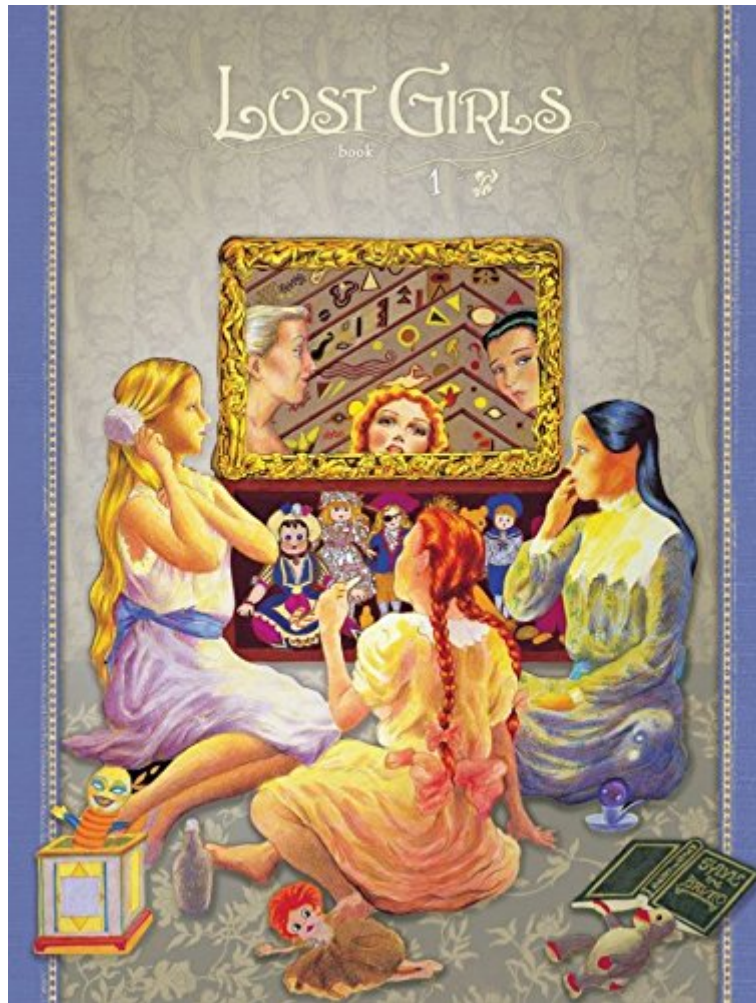




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Lost Girls Book 1: Older Children



Synopsis

For more than a century, Alice, Wendy and Dorothy have been our guides through the Wonderland, Neverland and Land of Oz of our childhoods. Now like us, these three lost girls have grown up and are ready to guide us again, this time through the realms of our sexual awakening and fulfillment. Through their familiar fairytales they share with us their most intimate revelations of desire in its many forms, revelations that shine out radiantly through the dark clouds of war gathering around a luxury Austrian hotel. Drawing on the rich heritage of erotica, Lost Girls is the rediscovery of the power of ecstatic writing and art in a sublime union that only the medium of comics can achieve. Exquisite, thoughtful, and human, Lost Girls is a work of breathtaking scope that challenges the very notion of art fettered by convention. This is erotic fiction at its finest. ADULTS ONLY

Book Information

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Customer Reviews

Alan Moore is one of the most critically acclaimed, and very arguably the #1 most acclaimed, writer for graphic novels and comic books. He has written such things as Watchmen, V for Vendetta, From Hell, and Swamp Thing, all of which have made a major stamp on the industry. And he has also written Lost Girls, a book of....well, porn.Lost girls follows the story of three well known female

protagonists, Alice from Alice in Wonderland, Wendy from Peter Pan, and Dorothy from the Wizard of Oz. Moore reimagines the stories of these characters as sexual expression, as well as their current sex lives now that they've grown up (some more than others). The thing you have to realize is that Moore himself admits that these books are porn. His only real qualification is that he wrote them to show that porn can have the same type of symbolism, motifs, and character depth of other, more critically acclaimed work gets. On that front, he more or less delivered. The new versions of the girls' stories are very well done. So if you like decent writing and porn, this can make for some good disposable reading for you.

Decent art but a really bizarre use of the characters, not much of a story particularly. Disjointed more like a series of vignettes. The complete run has been collected since the single issues were put out. Not for everyone and like most these days not a comic for kids. Two stars for the water color type art- loss of three for scattered plot and lack of creativity for use of characters created by other people.

The art is great and all the stories have a very erotic component to them. Sometimes the overarching message or plot seems too subtle, and you feel like you are reading a collection of extremely short stories, completely unconnected to each other. Not the best of Mr Moore, but worth a read.

Different, entertaining concept of what has happened to our childhood fictional characters. This is real fantasy land! Worth having a read.

Not what I was expecting.

Assumed only hardbacks had been published. Didn't realize that it was a paperback. \$40 a bit high for a comic book.

I don't like graphic novel style books. I didn't realize that this was the format or I wouldn't have purchased it. But that was user error, not the company.

Alan Moore, Lost Girls, vol. 1 (Top Shelf, 2006) I find it endlessly amusing that my library refuses to lend Ice-T's The Ice Opinion: Who Gives a [censored]? with its dust jacket (for one cannot have a

printed profanity defaming the eyes of the kiddies!), and yet lends *Lost Girls* in all its glory. We don't have the collected edition, in its tasteful, plain-blue case; no, we have the individual volumes. The back cover of volume 1 will probably do more damage to the library's reputation than will Ice-T's f-word, if any of the busybodies who worry about such things ever get their hands on it. The controversial contents of said book are just as illicitly stimulating, concerning the meeting of three well-known female stars of fairy tale-dom at a posh hotel. There is great lasciviousness all around as the three of them meet for the first time, telling the tales of how they got to be the disgraced fairy-tale figures they are. (There's a bit of dalliance among them, but you'll have to wait till later in the series to get to the meat of that; this is a story of beginnings.) Moore is, of course, one of the finest writers of graphic novels going today, having given us such lights as *Watchmen* and *V for Vendetta*. It would be ludicrous to assume, as many seem to have, that when turning his attention to more adult material, Moore would lose his incisive gaze and immediately assume drooling-fourteen-year-old status. Pish-posh. Artist Melinda Gebbie, probably best-known (previous to this, anyway) for being one of the principal animators on the 1986 film *When the Wind Blows* (as a side note, if you've never seen it, you must-- one of the best, if most neglected, pieces of art to emerge from the nuclear hysteria of the eighties), contributes lush drawings that mesh well with Moore's randy prose. The characters have personalities, and Gebbie transmits them through minor drawing quirks in a lovely way; Dorothy's innocence is tempered with red cheeks that speak more of hard drinking than the stereotypical apple-freshness, while Alice's aristocratic demeanor is presented with an air of defeat, a slight stoop in the shoulders that even Alice is loath to admit. This is amazing work. Buy, beg, borrow, or steal a copy. The first real evidence since the death of Georges Bataille that "pornography" and "literature" can walk hand in hand and look each other in the eye. **** Ã Â

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