, #20 (February 2003), news from the Robert J. Sawyer website, with news, a schedule, and book information. Information: Robert J. Sawyer, 100 City Centre Dr. PO Box 2065, Mississauga ON, Canada L5B 3C6; e-mail: <sawyer@sfrwriter.com>.

Contributors

Continued from page 56

Anne Rice, Neil Gaiman, and Clive Barker, and created the series "A Distant Soil".

Bryan Talbot is currently writing and drawing *Alice in Sunderland*.

Richard & Wendy [Fletcher] Pini met through the letters page of *Silver Surlar* and a lifelong

relationship developed. They married in 1972, and in 1974 Wendy began her professional career as an illustrator for science fiction magazines. In 1977, a deeply personal project called *Elfquest* was born. Together the Pinis formed Warp ("Wendy and Richard Pini") Graphics. *Elfquest* became a phenomenon in the comics industry, and is the first continuing fantasy/adventure graphic novel series in America to be co-created, written, and illustrated

by a woman. When the series became popular, Richard found himself acting as editor and publisher, occasionally writing material for both the comics and prose stories as well. In the late 1980s, Wendy wrote and illustrated two graphic novels based on the cult hit TV series *Beauty and the Beast*. She has also done work for Marvel Comics, First Comics, Comico, Frazetta Fantasy Illustrated Magazine, and DC Comics. She continues to produce new *Elfquest* stories

and art, from graphic novels to coloring books to fine art prints.

In his 40-plus year career, Harlan Ellison has written over 75 books, more than 1700 stories, and has won countless awards, including three Nebulas, nine Hugos, six Stokers, and a World Fantasy Award.

Alan Moore

Continued from page 7

collection of six issues of *Spider-Man*, or something that does not have the structure or any of the qualities of a novel, but is perhaps roughly the same size.

"When the opportunity arose to do things that were longer than a two- or three-issue run of a 24-page comic, it was just a case of imagining the structures. With *Watchmen*, a 12-issue miniseries seemed to be a fairly popular length. Dave Gibbons and I were able to work out a story that fit comfortably into that 12-issue length. Admittedly, that was probably the first time I'd attempted anything like that, so I probably misjudged the amount of plot that would fill 12 issues. I probably got six issues of plot when I started *Watchmen*. When I realized that, at the end of the first issue, we solved the problem by interspersing

the more plot-driven issues with issues that gave kind of a biographical portrait of one of the main characters.

"After finishing *Watchmen*, and having wrapped up *V for Vendetta* and *Marvelman* (which were started before *Watchmen*, but finished shortly afterwards), I decided to see if I could change as many of the parameters as possible. So I tried to rid my thinking of a lot of the imposed limitations or formats that had sprung up in my work in mainstream comics.

"With *From Hell*, we decided not to do something that was about superheroes, that didn't conform to the standard dramatic rules of adventure comics, and decided there was no reason to actually conceive of it as a certain number of episodes at a given length. To give it some sort of overall structure and to provide a kind of beginning, middle, and end, at the very start of the project I worked out that it would take about 16 chap-

ters, including a prologue and an afterword, to tell the entire story as I understood it from my preliminary research. It was a finite story that took place over a certain period of the 1880s. Sixteen episodes were enough to tell the story; however, I was aware I would be doing a lot more research over the course of this work, which might provide information that took the story off into new areas. So I stated up front it was going to be 16 chapters long, but we left the length of the chapters completely open so they could range from eight pages up to 50 or 60 pages, which was a much more organic way of structuring it. Rather than build it as 12 predetermined 24-page-long units, this allowed the work to breathe and expand, and it was an interesting experiment.

"With *Lost Girls*, we decided that in order to keep the story tightly structured, it would perhaps be best to write it in eight-page installments, but to have 30 of

Alan Moore

them so it would build up into a 240-page story. Different works seem to demand different working methods, and I'm always up for trying anything new. If it looks viable, if my instincts tell me this is something that could actually work, then I throw myself into it without hesitation.

"The initial idea with *The League of Extraordinary Gentlemen* was simply putting together a kind of superhero team composed of striking characters from the fantastic fiction of the late Victorian period. At the time, I was musing about what could be done with the superhero team book, which always looks like such a good idea when you see the cover, but actually seldom lives up to that promise. Most superhero team books are too crammed with characters to allow any of the characters to emerge, or be important. So I was thinking about this, and I started to consider the roots of these superhero characters. My musings led me back through the pulp characters of the 1930s (which obviously influenced the subsequent comic-book heroes), back through the characters of the Golden period of the American newspaper strip after the turn of the century; but inexorably it led me back to the fantastic characters of late 19th-, early 20th-century science fiction, who in some ways provided the archetypes, or templates, from which a lot of later superheroes found their careers. The obvious example would be that the Incredible Hulk is a kind of 1960s irradiated Jekyll and Hyde. All invisible characters in comics owe a great deal to H.G. Wells's *The Invisible Man*. A great many of the scientific adventurers, the techno-heroes and techno-villains for that matter, probably owe a great deal to Captain Nemo – the world's first techno-pirate. So, thinking along these lines, it eventually occurred to me there might be something interesting to be done with taking a lot of fairly well-known characters of the fiction of that period and creating a Vic-

torian superhero team, and seeing what happened. What I was originally envisaging was a very high-spirited romp where I'd get the chance to write a lot of the characters that have interested me since childhood.

"The idea of getting Kevin O'Neill onboard as artist occurred to me almost immediately, because Kevin's art style is so uniquely English. Kevin was largely influenced by British comics rather than American comics, thus in Kevin's work you can see this incredible British tradition of exaggerated, often grotesque satire that runs right back through Beano and Dandy, back to the traditions of Hogarth and Gilray, the vicious British political cartoonists of the 18th and 19th centuries. There's something so extreme about Kevin's work that although it's not photographically realistic, there's a kind of emotional realism he achieves by exaggerating it beyond the confines of the strictly realistic.

"We started to work this thing up, and as with *Watchmen* and a lot of my other work, it took me till the end of the first issue before I started to get a feel of what it was really about. I think it was when I realized I'd gotten Robert Louis Stevenson's Mr. Hyde murdering Emile Zola's Nana on Edgar Allan Poe's Rue Morgue that I started to realize this was something I could conceivably have a lot of fun with. I resolved upon the spot not to have any characters anywhere in *The League of Extraordinary Gentlemen* referred to by name who were not characters either from or related to the fiction of that period, or perhaps back-engineered characters where we have taken somebody from a later work and retro-fitted a father or grandfather into our narrative.

"So, all of the characters are related to the fiction of that period. This started to become very interesting once we'd made this decision because it suddenly suggested all sorts of amusing possibilities – like the idea that the Invisible Man might be hiding at a pornographic girls' school from the *Pearl* (a British pornographic magazine from the late 19th century); so we had characters from that pornographic magazine mixed up with Pollyanna, characters from Henry James, Rebecca of Sunnybrook Farm, and Katy Carr from *What Katy Did Next*. This connecting-the-dots between fictional characters isn't new – A. Gordon Pym set out in a whaler from Nantucket in Edgar Allan Poe's *Narrative of Arthur Gordon Pym of Nantucket* only to end up in a story by Jules Verne called *The Sphinx of the Ice Fields*, which Verne wrote after reading Poe's original story, and of course you had H.P. Lovecraft using references to the *Narrative of Arthur Gordon Pym* in his *At the Mountains of Madness*. In some ways you could almost get the impression that these individual writers were actually trying to link up their stories in a common big world, so we've been able to extend that; out of that thinking the entire strip has emerged.

"We decided the world we would be showing, the world of 1898, would not be the world of 1898 as it was, but as it would have been if their fantastic inventors and their creations had actually existed. We, Kevin really, managed to find quite a lot of ridiculous architectural schemes of the 19th century for grandiose buildings that were never actually constructed because they were too mad, but they obviously existed in the public imagination. For example, there were various schemes to build a bridge connecting London and France. None of these were ever attempted, but in our first issue of the first volume of *The League of Extraordinary Gentlemen*, we open with a conversation at the end of the almost-completed Channel causeway.

"We've shown buildings of an imaginary London that are based upon proposals for architecture that were floating around the collective imagination at the time and never got realized. We are depicting an entire planet of human fictions as if they all existed in the same world. Now, this was pretty advanced by the end of the first volume, but with the second volume I'm afraid the mania has progressed. We decided for the text feature at the rear of the book we didn't want to simply do another pastiche of a Penny Dreadful serial

as we'd done in our first volume. While that had been enjoyable, we'd done it once, and we wondered if the space could be used for anything more interesting. We hit upon the idea of coming up with this massive and extensive fictitious travelogue in which we would provide 'A New Travelers Almanac' that would move around all over the world's major land masses issue by issue, and would detail all of the fictitious locales that had ever been alleged to exist. So we started off with the British Isles, and we've got the Arthurian remnants and ruins. We've got places like Baskerville Hall, various sites connected with Alice in Wonderland, and references to stories by people as diverse as H.P. Lovecraft, Graham Greene, John Steinbeck, and William Morris – dozens and dozens of authors we've linked up to this imaginary geography.

"By the end of the second volume we'll have charted, as well as we are able, the entire planet of fiction. I don't know whether there is any more to this than just another one of my deranged obsessions, but it feels as if there is. The more I've thought about this, it occurs to me that as long as there's been a world we have been creating an imaginary counterpart to that world with different places, different people, different history, and to some degree that phantom world of the imagination has co-existed with our own. All of us, at various points in our lives, have found ourselves spending more time on that imaginary planet than we have upon our own world. We may well find in the later stages of our life that there are places from that imaginary world that we remember more vividly than actual physical locations we have visited. We may find that fictional characters, the inhabitants of that world, are more familiar, more dear to us, more memorable than a lot of the real flesh and blood people who may have been our acquaintances.

"There is obviously something important in this. If we did not have some kind of biological or cultural need to create these imaginary spaces and these imaginary beings, I really don't think nature would have given us the capacity to do it. Nature doesn't generally provide a lot of things that are purely there for decoration or entertainment. Most things have to do with the quite stark issues of survival, and I've got no reason to suppose the human capacity for art and fiction and imagination is not in that category.

"There is something quite wonderful about linking up these various fictitious stories that were possibly never meant to be linked up. There's plenty of gleeful vandalism you can enjoy in pulling down the picket fences that divide one writer's world and characters from that of another. You can have Frankenstein's monster rampaging berserk through a garden party thrown by Louisa May Alcott's *Little Women*. You can do all sorts of things. In the Africa section of the Almanac, for example, we decided that since Joseph Conrad's rogue ivory trader Mr. Kurtz obviously was situated in the Belgian Congo and would presumably have been in elephant territory, I decided to put him smack in the middle of territory populated by the people of *Babar the Elephant*. There's just something very appealing about putting Babar next to Mr. Kurtz. 'The Horror! The Horror! Exterminate all the brutes!' These sorts of juxtapositions can be quite startling. Near the end of the second volume, there's a juxtaposition of two different characters that makes perfect sense and yet it's hilarious and horrifying and deeply upsetting all at the same time.

"Whether it's low art or high art, that is part of the subversive thrill of putting things from the most despised lower reaches of the artistic spectrum next to the most revered cultural icons. I think, surprisingly, both can be enhanced by the juxtaposition. We could write stories that go hundreds of years back in the past, and thousands of years into the future, simply because the fictional world extends into the future as well as the past. And since we have claimed this entire fictional world as our territory and colonized it, that is the kind of area we have to play with. Although it's a very simple initial concept, the possibilities of *The League of Extraordinary Gentlemen* could keep Kevin and me in work for the rest of our lives."

—Alan Moore

2 NEW BOOKS by
Alan Moore

Voice of the Fire
A NOVEL
INTRODUCTION BY
NEIL GAIMAN

The Mirror of Love
A POEM
ILLUSTRATED BY
JOSE VILLARUBIA
FROM
TOPSHELF PRODUCTIONS
WWW.TOPSHELF.COMIX.COM
SUMMER 2003