

Alan Moore

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Alan Moore (born November 18, 1953) is a British writer, most famous for his influential work in comic-books and graphic novels.

See also:

V for Vendetta (1986)

Watchmen (1987)

The League of Extraordinary Gentlemen (1999 - present)

Hellblazer (comic series based on characters created by Moore)

From Hell (2001 film based on the comic series created by Moore)

The League of Extraordinary Gentlemen (2003 film based on the comic series by Moore)

V for Vendetta (2006 film based on his graphic novel)

Watchmen (2009 film based on his graphic novel)

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Quotes

- **There's been a growing dissatisfaction and distrust with the conventional publishing industry, in that you tend to have a lot of formerly reputable imprints now owned by big conglomerates. As a result, there's a growing number of professional writers now going to small presses, self-publishing, or trying other kinds of [distribution] strategies. The same is true of music and cinema. It seems that every movie is a remake of something that was better when it was first released in a foreign language, as a 1960s TV show, or even as a comic book. Now you've got theme park rides as the source material of movies. The only things left**



Life isn't divided into genres. It's a horrifying, romantic, tragic, comical, science-fiction cowboy detective novel ... with a bit of pornography if you're lucky.



It struck me that it might be interesting for once to do an almost blue-collar warlock. Somebody who was streetwise, working class, and from a different background than the standard run of comic book mystics.



are breakfast cereal mascots. In our lifetime, we will see Johnny Depp playing Captain Crunch.

- About creativity versus big businesses (<http://www.fastcocreate.com/1679856/alan-moore-on-watchmen-s-toxic-cloud-and-creativity-v-big-businesses>) (2012)

- **It doesn't even matter if we ever fire these missiles or not. They are having their effect upon us because there is a generation growing up now who cannot see past the final exclamation mark of a mushroom cloud.**

They are a generation who can see no moral values that do not end in a crackling crater somewhere. I'm not saying that nuclear bombs are at the root of all of it, but I think it is very, very naïve to assume that you can expose the entire population of the world to the threat of being turned to cinders without them starting to act, perhaps, a little oddly.

I believe in some sort of strange fashion that the presence of the atom bomb might almost be forcing a level of human development that wouldn't have occurred without the presence of the atom bomb. Maybe this degree of terror will force changes in human attitudes that could not have occurred without the presence of these awful, destructive things. Perhaps we are faced with a race between the Four Horsemen of the Apocalypse in one line and the 7th Calvary in the other. We have not got an awful lot of mid ground between Utopia and Apocalypse, and if somehow our children ever see the day in which it is announced that we do not have these weapons any more, and that we can no longer destroy ourselves and that we've got to do something else to do with our time than they will have the right to throw up their arms, let down their streamers and let forth a resounding cheer.

- On the issue of nuclear weapons, in *England Their England : Monsters, Maniacs and Moore* (1987) (http://www.youtube.com/watch?v=Hv44V4d_fDQ)
- **It struck me that it might be interesting for once to do an almost blue-collar warlock. Somebody who was streetwise, working class, and from a different background than the standard run of comic book mystics.** Constantine started to grow out of that.
 - On the creation of the character John Constantine in *Swamp Thing*, as quoted in "The Unexplored Medium" in *Wizard Magazine* (November 1993) (<http://www.qusoor.com/hellblazer/Sting.htm>) ; the character he created later appeared in other works, including *Books of Magic* by Neil Gaiman, and his own series *Hellblazer*.
- I'm not a millionaire but I'm very comfortable doing what I do, and I'm more productive now than I was in my mid-20s. It's all down to functionality eventually. If you're functional it doesn't matter if you're mad.
 - As quoted in "Moore's murderer", in *The Guardian* (2 February 2002) (<http://www.guardian.co.uk/film/2002/feb/02/sciencefictionfantasyandhorror.books>)

- **Yes, there is a conspiracy, in fact there are a great number of conspiracies that are all tripping each**

Yes, there is a conspiracy, in fact there are a great number of conspiracies that are all tripping each other up. And all of those conspiracies are run by paranoid fantasists and ham-fisted clowns.



The truth is, that it is not the Jewish banking conspiracy or the grey aliens or the 12 foot reptiloids from another dimension that are in control. The truth is more frightening, nobody is in control. The world is rudderless.



You piss off a bard, and forget about putting a curse on you, he might put a satire on you.

other up. And all of those conspiracies are run by paranoid fantasists and ham-fisted clowns. If you are on a list targeted by the CIA, you really have nothing to worry about. If however, you have a name similar to somebody on a list targeted by the CIA, then you are dead.

- "The Mindscape of Alan Moore" (2003)
(<http://themindscapeofalanmoore.com/index.html>)

- **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 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.**

- Interview with Locus Magazine (<http://www.locusmag.com/2003/Issue07/Moore.html>) (2003)

- **The main thing that I learned about conspiracy theory is that conspiracy theorists actually believe in a conspiracy because that is more comforting. The truth of the world is that it is chaotic.** The truth is, that it is not the Jewish banking conspiracy or the grey aliens or the 12 foot reptiloids from another dimension that are in control. **The truth is more frightening, nobody is in control. The world is rudderless.**

- "The Mindscape of Alan Moore" (2003)

- **Truth is a well-known pathological liar. It invariably turns out to be Fiction wearing a fancy frock. Self-proclaimed Fiction, on the other hand, is entirely honest.** You can tell this, because it comes right out and says, "I'm a Liar," right there on the dust jacket.

- In "Correspondence: From Hell" Alan Moore & Dave Sim, part 3, *Cerebus* #219, (2003)

- **Admittedly, I do have several bones... whole war fields full of bones, in fact... to pick with organised religion of whatever stripe.** This should be seen as a critique of purely temporal agencies who have, to my mind, erected more obstacles between whatever notion of spirituality and Godhead one subscribes to than they have opened doors. To me, the difference between Godhead and the Church is the difference between Elvis and Colonel Parker... although that conjures images of God dying on the toilet, which is not what I meant at all.

- In "Correspondence: From Hell" by Alan Moore & Dave Sim, conclusion, *Cerebus* #220 (2003)

- Most of the people who get sent to die in wars are young men who've got a lot of energy and would probably rather, in a better world, be putting that energy into copulation rather than going over there and blowing some other young man's guts out.

- "The Craft" - interview with Daniel Whiston, *Engine Comics* (January 2005)

- **Life isn't divided into genres. It's a horrifying, romantic, tragic, comical, science-fiction cowboy detective novel.** You know, with a bit of pornography if you're lucky.



Sexually progressive cultures gave us mathematics, literature, philosophy, civilization and the rest, while sexually restrictive cultures gave us the Dark Ages and the Holocaust. Not that I'm trying to load my argument, of course.



There is an inverse relationship between imagination and money.

- "The Mustard magazine interview" (January 2005)
- **Now, as I understand it, the bards were feared. They were respected, but more than that they were feared.** If you were just some magician, if you'd pissed off some witch, then what's she gonna do, she's gonna put a curse on you, and what's gonna happen? Your hens are gonna lay funny, your milk's gonna go sour, maybe one of your kids is gonna get a hare-lip or something like that — no big deal. **You piss off a bard, and forget about putting a curse on you, he might put a satire on you.** And if he was a skilful bard, he puts a satire on you, it destroys you in the eyes of your community, it shows you up as ridiculous, lame, pathetic, worthless, in the eyes of your community, in the eyes of your family, in the eyes of your children, in the eyes of yourself, and if it's a particularly good bard, and he's written a particularly good satire, then three hundred years after you're dead, people are still gonna be laughing, at what a twat you were.
 - "The Craft" - interview with Daniel Whiston, *Engine Comics* (January 2005)
- The DC comics were always a lot more true blue. Very enjoyable, but they were big, brave uncles and aunties who probably insisted on a high standard of you know mental and physical hygiene. Whereas the Stan Lee stuff, the Marvel comics, he went from one dimensional characters whose only characteristic was they dressed up in costumes and did good. Whereas Stan Lee had this huge breakthrough of two-dimensional characters. So, they dress up in costumes and do good, but they've got a bad heart. Or a bad leg. I actually did think for a long while that having a bad leg was an actual character trait.
 - Interview on BBC Radio 4 (27 January 2005) (<http://www.comicbookresources.com/?page=article&id=4533>)
- **I despise the comic industry, but I will always love the comic medium.**
 - *New York Press* interview (<http://www.nypress.com/19/24/books/feature2.cfm>) , 2006-06-15)
- Originally I was content to just simply accept the money, that was offered when people had adapted my comic books into films. Eventually I decided to refuse to accept any of the money for the films, and to ask if my name could be taken off of them, so that I no longer had to endure the embarrassment of seeing my work travestied in this manner. The first film that they made of my work was "From Hell" Which was an adaptation of my "Jack the Ripper" narrative... In which they replaced my gruff Dorset police constable with Johnny Depp's Absinthe-swigging dandy. The next film to be made from one of my books was the regrettable "League of Extraordinary Gentlemen"... Where the only resemblance it had to my book was a similar title. The most recent film that they have made of mine is apparently this new "V for Vendetta" movie which was probably the final straw between me and Hollywood. They were written to be impossible to reproduce in terms of cinema, and so why not leave them simply as a comic in the way that they were intended to be. And if you are going to make them into films, please try to make them into better ones, than the ones I have been cursed with thus far.
 - From the BBC2 show *The Culture Show* (9 March 2006) (separate quotes shown; edited together for the segment of the show)
- **Sexually progressive cultures gave us mathematics, literature, philosophy, civilization and the rest, while sexually restrictive cultures gave us the Dark Ages and the Holocaust.** Not that I'm trying to load my argument, of course.
 - "BOG VENUS VERSUS NAZI COCK-RING: Some Thoughts Concerning Pornography" in *Arthur* magazine, Vol. 1, No. 25 (November 2006) (<http://www.arthurmag.com/magpie/?p=1685>)
- **There is an inverse relationship between imagination and money.**
 - About the film adaptation of *V for Vendetta*, in an MTV interview "Alan Moore : The Last Angry

Man" (http://www.mtv.com/shared/movies/interviews/m/moore_alan_060315/)

Alan Moore's Hypothetical Lizard (January 2005 - May 2005)

- **Som-Som would later learn that the girl's name was Book. Ambiguous and suggestive sentences swirled out from the maroon bud of her nipple. Verses of elegant and cryptic passion followed the orbit of her left eye. Her fingers dripped with poetry.'"**
 - Alan Moore's Hypothetical Lizard, #1, January 2005

Swamp Thing (1983–1987)

This is just a sample, for more from this work, see *Saga of the Swamp Thing*.

- **Maybe the world..has run out of room..for monsters.**
- *There is a red and angry world.
Red things happen there.
The world eats your wife.
And eats your friends.
It eats all the things that make you human.
And it turns you into a monster.*
- **There are people. There are stories. The people think they shape the stories, but the reverse is often closer to the truth.**
 - "Down Among the Dead Men", *Swamp Thing* Annual #2, 1985
- Murder? Don't talk to me about murder. I *invented* murder!
 - Cain, *Saga of the Swamp Thing* #33
- **You can't kill a vegetable by shooting it in the head.**
 - Floronic Man, *Saga of the Swamp Thing* #21 (*The Anatomy Lesson*)
- **"If you wear black, then kindly, irritating strangers will touch your arm consolingly and inform you that the world keeps on turning.
They're right. It does.
However much you beg it to stop.
It turns and lets grenadine spill over the horizon, sends hard bars of gold through my window and I wake up and feel happy for three seconds and then I remember.
It turns and tips people out of their beds and into their cars, their offices, an avalanche of tiny men and women tumbling through life...
All trying not to think about what's waiting at the bottom.
Sometimes it turns and sends us reeling into each other's arms. We cling tight, excited and laughing, strangers thrown together on a moving funhouse floor.
Intoxicated by the motion we forget all the risks.
And then the world turns...
And somebody falls off...
And oh God it's such a long way down.
Numb with shock, we can only stand and watch as they fall away from us, gradually getting smaller...**



There are people. There are stories. The people think they shape the stories, but the reverse is often closer to the truth.

Receding in our memories until they're no longer visible.

We gather in cemeteries, tense and silent as if for listening for the impact; the splash of a pebble dropped into a dark well, trying to measure its depth.

Trying to measure how far we have to fall.

No impact comes; no splash. The moment passes. The world turns and we turn away, getting on with our lives...

Wrapping ourselves in comforting banalities to keep us warm against the cold.

"Time's a great healer."

"At least it was quick."

"The world keeps turning.

Oh Alec—

Alec's dead."

- Once we were very different — our psyches constantly at war — [so] we struck a bargain, a spiritual compromise. We would grow more like each other, there would be a balance, but **a bargain with a demon is no bargain at all. Demons cheat; it is their nature.** Oh yes, **I have grown more like Etrigan, and he... he too has grown more like Etrigan.**

- Jason Blood, *Saga of the Swamp Thing* #27 ("By Demons Driven")

- **There is a house above the world, where the over-people gather.**

There is a man with wings like a bird.

There is a man who can see across the planet and wring diamonds from its anthracite.

There is a man who moves so fast that his life is an endless gallery of statues.

In the house above the world, the over-people gather...

And sit...

And listen...

...To a dry, mad voice that whispers of Earthdeath.

- Swamp Thing #24

- **It's a new world Arcane..**

It's full of shopping malls..

And striplights and software. The dark corners are being pushed back..

A little more everyday.

We're things of the shadow you and I..

And there isn't as much shadow..

As there used to be..

Watchmen (1986–1987)

These are just a few samples; for more from this work see *Watchmen*

Rorschach: The city is afraid of me, I have seen its true face.

- *Watchmen* # 1

Laurie Juspezyk (Silk Spectre): Hey, you remember that guy? The one who pretended to be a supervillain so he could get beaten up?

Dan Dreiberg (Nite Owl): Oh, You mean Captain Carnage. Ha ha ha! He was one for the books.



The horror is this: In the

Laurie: You're telling me! I remember, I caught him coming out of this jeweller's. I didn't know what his racket was. I start hitting him and I think "Jeez! He's breathing funny! Does he have *asthma*?"

Dan: Ha Ha Ha. He tried that with me, only I'd heard about him, so I just walked away. He follows me down the street... broad *daylight*, right? He's saying "*PUNISH* me!" I'm saying "No! Get lost!"

Laurie: Ha Ha Ha. What ever happened to him?

Dan: Well, he pulled it on Rorschach, and Rorschach dropped him down an elevator shaft.

Laurie: *PHAAA HA HA HA!* Oh, God, I'm sorry, that isn't funny, Ha Ha Ha Ha Ha!

Dan: Ha Ha Ha! No, I guess it's not...

Laurie: Ahuh. Ahuhuhuh...Jeez, y'know, that felt Good. There don't seem to be that many laughs around these days.

Dan: Well, what do you expect? The Comedian is Dead.

- *Watchmen* # 1

- **I looked at the Rorschach blot. I tried to pretend it looked like a spreading tree, shadows pooled beneath it, but it didn't.** It looked more like a dead cat I once found, the fat, glistening grubs writhing blindly, squirming over each other, frantically tunneling away from the light. But even that is avoiding the real horror. **The horror is this: In the end, it is simply a picture of empty meaningless blackness. We are alone. There is nothing else.**

- Dr. Malcolm Long, *Watchmen* #6

- **We're all puppets, Laurie. I'm just a puppet who can see the strings.**

- Doctor Manhattan, in *Watchmen* #9

- "In the end? **Nothing ends, Adrian. Nothing ever ends.**"

- Dr. Manhattan, *Watchmen* #12

Batman : The Killing Joke (1988)

- *When you find yourself locked onto an unpleasant train of thought, heading for the places in your past where the screaming is unbearable, remember there's always madness. Madness is the emergency exit. You can just step outside, and close the door on all those dreadful things that happened. Forever.*

- I've demonstrated there's no difference between me and everyone else! All it takes is one bad day to reduce the sanest man alive to lunacy. That's how far the world is from where I am. **Just one bad day.**

- Memories so *treacherous*...

Whatever Happened to the Man of Tomorrow? (1986)

- This is an imaginary story (which may never happen, but then again may)

end, it is simply a picture of empty meaningless blackness. We are alone. There is nothing else.



We're all puppets, Laurie. I'm just a puppet who can see the strings.



I've demonstrated there's no difference between me and everyone else! All it takes is one bad day to reduce the sanest man

about a **perfect man who came from the sky and did only good**. It tells of his twilight, when the great battles were over and the great miracles long since performed; of how his enemies conspired against him and of that final war in the snowblind wastes beneath the Northern Lights; of the women he loved and of the choice he made between them; of how he broke his most sacred oath, and how finally all the things he had were taken from him save one. It ends with a wink. It begins in a quiet midwestern town, one summer afternoon in the quiet midwestern future. Away in the big city, people still sometimes glance up hopefully from the sidewalks, glimpsing a distant speck in the sky... but no: it's only a bird, only a plane -- Superman died ten years ago. **This is an imaginary story... aren't they all?**

alive to lunacy.

V for Vendetta (1989)

This is just a sample, for more from this work, see *V for Vendetta*.

- **In fact, let us not mince words... the management is terrible! We've had a string of embezzlers, frauds, liars, and lunatics making a string of catastrophic decisions. This is plain fact. But who elected them? It was you!** You who appointed these people! You who gave them the power to make decisions for you! While I'll admit that anyone can make a mistake once, to go on making the same lethal errors century after century seems to me to be nothing short of deliberate. You have encouraged these malicious incompetents, who have made your working life a shambles. You have accepted without question their senseless orders. You have allowed them to fill your workplace with dangerous and unproven machines. All you had to say was "No." You have no spine. You have no pride. You are no longer an asset to the company.
- Happiness is the most insidious prison of all.
- **Did you think to kill me? There's no flesh or blood within this cloak to kill. There is only an idea. Ideas are bulletproof.**



There's no flesh and blood within this cloak to kill. There is only an idea. Ideas are bulletproof.

De Abaitua interview (1998)

Quotes from several hours of an "Alan Moore Interview" by Matthew De Abaitua (1998) (<http://www.harrybravado.com/articles/alan-moore-interview/>) , later published in *Alan Moore: Conversations* (2011) edited by Eric L. Berlatsky

- **Hollywood, television and film is not my prime area of interest.** Because I would never have any control, working in those areas. It's nice to get the money from a Hollywood project, but whatever they do with it, it would be their piece of work, and not mine.
- There is a kind of synergy between the different forms of work, you'll learn things from one sort of work that will have tremendous application in another. They all tend to pull each other forward.
- **I have a more fractal way of working,** if you like, it is more like the way most people's minds actually work. They don't work in any linear way. When



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your mind wanders if you ever pay attention to some of the paths it takes, you generally find it's these paths of association that can link all over the place.

...**The movements of the mind don't follow any linear pattern, they can't be explained with a mechanistic, clockwork view.** You could find quantum models of how the mind works that might fit.

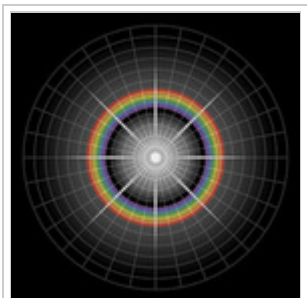
- All our scientific observations of the universe and quanta can only, in the end, be observations of ourselves.
- **Mind has come up with this brilliant way of looking at the world, science, but it can't look at itself. Science has no place for the mind.** The whole of our science is based upon empirical, repeatable experiments. Whereas thought is not in that category, you can't take thought into a laboratory. **The essential fact of our existence, perhaps the only fact of our existence – our own thought and perception is ruled off-side by the science it has invented. Science looks at the universe, doesn't see itself there, doesn't see mind there, so you have a world in which mind has no place.** We are still no nearer to coming to terms with the actual dynamics of what consciousness is.
- **It strikes me that self, not just my self, but all self, the phenomenon of self, is perhaps one field, one consciousness – perhaps there is only one 'I', perhaps our brains, our selves, our entire identity is little more than a label on a waveband. We are only us when we are here.** At this particular moment in space and time, this particular locus, the overall awareness of the entire continuum happens to believe it is Alan Moore. Over there – *[he points to another table in the pizza restaurant]* – it happens to believe it is something else.
I get the sense that if you can pull back from this particular locus, this web-site if you like, then you could be the whole net. All of us could be. That **there is only one awareness here, that is trying out different patterns. We are going to have to come to some resolution about a lot of things in the next twenty years time, our notions of time, space, identity.**

- All of us collectively are fumbling towards an apprehension of something that feels like a kind of group awareness – we are trying to feel the shape of it, it's not here yet, and a lot of us are probably saying a lot of silly things. That's understandable. **There is something strange looming on the human horizon. If you draw a graph of all our consciousness, there is a point we seem to be heading towards.** Our physics, our philosophy, our art, our literature – there is a kind of coherence there, it may look disorganised at first glance, but there is a fumbling towards a new way of apprehending of certain basic fundamentals.
- **To me, when we talk about the world, we are talking about our ideas of the world. Our ideas of organisation, our different religions, our different economic systems, our ideas about it are the world.** We are heading for a radical revision where you could say we are heading towards the end of the world, but more in the R.E.M. sense than the *Revelation* sense. That is what apocalypse means – revelation. I could square that with the end of the world, a revelation, a new way of looking at things,

Science looks at the universe, doesn't see itself there, doesn't see mind there, so you have a world in which mind has no place.



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something that completely radicalises our notions of the where we were, when we were, what we were, something like that would constitute an end to the world in the kind of abstract – yet very real sense – that I am talking about. A change in the language, a change in the thinking, a change in the music. **It wouldn't take much – one big scientific idea, or artistic idea, one good book, one good painting – who knows – we are at a critical point where the ideas are coming thicker and faster and stranger and stranger than they ever were before.** They are realised at a greater speed, everything has become very fluid.

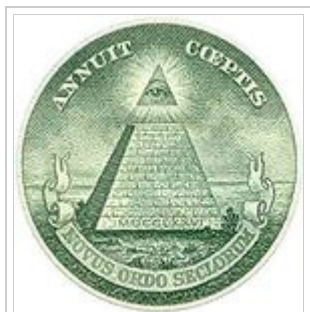
- We are approaching a more fluid state. I have talked about cultural boiling. The idea of the phase-transition period which, in fractal mathematics, is the chaotic flux between one state and another. ...Culturally, and as a species, we are approaching a phase-transition. I don't know quite what that means, on a human level.
- I don't know quite what I mean by my own metaphor, but I have feeling, it may bring in an even greater, faster space of fluid transmission, where no structures, as we used to understand structure, will sustain itself – we will have to come up with new notions of structure where things can change by the moment. I'm talking about physical structures, political structures, **I can't see coherent political structures in the traditional sense lasting beyond the next twenty years, I don't think that would be possible.**
- In terms of almost everything, things are getting more vaporous, more fluid. National boundaries are being eroded by technology and economics. Most of us work for companies that, if you trace it back, exist within another country. You are paid in an abstract swarm of bytes. Consequently, the line on a map means less and less. **The territorial imperatives that until very recently have been the main reason for war start to make way. As The physical and material world gives way to this infosphere, these things become less and less important. The nationalists then go into a kind of death spasm, where they realise where the map is evaporating, and there is only response to that is to dig their hooves in.** To stick with nationalism at its most primitive, brutal form. The same thing happens with religion, and that is the reasons behind the Fundamentalist Christians. If you look at the power of the Church, starting from the end of the Dark Ages up until the end of the Nineteenth century, you can see a solid power base there with a guaranteed influence over the development of society. If you look at this century, it is a third division team facing relegation. Fundamentalism in religion is the same as the political fundamentalism represented by various nationalist groups, or in science.
- **Mental space and its existence is what makes things like remote viewing possible. There shouldn't be any limit to it.** As I understand mental space, one of the differences between it and physical space, is that there is no space in it. **All the distances are associative.** In the real world, Land's End and John O'Groats are famously far apart. Yet you can't say one without thinking of the other. **In conceptual space they are right next to one another. Distances can only be associative, even vast interstellar distances shouldn't be a problem. Time would also function like this.**



I can't see coherent political structures in the traditional sense lasting beyond the next twenty years, I don't think that would be possible.



All form is language. ...We dress these basic ideas in language we can understand. Sometimes there are sizable errors of translation.



The origin of money is something to do with representational thinking.

- **As I understand, or as I hallucinate conceptual space, nearly all form in conceptual space is language, I might even say all the form in non-conceptual space is language, I'm not even sure of what the difference between physical space and conceptual space is anymore, in the interface. All form is language.** The forms that we see, or imagine, or perceive, or whatever it is Remote Viewers are doing, in conceptual space are mindforms made from language, and by language I also mean images, sounds. **We dress these basic ideas in language we can understand. Sometimes there are sizable errors of translation.**
- A lot of conspiracy theorists, they find it comforting, secretly. The idea of the Illuminati and the CIA and whoever controlling our lives and destinies. You know, because that means that at least someone is in control, at least someone is at the steering wheel. And it's not a runaway train. **Paranoia is a security blanket, a massive security blanket.** Whereas I think that yes these people do try to have an influence, and they often do have a very big influence, the CIA's unique method of funding its wars over the last thirty years has contributed to the crippling drug problems of most of the Western world. So, yes they have an effect. **Do they control our destinies? No, they don't. They are nowhere near that powerful or organised.** Does anything human control our destinies? No. Does this mean that God does? No, for all I know, God might just be a simple, two-line, iterative equation, with no more awareness of itself than that.
- **The origin of money is something to do with representational thinking.** Representational thinking is the real leap, where somebody says 'hey I can draw this shape on the cave wall and it is, in some way, the bison we saw at the meadow. These lines are the bison. That of course lead to language – this squiggle is, of course, a tree, or something. Is the tree. **Money is code for the whole of life – you can bind in everything that is contained within life for money, money is a certain amount of sex, a certain amount of shelter, a certain amount of sustenance.** ... Money is the code for the entire world. Money is the world, the world in the sense I was talking about earlier, our abstract ideas about the world. Money is a perfect symbol for all that, and if you don't believe in it, and you set a match to it, it's just firewood – it doesn't mean anything anymore.
- **I like a film where you can see every penny of the budget up there on the screen.**
- **The K Foundation are interesting and lively, a good laugh and they mean it.** They are very dedicated to their irrational ideas, which I am wholeheartedly in favour of. ... **There is an underground again.** Probably kill it stone dead to call it that. But I get the sense that there is an underground again, it's not as self-conscious as it was in the Sixties.
- New-age woolly-hat Glastonbury mystics weary me, sometimes, but they talk about energy, the energy of a place, of a person. **We all know what they mean, but at the same time it has to be said that this is not energy that is**



I like a film where you can see every penny of the budget up there on the screen.



To me, energy is information – I think you can make that bold a statement.



Fascism becomes less and less possible. We have to accept that we are moving towards some sort of anarchy.



We haven't got a king neuron that tells all the other neurons what to do. It seems to me to be a more emotionally natural way of working

going to show up on an autometer. We're not talking about energy in the conventional sense that physics talks about energy. **To me, energy is information – I think you can make that bold a statement. The only lines of energy that link up disparate sites in London are lines of information, that have been drawn by an informed mind. The energy that we put forth is information we have taken in.** We will see a work of art and it will give us inspiration, it will give us energy. It's given us information that we can turn to our own use and put out as something else. That's the kind of energy that we – and psychogeography – are talking about.

- **We are all the aggregate of the ideas about us, including our own ideas about us.** That is all that any of us can be considered as – units of information in a sea of information. When you get to a certain point, there is not much more to it than information.
- We only know the world as we have lived in it. A lot of things we thought were givens have turned out to be local and temporary phenomena. **Capitalism and communism felt like they were always going to be around, but it turns out they were just two ways of ordering an industrial society. If you were looking for more fundamental human political poles, you'd take anarchy and fascism, for my money.** Which are not dependent upon economic trends because they are both a bit mad. One of them is complete abdication of individual responsibility into the collective, and one of them absolute responsibility for the individual. **I think these will both still be with us, but fascism becomes less and less possible. We have to accept that we are moving towards some sort of anarchy.**
- Take disintegration far enough and you get a new form of integration. I tend to see all this in neural terms. It doesn't matter how big your brain is, or how many cells or neurons in it, what matters is the synaptic fusions, the connections that determine how intelligent you are. As with the individual, so with the macrocosm. **That's how the kind of society I live in works, me and my friends and my contacts, we don't work in any hierarchical sense. No one wants a boss, to be a boss, to work under a boss. The people you like working with are the people you respect as individuals.**
- The sexuality of creativity – on that level, human interaction becomes less of an oppressive pyramid and more of a dance, an orgy, something that you can imagine being a bit of fun. It seems to work naturally, except when order is imposed upon it, from above, and then everything starts getting a bit screwed up. The information, the energy, starts to get messed up.
- **The twigs will be tied together in a neater and stronger bundle if they are all the same size and length. That's fascism.** It suggests that you have two contrary organisational principles involved ... One is a kind of linear, meccano-like organisation – tie up all the sticks, make sure they are the same length, and you have a brick wall or something. The other one – anarchy – is a more fractal more natural more human organisational system in that it organises society in much the same way that we organise our personalities.

with other people.



There is a certain amount of sham in shamanism.



I understand that the word 'occult' means hidden, but surely that is not meant to be the final state of all this information, hidden forever.



In the beginning, there was the word. By giving sky one word, the ground into another, we break the universe down into manageable things that we can interact with through language.

Where it is purely the interplay of neurons – **we haven't got a king neuron that tells all the other neurons what to do. It seems to me to be a more emotionally natural way of working with other people.**

- Anarchy – anarchon – no leaders. Which means, everybody is a leader. **You can't have an official set of rules for anarchy.** I tend to think such connections casually, and break and form and break and form throughout our lives. If you look back ten years, you will remember a group of friends who you were productively involved with at that time, now some of them have drifted away, new people have come in. These are more naturalistic linkages, which exist while there is a need for them to exist. It's more like the way ants work.
- **Things tend to organise themselves. If there is any message from contemporary science, it is surely that.** I am very fond of the anarchist proverb regarding laws – good people have no need for them, bad people pay no attention to them, what are they there for, other than as a symbol of power – 'We can say this is law'. I could say I rule the universe, it depends on whether anyone believes me or not. To some degree, I don't think the authorities care whether the law is observed or not, as long as it is there, and everyone accepts the idea of law. As long as they buy into the idea of law.
- **There is a certain amount of sham in shamanism. There is a certain amount of theatre.** It's as loosely knit as that. We're sort of coming out of the closet a bit more over the next couple of years. We're going to be bringing out – manifesto's too pushy a word – if it's a theatre of marvels, we're bringing out a theatre programme in the next couple of years. We're working on it at the moment – our unified field theory of spookiness where we try to explain everything from language, consciousness, grey aliens to Rosicrucianism or whatever. It is a grand, mad theory which I'm working my best on at the moment to make it rational. It is an anti-rationalistic theory but I'm trying to couch it in rational terms so that it is not as insular as a lot of magic stuff.
- **I understand that the word 'occult' means hidden, but surely that is not meant to be the final state of all this information, hidden forever. I don't see why there is any need to further obscure things that are actually lucid and bright.** Language and strange terminology – to keep them as some private mystery. **I think there is too much darkness in magic.** I can understand that it is part of the theatre. I can understand Aleister Crowley – who I think was a great intellect that was sometimes let down by his own flair for showmanship — but he did a lot to generate the scary aura of the magician that you find these sad, Crowleyite fucks making a fetish of. The ones who say 'oh we're into Aleister Crowley because he was the wickedest man in the world, and we're also into Charles Manson because we're bad. And we are middle-class as well, but we're bad'. **There are some people who seek evil** – I don't think there is such a thing as evil – but there are people who seek it as a kind of Goth thing. That just adds to the murk to what to me is a very lucid and fluorescent subject. **What occultism needs is someone to open the**



There is a channel that I have called the god Mercury, some sort of information source I have named.



There is one particular entity that I feel a particular affinity with. There is a late Roman snake god, called Glycon, he was an invention of the False Prophet Alexander.



I've known a lot of people go mad over the years, and it is more

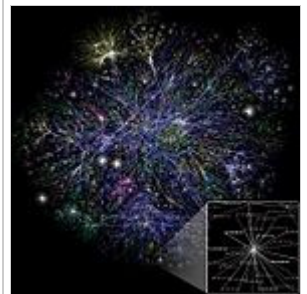
window, it's too stuffy and it smells. Let's get some fresh air, throw open the curtains – I can't go for that posturing, spooky guy stuff. When they wanted me to do Fortean TV it became apparent that they wanted me to be Spooky Bloke. But I'm not actually trying to look spooky. I dress in black because it makes me look less fat, it's as simple as that. It's not a gothic flourish. I don't want to be thought of as a figure of mystery or a master of the occult, surely this is about illumination, casting light on things. **I'm an illuminist, that'd do for me.**

- **The more I look at most of the art movements, it's all occultism, when you get down to it. The Surrealists were openly talking about being magicians.**
- **Annie Besant's book where she put forward the idea that theosophical mystical energies could be portrayed as colours or abstract shapes was practically the invention of abstract art.** A lot of artists rushed out and read it and suddenly thought, 'oh God you could, you could portray love as a colour, or depression as a colour' All of a sudden abstract art happens, a flowering out of occultism.
- What I would prefer to have is to have a kind of magic where we say, "OK, we're going to do a magical performance on this night, at this time. **You come along, if you don't think it's magical, that's fine.** We'll show you. We'll show you what we mean, and you judge for yourself." That's only fair. So a lot of the magic we do tends to gravitate toward the practical end, toward something that is tangible. Where you've got a record at the end of it, a performance at the end of it, a painting at the end of it. You've conjured some energy, some idea, some information from somewhere and put it in a tangible form. You conjure something into existence in a literal sense. **A rabbit out of a hat. Something out of nothing.** That's one level to it, but there's a lot of background to that. That's the stuff that people see, that's the end result of the process. But we also do a lot of ritual work purely on our own.
- **There has always been a dance element in my mysticism.** We just think 'why not'. Music is imposing a state of consciousness by its very nature. If what this Tree of Life is is a hierarchy of different states of consciousness, would it be possible to simulate and stimulate those states of consciousness in the listener by producing the right sorts of music. Is it possible? We don't know, but we're working on it.
- I thought if I can still be the central voice but without having an 'I' there, and by not having it there, it makes it easier for the reader to slip into the consciousness of the narrator. If you remove the letter 'I' it becomes a universal I. Everybody is the author walking down those streets while they are in the prose.
- **The reason I got into magic was that it seemed to be what was lying at the end of the path of writing.** If I wanted to continue on that path, I was going to have to get into that territory because I had followed writing as far as I thought I could without taking a step over the edges of rationality. **The path**

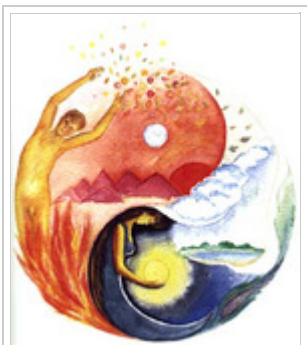
distressing than people dying. People dying is quite natural, people going mad is the complete antithesis of that.



The thing you learn about waves, is that when you see a big one coming, you run towards it.



There is a big event in the future and because time is not what we think it is, that event radiates in all directions. We are entering its field and have been for hundreds of years. We are starting to approach the core of it.



It's only science that cannot consider thought

led out of rational confines. When you start thinking about art and creativity, rationality is not big enough to contain it all.

- B. F. Skinner actually put forward – and this is a measure of scientific desperation over consciousness – the idea that consciousness was a weird vibrational by-product of the vocal cords. That we did not actually think. We thought we thought because of this weird vibration caused by the vocal cords. **This shows the lengths that hard science will go to to banish the ghost from the machine.**
- If you take the idea of God in the Bible as a metaphor for any nascent, formative just-created intelligence, is that not how we all create the universe. We divide the firmament up from the waters of the abyss, and the key to how to do this is in the first line: **in the beginning, there was the word. By giving sky one word, the ground into another, we break the universe down into manageable things that we can interact with through language.**
- **In the beginning, there is just universe. There is no us. There is just God in His or Her universe. Then we separate God from the universe until we are trapped in it, in the universe we have created.**
- The traditional definition of magic – and I think this comes from Crowley who laid down a lot of the ground rules – he defined magic as bringing about change in accordance with the will. I'm not sure about that. It's certainly part of it, but to bring about change in the universe in accordance with your will seems to me to be misunderstanding the relationship between the individual and the universe. In my relationship with the universe, I do tend to see myself as very much the Junior Partner. I don't want to impose my will on the universe, I'd rather the universe imposed its will on me. I would rather that what I wanted was more in tune with what the universe wanted. So my definition of magic is a bit less invasive and intrusive. ... It's more exploratory with me. **I see magic as a vantage point from which one can look down on the rest of consciousness.** It's a point outside normal consciousness from which you can look at normal consciousness, it's a point outside beliefs from which you can look at beliefs. **All beliefs are reality tunnels, to use Anton Wilson's phrase.** There is the Communist reality tunnel, the Feminist reality tunnel, all of which seem to be the whole of reality when you are in the middle of them. The whole universe is based on Marxist theory if you're an intent Marxist. **Magic is having a plan of all the tunnels, and seeing the overall condition in which they all work. Being aware of different possibilities.**
- By accepting the idea of endless pantheons of gods, I somehow accept these creatures as being distinct and separate from me, and not as being, to some degree, higher functions of me. Iain Sinclair was asking me about this: he asked me 'do you think they are inside you, or outside you?' The only answer I could come up with was, the more I think about it the inside is the outside. That the objective world and the non-objective world are the same thing, to some degree. Ideaspace and this space are the same space. Just different ends of the scale. That's not a very good explanation, but the best I can come up with so far.
- I might do a work to put me in contact with the god Mercury. If the information I get from that is valuable

as a real event, and science is not reality. It's a map of reality, and not a very good one. It's good, it's useful, but it has its limits.



Organised religion has corrupted one of the purest, most powerful and sustaining things in the human condition. It has imposed a middle management, not only in our politics and in our finances, but in our spirituality as well.



The difference between religion and magic ... I think you could map that over those two poles of fascism and anarchism. Magic is closer to anarchism.

to me, and new enough, it doesn't really matter whether the god Mercury is there at all, does it? **There is a channel that I have called the god Mercury, some sort of information source I have named.**

- **In my own experience – and this is where we get into the complete madness here – I have only met about four gods, a couple of other classes of entity as well.** I'm quite prepared to admit this might have been a hallucination. On most of the instances I was on hallucinogenic drugs. That's the logical explanation – that it was purely an hallucinatory experience. I can only talk about my subjective experience however, and the fact that having had some experience of hallucinations over the last twenty-five years or so, I'd have to say that it seemed to me to be a different class of hallucination. It seemed to me to be outside of me. It seemed to be real. It is a terrifying experience, and a wonderful one, all at once – it is everything you'd imagine it to be. As a result of this, **there is one particular entity that I feel a particular affinity with. There is a late Roman snake god, called Glycon, he was an invention of the False Prophet Alexander.** Which is a lousy name to go into business under. He had an image problem. He could have done with a spin doctor there.
- **A god is the idea of a god. The idea of a god is a god.** The idea of Glycon is Glycon, if I can enhance that idea with an anaconda and a speaking tube, fair enough. **I am unlikely to start believing that this glove puppet created the universe.** It's a fiction, all gods are fiction. It's just that I happen to think that fiction's real. Or that it has its own reality, that is just as valid as ours. **I happen to believe that most of the important things in the material world start out as fiction. That everything around us was once fiction – before there was the table there was the idea of a table, and the idea of a table before tables was fiction. This is the most important world, the world of fictional things. That's the world where all this starts.**
- I can deal with functionality on a practical level. And I still have this relationship with this imaginary snake. My imaginary pal. If I'm going to be dealing in totally imaginary territory, it struck me that it would be useful to have a native as a guide. So I can have my imaginary conversations with my imaginary snake, and maybe it gives me information I already knew in part of myself, and maybe I just needed to make up an imaginary snake to tell me it.
- If I wanted a full-scale manifestation, one that was apparent to other people, then I would do a ritual. I have displayed the snake god to other people. Or I have consciously hypnotised them into accepting my psychotic belief system, given them drugs, and made them think they are having the experience I have. Whatever you want. I'm not fussed.
- **I can understand why magicians have such a high insanity rate. We don't end well, most of us, it has to be said.** Paul Daniels might escape the worst effects, but the rest of us are pretty obviously doomed. Once you step over that line, you are in danger from a lot of stuff. Delusion, obviously, being the main thing.
- **Madness and insanity are two terms that are so vague and relative that you can't really apportion proper values to them. The only thing I can think of that has any use it functional and dysfunctional. Are you working as well? In which case, it doesn't matter if you are mad.**
- If I realised the power of magic to worry and terrify people before, then I certainly would have used it before. Everyone freezes before it for different reasons – perhaps because it means madness to them, or because it means opening the door to a whole lot of stuff that the Age of Reason should have firmly bolted the door upon. A lot of concepts that we got rid of a long time ago that would be a bit creepy to have them back.

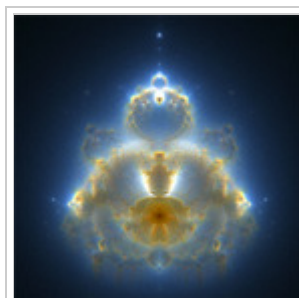
- **I think that we are approaching a kind of event field – fifteen years, twenty years up the road. There is a big event in the future and because time is not what we think it is, that event radiates in all directions. We are entering its field and have been for hundreds of years. We are starting to approach the core of it.**
- **I've known a lot of people go mad over the years, and it is more distressing than people dying. People dying is quite natural, people going mad is the complete antithesis of that.**
- **The schizophrenic has had their window kicked in, the magician has got a body of law – probably most of it bollocks, it doesn't matter. The magician's got a system into which the alien information that will be pouring into him or her will be fitted.** They've got a filing cabinet, like the Qabalah, which is a filing cabinet for ideas. It divides the whole universe up into ten drawers. Any experience can be passed into one of the drawers. **The schizophrenic is probably having exactly the same experience as the magician but has no context in which to understand it.** ... The schizophrenics I have known, the most evident thing about it is the interconnectedness of everything. That's standard lunacy, it's also standard magic. But with one of them, it is uncontrollable, you are lost in a world in which everything is obviously connected by symbolic threads. That is what the magician is seeking, to see these threads that connect things up. If you've got a system – even if it's a completely made-up bogus system – then you've at least got a filing cabinet to sort this stuff into, you don't have to get crushed under it.
- **The magician to some degree is trying to drive him or herself mad in a controlled setting, within controlled laws.** You ask the protective spirits to look after you, or whatever. This provides a framework over an essentially amorphous experience. You are setting up your terms, your ritual, your channels – but you deliberately stepping over the edge into the madness. You are not falling over the edge, or tripping over the edge.
When I was a kid, I used to go to the seaside and play in the waves. The thing you learn about waves, is that when you see a big one coming, you run towards it. You try and get out of its way and you'll end up twenty yards up the beach covered in scratches. Dive into it, and then you can get behind it. You get on top it, you won't be hurt. It is counter-intuitive, the impulse is to run away, but the right thing to do is to plunge into it deliberately, and be in control when you do it. Magic is a response to the madness of the twentieth century.
- **I don't distinguish between magic and art.** When I got into magic, I realised I had been doing it all along, ever since I wrote my first pathetic story or poem when I was twelve or whatever. This has all been my magic, my way of dealing with it.
- **There are books that have devastated continents, destroyed thousands. What war hasn't been a war of fiction?** All the religious wars certainly, or the fiction of communism versus the fiction of capitalism – ideas, fictions, shit that people make. They have made a vast impression on the real world. It is the real world. Are thoughts not real? I believe it was Wittgenstein who said a thought is a real event in space and time. I don't quite agree about the space and time bit, Ludwig, but certainly a real event. **It's only science that cannot consider thought as a real event, and science is not reality. It's a map of reality, and not a very good one. It's good, it's useful, but it has its limits.** We have to realise that the map has its edges. One thing that is past the edge is any personal experience. That is why magic is a broader map to me, it includes science. It's the kind of map we need if we are to survive psychologically in the age that is to come, whatever that is. **We need a bigger map because the old one is based on an old universe where not many of us live anymore. We have to understand what we are dealing with here because it is dangerous. It kills people. Art kills.**

- **The shaman is not a priest, the shaman has no secret knowledge, he is equivalent to the hunter. He has a specific skill that is subjugated to the needs of the group. He is prepared to take drugs, go loopy, visit the underworld, bring back knowledge and tell everybody. He's not keeping a secret knowledge.** Originally priests were instructors, they passed out the mysteries and revelations to the masses. Increasingly, they say 'you don't need to have a religious experience, we are having that for you. That's what we are here for.' Eventually, they start saying 'you don't need to have a religious experience, and neither do we. We've got this book about some people who – a thousand years ago – had a religious experience. And if you come in on Sunday, we'll read you a bit of that and you'll be sorted, don't you worry.' Effectively a portcullis has slammed down between the individual and their godhead. 'You can't approach your godhead except through us now. We are the only path. Our church is the only path.' But that is every human being's birthright, to have ingress to their godhead.
- **Organised religion has corrupted one of the purest, most powerful and sustaining things in the human condition.** It has imposed a middle management, not only in our politics and in our finances, but in our spirituality as well. **The difference between religion and magic is the same as what we were talking about earlier – I think you could map that over those two poles of fascism and anarchism. Magic is closer to anarchism.**

What Is Reality?

"What Is Reality?" (<http://homepages.tesco.net/~kettlecup/amms/Reality.htm>) (written for television)

- **Reality, at first glance, is a simple thing: the television speaking to you now is real.** Your body sunk into that chair in the approach to midnight, a clock ticking at the threshold of awareness. All the endless detail of a solid and material world surrounding you. These things exist. They can be measured with a yardstick, a voltmeter, a weighing scale. These things are real.
- **Consciousness is unquantifiable, a ghost in the machine, barely considered real at all, though in a sense this flickering mosaic of awareness is the only true reality that we can ever know.**
- The Here-and-Now demands attention, is more present to us. We dismiss the inner world of our ideas as less important, although most of our immediate physical reality originated only in the mind. The TV, sofa, clock and room, the whole civilisation that contains them once were nothing save ideas.
- Material existence is entirely founded on a phantom realm of mind, whose nature and geography are unexplored.
- **Ancient cultures did not worship idols. Their god-statues represented ideal states which, when meditated constantly upon, one might aspire to.** Science proves there never was a mermaid, blue-skinned Krishna or a virgin birth in physical reality. Yet **thought is real, and the domain of thought is the one place where gods inarguably exist, wielding tremendous power.** If Aphrodite were a myth and Love only a concept, then would that negate the crimes and kindnesses and songs done in Love's name? If Christ were only ever fiction, a divine Idea,



Ideas, unlike solid structures, do not perish. They remain immortal, immaterial and everywhere, like all Divine things.



Be careful: in the last analysis, reality may be exactly what we think it is.

would this invalidate the social change inspired by that idea, make holy wars less terrible, or human betterment less real, less sacred?

- **Ideas, unlike solid structures, do not perish. They remain immortal, immaterial and everywhere, like all Divine things.** Ideas are a golden, savage landscape that we wander unaware, without a map. **Be careful: in the last analysis, reality may be exactly what we think it is.**

Quotes about Moore

- **Chris Claremont once said of Alan Moore, "if he could plot, we'd all have to get together and kill him." Which utterly misses the most compelling part of Alan's writing, the way he develops and expresses ideas and character. Plot does not define story. Plot is the framework within which ideas are explored and personalities and relationships are unfolded.** If all you want is plot, go and read a Tom Clancy novel.
 - Warren Ellis, in *Bad Signal*



Plot does not define story. Plot is the framework within which ideas are explored and personalities and relationships are unfolded. If all you want is plot, go and read a Tom Clancy novel. ~ Warren Ellis

External links

- Alan Moore Fansite (<http://www.alanmoorefansite.com>)
- Alan Moore Magic Site (<http://homepages.tesco.net/~kettlecup/amms/cerebus186.htm>)
- Alan Moore Portal (<http://www.angelfire.com/comics/mooreportal/>)
- Alan Moore (<http://www.imdb.com/name/nm0600872/>) at the Internet Movie Database
- "Panelling Parallax: The Fearful Symmetry of William Blake and Alan Moore", *ImageText* Vol. 3, No. 2, (Winter 2007) (http://www.english.ufl.edu/imagetext/archives/v3_2/whitson/)
- "To Hell with Alan Moore", an overview of movies based on the works of Alan Moore (<http://www.movingpicturesmagazine.com/Default.aspx?DN=ef3c586a-a6b2-40e3-beef-b058def07b50>)

Interviews

- Blather.net interview with Moore (<http://www.blather.net/articles/amoore/crowley1.html>) on magic and Aleister Crowley
- Transcript of an interview with Alan Moore on (<http://www.comicbookresources.com/?page=article&id=4533>) BBC Radio 4
- Interview with Alan Moore from *The Onion*, October 2001 (<http://avclub.com/content/node/24222>)
- Alan Moore interview in *The Independent* (<http://www.independent.co.uk/arts-entertainment/books/features/alan-moore-could-it-be-magic-513780.html>)
- *Authors on Anarchism* (2007) (<http://www.infoshop.org/inews/article.php?story=2007alan-moore-interview>)
- *Panel Borders: Looking for Lost Girls* (2008) (<http://www.archive.org/details/PanelBordersLookingForLostGirlsvideo>)
- Index of interviews (<http://www.alanmooreinterview.co.uk/>)

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Alan Moore

Alan Moore



Born	Alan Moore 18 November 1953 Northampton, Northamptonshire, England
Pen name	Curt Vile Jill de Ray Translucia Baboon
Occupation	Comics writer, novelist, short story writer, screenwriter, musician, cartoonist, magician
Nationality	British
Genres	Science fiction, fiction, non-fiction, superhero, horror
Notable work(s)	<i>Watchmen</i> , <i>V for Vendetta</i> , <i>From Hell</i> , <i>The League of Extraordinary Gentlemen</i> , <i>Batman: The Killing Joke</i> , <i>Voice of the Fire</i> , <i>Lost Girls</i>
Spouse(s)	Phyllis Moore Melinda Gebbie
Children	Amber Moore Leah Moore

Alan Moore (born 18 November 1953) is an English writer primarily known for his work in comic books, a medium where he has produced series including *Watchmen*, *V for Vendetta*, and *From Hell*.^[5] Frequently described as the best graphic novel writer in history,^{[6](p10)[7](p7)} he has also been described as "one of the most important British writers of the last fifty years".^[8] He has occasionally used such pseudonyms as **Curt Vile**, **Jill de Ray**, and **Translucia Baboon**.

Moore started out writing for British underground and alternative fanzines in the late 1970s before achieving success publishing comic strips in such magazines as *2000 AD* and *Warrior*. He was subsequently picked up by the American DC Comics, and as "the first comics writer living in Britain to do prominent work in America",^{[7](p7)} he worked on big name characters such as Batman (*Batman: The Killing Joke*) and Superman (*Whatever Happened to the Man of Tomorrow?*), substantially developed the character Swamp Thing, and penned original titles such as *Watchmen*. During that decade, Moore helped to bring about greater social respectability for the medium in the United States and United Kingdom.^{[7](p11)} He prefers the term "comic" to "graphic novel."^[9] In the late 1980s and

early 1990s he left the comic industry mainstream and went independent for a while, working on experimental work such as the epic *From Hell*, the pornographic *Lost Girls*, and the prose novel *Voice of the Fire*. He subsequently returned to the mainstream later in the 1990s, working for Image Comics, before developing America's Best Comics, an imprint through which he published works such as *The League of Extraordinary Gentlemen* and the occult-based *Promethea*.

Moore is an occultist, ceremonial magician,^[10] and anarchist,^[11] and has featured such themes in works including *Promethea*, *From Hell*, and *V for Vendetta*, as well as performing avant-garde spoken word occult "workings" with The Moon and Serpent Grand Egyptian Theatre of Marvels, some of which have been released on CD.

Despite his own personal objection to them, his books have provided the basis for a number of Hollywood films, including *From Hell* (2001), *The League of Extraordinary Gentlemen* (2003), *V for Vendetta* (2005), and *Watchmen* (2009). Moore has also been referenced in popular culture, and has been recognised as an influence on a variety of literary and television figures including Neil Gaiman,^[12] Joss Whedon,^[4] and Damon Lindelof.^[4]

Biography

Early life: 1953–1977

Moore was born on 18 November 1953, at St. Edmond's Hospital in Northampton, Northamptonshire, England, to a working-class family who he believed had lived in the town for several generations.^{[6](p11)} He subsequently grew up in a part of Northampton known as The Boroughs, a poverty-stricken area with a lack of facilities and high levels of illiteracy, but he nonetheless "loved it. I loved the people. I loved the community and... I didn't know that there was anything else."^{[6](pp13–16)} He lived in his house with his parents, brewery worker Ernest Moore, and printer Sylvia Doreen, along with his younger brother Mike and his maternal grandmother.^{[6](p14)} He "read omnivorously" from the age of five, getting books out of the local library, and subsequently attended Spring Lane Primary School.^{[6](p17)} At the same time, he began reading comic strips, initially British strips, such as *Topper* and *The Beezer*, but eventually also American imports such as *Flash*, *Detective Comics*, *Fantastic Four*, and *Blackhawk*.^{[6](p31)} He later passed his eleven plus exam, and was therefore eligible to go to Northampton Grammar School,^[13] where he first came into contact with people who were middle class and better educated, and he was shocked at how he went from being one of the top pupils at his primary school to one of the lowest in the class at secondary. Subsequently disliking school and having "no interest in academic study", he believed that there was a "covert curriculum" being taught that was designed to indoctrinate children with "punctuality, obedience and the acceptance of monotony".^{[6](pp17–18)}

"LSD was an incredible experience. Not that I'm recommending it for anybody else; but for me it kind of – it hammered home to me that reality was not a fixed thing. That the reality that we saw about us every day was one reality, and a valid one – but that there were others, different perspectives where different things have meaning that were just as valid. That had a profound effect on me."

Alan Moore (2003)^{[6](pp19–20)}

In the late 1960s Moore began publishing his own poetry and essays in fanzines, eventually setting up his own fanzine, *Embryo*. Through *Embryo*, Moore became involved in a group known as the Arts Lab. The Arts Lab subsequently made significant contributions to the magazine.^{[6](pp33–34)} He began dealing the hallucinogenic LSD at school, being expelled for doing so in 1970 – he later described himself as "one of the world's most inept LSD dealers".^[14] The headmaster of the school subsequently "got in touch with various other academic establishments that I'd applied to and told them not to accept me because I was a danger to the moral well-being of the rest of the students there, which was possibly true."^{[6](p18)}

Whilst continuing to live in his parents' home for a few more years, he moved through various jobs, including cleaning toilets and working in a tannery. Around 1971, he met and began a relationship with a Northampton-born girl named Phyllis, with whom he moved into "a little one-room flat in the Barrack Road area in Northampton". Soon marrying, they moved into a new council estate in the town's eastern district while he worked in an office for a sub-contractor of the local gas board. However, Moore felt that he was not being fulfilled by this job, and so decided

to try to earn a living doing something more artistic.^{[6](pp34–35)}

Early career: 1978–1980

Abandoning his office job, he decided to instead take up both writing and illustrating his own comics. He had already produced a couple of strips for several alternative fanzines and magazines, such as *Anon E. Mouse* for the local paper *Anon*, and *St. Pancras Panda*, a parody of Paddington Bear, for the Oxford-based *Back Street Bugle*.^{[7](pp16–17)} His first paid work was for a few drawings that were printed in *NME* music magazine, and not long after he succeeded in getting a series about a private detective known as *Roscoe Moscow* published using the pseudonym of Curt Vile (a pun on the name of composer Kurt Weill) in the weekly music magazine *Sounds*, earning £35 a week. Alongside this, he and Phyllis, along with their newly born daughter Leah, began claiming unemployment benefit to supplement this income.^{[6](p36)} Not long after this, in 1979 he also began publishing a new comic strip known as *Maxwell the Magic Cat* in the *Northants Post*, under the pseudonym of Jill de Ray (a pun on the Medieval child murderer Gilles de Rais, something he found to be a "sardonic joke"). Earning a further £10 a week from this, he decided to sign off of social security, and would continue writing *Maxwell the Magic Cat* until 1986.^{[6](pp36–37)} Moore has stated that he would have been happy to continue Maxwell's adventures almost indefinitely, but ended the strip after the newspaper ran a negative editorial on the place of homosexuals in the community.^[15] Meanwhile, Moore decided to focus more fully on writing comics rather than both writing and drawing them, stating that "After I'd been doing [it] for a couple of years, I realised that I would never be able to draw well enough and/or quickly enough to actually make any kind of decent living as an artist."^{[16](p15)}

To learn more about how to write a successful comic book script, he asked advice from his friend, comic book writer Steve Moore, whom he had known since he was fourteen.^{[16](p20)} Interested in writing for *2000AD*, one of Britain's most prominent comic magazines, Alan Moore then submitted a script for their long running and successful series *Judge Dredd*. Whilst having no need for another writer on *Judge Dredd*, which was already being written by John Wagner, *2000AD*'s editor Alan Grant saw promise in Moore's work – later remarking that "this guy's a really fucking good writer"^[17] – and instead asked him to write some short stories for the publication's *Future Shocks* series. While the first few were rejected, Grant advised Moore on improvements, and eventually accepted the first of many. Meanwhile, Moore had also begun writing minor stories for *Doctor Who Weekly*, and later commented that "I really, really wanted a regular strip. I didn't want to do short stories... But that wasn't what was being offered. I was being offered short four or five page stories where everything had to be done in those five pages. And, looking back, it was the best possible education that I could have had in how to construct a story."^{[16](pp21–22)}

Marvel UK, *2000AD*, and *Warrior*: 1980–1984

From 1980 through to 1984, Moore maintained his status as a freelance writer, and was offered a spate of work by a variety of comic book companies in Britain, namely Marvel UK, and the publishers of *2000AD* and *Warrior*. He later remarked that "I remember that what was generally happening was that everybody wanted to give me work, for fear that I would just be given other work by their rivals. So everybody was offering me things."^{[6](p57)} It was an era when comic books were increasing in popularity in Britain, and according to Lance Parkin, "the British comics scene was cohering as never before, and it was clear that the audience was sticking with the title as they grew up. Comics were no longer just for very small boys: teenagers – even A-level and university students – were reading them now."^{[7](p20)}

During this three-year period, *2000AD* would accept and publish over fifty of Moore's one-off stories for their *Future Shocks* and *Time Twisters* science fiction series.^[17] The editors at the magazine were impressed by Moore's work and decided to offer him a more permanent strip, starting with a story that they wanted to be vaguely based upon the hit film *E.T. the Extra-Terrestrial*. The result, *Skizz*, which was illustrated by Jim Baikie, told the story of the titular alien who crashes to Earth and is cared for by a woman named Roxy, and Moore later noted that in his opinion, this work "owes far too much to Alan Bleasdale."^{[18](p94)} Another series he produced for *2000AD* was *D.R.*

and *Quinch*, which was illustrated by Alan Davis. The story, which Moore described as "continuing the tradition of Dennis the Menace, but giving him a thermonuclear capacity",^{[18](p99)} revolved around two delinquent aliens, and was a science-fiction take on *National Lampoon's* characters O.C. and Stiggs. However, the work widely considered to be the highlight of his *2000AD* career,^{[18](pp100–110)} and that he himself described as "the one that worked best for me"^{[6](p58)} was *The Ballad of Halo Jones*, the first series in the magazine to be based around a female character, which Moore did deliberately.^{[18](pp99–102)} Co-created with artist Ian Gibson, the series was set in the 50th century. It finished before all the episodes were written.

Another comic company to employ Moore was Marvel UK, who had formerly purchased a few of his one-off stories for *Doctor Who Weekly* and *Star Wars Weekly*. Aiming to get an older audience than *2000AD*, their main rival, they employed Moore to write for the regular strip *Captain Britain*, "halfway through a storyline that he's neither inaugurated nor completely understood."^[19] He replaced the former writer Dave Thorpe, but maintained the original artist, Alan Davis, whom Moore described as "an artist whose love for the medium and whose sheer exultation upon finding himself gainfully employed within it shine from every line, every new costume design, each nuance of expression."^[19]

The third comic company that Moore worked for in this period was a new monthly magazine known as *Warrior*, founded by Dez Skinn, a former editor of both IPC (publishers of *2000 AD*) and Marvel UK, that was designed to offer writers a greater degree of freedom over their artistic creations than was allowed by pre-existing companies, and it was at *Warrior* that Moore "would start to reach his potential".^{[7](p21)} Moore was initially given two ongoing strips in *Warrior*: *Marvelman* and *V for Vendetta*, both of which debuted in *Warrior's* first issue in March 1982. *V for Vendetta* was a dystopian thriller set in a future 1997 where a fascist government controlled Britain, opposed only by a lone anarchist dressed in a Guy Fawkes costume who turns to terrorism to topple the government. Illustrated by David Lloyd, Moore was influenced by his pessimistic feelings about the Thatcherite Conservative government, which he projected forward as a fascist state in which all ethnic and sexual minorities had been eliminated. It has been regarded as "among Moore's best work" and has maintained a cult following throughout subsequent decades.^{[7](p22)}

Marvelman (later retitled *Miracleman* for legal reasons) was a series that originally had been published in Britain from 1954 through to 1964, based largely upon the American comic *Captain Marvel*. Upon resurrecting *Marvelman*, Moore "took a kitsch children's character and placed him within the real world of 1982".^{[7](p23)} The work was drawn primarily by Garry Leach and Alan Davis.^[20] The third series that Moore produced for *Warrior* was *The Bojeffries Saga*, a comedy about a working-class English family of vampires and werewolves, drawn by Steve Parkhouse. *Warrior* closed before these stories were completed,^{[21][22][23]} but under new publishers both *Miracleman* and *V for Vendetta* were resumed by Moore, who finished both stories by 1989. Moore's biographer Lance Parkin remarked that "reading them through together throws up some interesting contrasts – in one the hero fights a fascist dictatorship based in London, in the other an Aryan superman imposes one."^{[7](p26)}

Although Moore's work numbered amongst the most popular strips to appear in *2000 AD*, Moore himself became increasingly concerned at the lack of creator's rights in British comics.^{[18](pp105–106)} In 1985, he talked to fanzine *Arkensword*, noting that he had stopped working for all British publishers bar IPC, "purely for the reason that IPC so far have avoided lying to me, cheating me or generally treating me like shit."^{[11][24]} He did, however, join other creators in decrying the wholesale relinquishing of all rights, and in 1986 stopped writing for *2000 AD*, leaving mooted future volumes of the *Halo Jones* story unstarted.^{[18](pp110–111)} Moore's outspoken opinions and principles, particularly on the subject of creator's rights and ownership, would see him burn bridges with a number of other publishers over the course of his career.^{[11][24]}

Meanwhile, during this same period, he – using the pseudonym of Translucia Baboon – became involved in the music scene, founding his own band, The Sinister Ducks, with David J (of goth band Bauhaus) and Alex Green, and in 1983 released a single, *March of the Sinister Ducks*, with sleeve art by illustrator Kevin O'Neill. In 1984, Moore and David J also released a 12-inch single featuring a recording of "This Vicious Cabaret", a song featured in *V for*

Vendetta, which was released on the Glass Records label.^{[7](p95)} Moore would also write the song "Leopardman At C&A" for David J, and it would be set to music by Mick Collins for the album *We Have You Surrounded* by Collins' group The Dirtbombs.^[25]

The American mainstream and DC Comics: 1983–1988

Moore's work in 2000 AD brought him to the attention of DC Comics editor Len Wein,^[26] who hired him in 1983 to write *Swamp Thing*, then a formulaic and poor-selling monster comic. Moore, along with artists Stephen R. Bissette, Rick Veitch, and John Totleben, deconstructed and reimagined the character, writing a series of formally experimental stories that addressed environmental and social issues alongside the horror and fantasy, bolstered by research into the culture of Louisiana, where the series was set.^{[21][22]} For *Swamp Thing* he revived many of DC's neglected magical and supernatural characters, including the Spectre, the Demon, the Phantom Stranger, Deadman, and others, and introduced John Constantine, an English working-class magician based visually on the British musician Sting, which later became the protagonist of the series *Hellblazer*, the longest continuously published comic of DC's Vertigo imprint. Moore would continue writing *Swamp Thing* for about three years, from issue No. 20 (January 1984) through to issue No. 64 (September 1987) with the exception of issues No. 59 and #62.^{[7](p82)} Moore's run on *Swamp Thing* was successful both critically and commercially, and inspired DC to recruit European and particularly British writers such as Grant Morrison, Jamie Delano, Peter Milligan, and Neil Gaiman to write comics in a similar vein, often involving radical revamps of obscure characters.^{[21][22]} These titles laid the foundation of what became the Vertigo line.

Moore began producing further stories for DC Comics, including a two-part story for *Vigilante*, which dealt with domestic abuse. He was eventually given the chance to write a story for one of DC's best known superheroes, Superman, entitled *For the Man Who Has Everything*, which was illustrated by Dave Gibbons and released in 1985. In this story, Wonder Woman, Batman, and Robin visit Superman on his birthday, only to find that he has been overcome by an alien organism and is hallucinating about his heart's desire.^{[7](p37)} He followed this with another Superman story, *Whatever Happened to the Man of Tomorrow?*, which was published in 1986. Illustrated by Curt Swan, it was designed as the last Superman story in the pre-*Crisis on Infinite Earths* DC Universe.^[27]

1988 saw the publication of a Batman story written by Moore and illustrated by Brian Bolland. Entitled *The Killing Joke*, it revolved around The Joker, who had escaped Arkham Asylum and gone on a killing spree, and Batman's effort to stop him. Despite being a key work in helping to redefine Batman as a character,^[28] along with Frank Miller's *The Dark Knight Returns* and *Batman: Year One*, Lance Parkin believed that "the theme isn't developed enough" and "it's a rare example of a Moore story where the art is better than the writing,"^{[7](pp38–39)} something Moore himself acknowledges.^{[6](p121)}

The limited series *Watchmen*, begun in 1986 and collected as a trade paperback in 1987, cemented Moore's reputation. Imagining what the world would be like if costumed heroes had really existed since the 1940s, Moore and artist Dave Gibbons created a Cold War mystery in which the shadow of nuclear war threatens the world. The heroes who are caught up in this escalating crisis either work for the U.S. government or are outlawed, and are motivated to heroism by their various psychological hang-ups. *Watchmen* is non-linear and told from multiple points of view, and includes formal experiments such as the symmetrical design of issue 5, "Fearful Symmetry", where the last page is a near mirror-image of the first, the second-last of the second, and so on, and in this manner is an early example of Moore's interest in the human perception of time and its implications for free will. It is the only comic to win the Hugo Award, in a one-time category ("Best Other Form").^[29] It is widely seen as Moore's best work, and has been regularly described as the greatest comic book ever written.^{[7](pp39–40)} Alongside roughly contemporary works such as Frank Miller's *Batman: The Dark Knight Returns*, Art Spiegelman's *Maus*, and Jaime and Gilbert Hernandez's *Love and Rockets*, *Watchmen* was part of a late 1980s trend in American comics towards more adult sensibilities.^[30] Moore briefly became a media celebrity, and the resulting attention led to him withdrawing from fandom and no longer attending comics conventions (at one UKCAC in London he is said to have been followed into

the toilet by eager autograph hunters).^[31]

In 1987 Moore submitted a proposal for a miniseries called *Twilight of the Superheroes*, the title a twist on Richard Wagner's opera *Götterdämmerung* (meaning "Twilight of the Gods"). The series was set in the future of the DC Universe, where the world is ruled by superheroic dynasties, including the House of Steel (presided over by Superman and Wonder Woman) and the House of Thunder (led by the Captain Marvel family). These two houses are about to unite through a dynastic marriage, their combined power potentially threatening freedom, and several characters, including John Constantine, attempt to stop it and free humanity from the power of superheroes. The series would also have restored the DC Universe's multiple earths, which had been eliminated in the continuity-revising 1985 miniseries *Crisis on Infinite Earths*. The series was never commissioned, but copies of Moore's detailed notes have appeared on the Internet and in print despite the efforts of DC, who consider the proposal their property.^{[7](pp43–44)} Similar elements, such as the concept of hypertime, have since appeared in DC comics. The 1996 miniseries *Kingdom Come* by Mark Waid and Alex Ross, was also set amid a superheroic conflict in the future of the DC universe. Waid and Ross have stated that they had read the *Twilight* proposal before starting work on their series, but that any similarities are both minor and unintended.^[23]

Moore's relationship with DC Comics had gradually deteriorated over the issues of creator's rights and merchandising. Moore and Gibbons were not paid any royalties for a *Watchmen* spin-off badge set, as DC defined them as a "promotional item",^[32] and according to certain reports, he and Gibbons gained only 2% of the profits earned by DC for *Watchmen*.^{[7](p44)} Meanwhile, a group of creators including Moore, Frank Miller, Marv Wolfman, and Howard Chaykin, fell out with DC over a proposed age-rating system similar to those used for films.^{[7](pp44–45)} After completing *V for Vendetta*, which DC had already begun publishing, thus enabling him to finish the final few episodes, in 1989, Moore stopped working for DC.

Independent period and Mad Love: 1988–1993

Abandoning DC Comics and the mainstream, Moore, along with his wife Phyllis and their mutual lover Deborah Delano, set up their own comics publishing company, which they named Mad Love. The works that they published in Mad Love turned away from the science fiction and superhero genres that Moore was used to writing, instead focusing on realism, ordinary people, and political causes. Mad Love's first publication, *AARGH (Artists Against Rampant Government Homophobia)*, was an anthology of work by a number of writers (including Moore) that challenged the Thatcher government's recently introduced Clause 28, a law designed to prevent councils and schools "promoting homosexuality". Sales from the book went towards the Organisation of Lesbian and Gay Action, and Moore was "very pleased with" it, stating that "we hadn't prevented this bill from becoming law, but we had joined in the general uproar against it, which prevented it from ever becoming as viciously effective as its designers might have hoped."^{[6](p149)[33]} Moore followed this with a second political work, *Shadowplay: The Secret Team*, a comic illustrated by Bill Sienkiewicz for Eclipse Comics and commissioned by the Christic Institute, which was included as a part of the anthology *Brought to Light*, a description of the CIA's covert drug smuggling and arms dealing.^{[7](p47)}

After prompting by cartoonist and self-publishing advocate Dave Sim,^[13] Moore then used Mad Love to publish his next project, *Big Numbers*, a proposed 12-issue series set in "a hardly-disguised version of Moore's native Northampton" known as Hampton, and deals with the effects of big business on ordinary people and also with ideas of chaos theory.^{[7](p48)} Illustration of the comic was begun by Bill Sienkiewicz, who left the series after only two issues in 1990, and despite plans that his assistant, Al Columbia, would replace him, it never occurred and the series remained unfinished.^{[7](pp48–49)[34]} Following this, in 1991 the company Victor Gollancz Ltd published Moore's *A Small Killing*, a full length story illustrated by Oscar Zarate, about a once idealistic advertising executive haunted by his boyhood self. According to Lance Parkin, *A Small Killing* is "quite possibly Moore's most underrated work."^{[7](p49)} Soon after this, Mad Love itself was disbanded as Phyllis and Deborah ended their relationship with Moore, taking with them much of the money that he had earned from his work in the 1980s.^{[7](p25)}

Meanwhile, Moore also began producing work for *Taboo*, a small independent comic anthology edited by his former collaborator Stephen R. Bissette. The first of these was *From Hell*, a fictionalised account of the Jack the Ripper murders of the 1880s. Inspired by Douglas Adams' novel *Dirk Gently's Holistic Detective Agency*,^[35] Moore reasoned that to solve a crime holistically, one would need to solve the entire society it occurred in, and depicts the murders as a consequence of the politics and economics of the time. Just about every notable figure of the period is connected with the events in some way, including "Elephant Man" Joseph Merrick, Oscar Wilde, Native American writer Black Elk, William Morris, artist Walter Sickert, and Aleister Crowley, who makes a brief appearance as a young boy. Illustrated in a sooty pen and ink style by Eddie Campbell, *From Hell* took nearly ten years to complete, outlasting *Taboo* and going through two more publishers before being collected as a trade paperback by Eddie Campbell Comics. It was widely praised, with comics author Warren Ellis calling it "my all-time favourite graphic novel".^[36]

The other series that Moore began for *Taboo* was *Lost Girls*, which he described as a work of intelligent "pornography".^[37] Illustrated by Melinda Gebbie, whom Moore subsequently entered into a relationship with, it was set in 1913, where Alice from *Alice in Wonderland*, Dorothy from *The Wizard of Oz* and Wendy from *Peter Pan* – who are each of a different age and class – all meet in a European hotel and regale each other with tales of their sexual encounters.^{[7](pp49–50)} With the work, Moore wanted to attempt something innovative in comics, and believed that creating comics pornography was a way of achieving this. He remarked that "I had a lot of different ideas as to how it might be possible to do an up-front sexual comic strip and to do it in a way that would remove a lot of what I saw were the problems with pornography in general. That it's mostly ugly, it's mostly boring, it's not inventive – it has no standards."^{[6](pp154–155)} Like *From Hell*, *Lost Girls* outlasted *Taboo*, and a few subsequent instalments were published erratically until the work was finished and a complete edition published in 2006.

Meanwhile, Moore also set about writing a prose novel, eventually producing *Voice of the Fire*, which would be published in 1996. Unconventional in tone, the novel was a set of short stories about linked events in his hometown of Northampton through the centuries, from the Bronze Age to the present day, which combined to tell a larger story.^{[7](p92)}

Return to the mainstream and Image Comics: 1993–1998

In 1993 Moore declared himself to be a ceremonial magician. The same year marked a move by Moore back to the mainstream comics industry and back to writing superhero comics. He did so through the Image Comics, widely known at the time for its flashy artistic style, graphic violence, and scantily-clad large-breasted women, something that horrified many of his fans.^{[7](p55)} His first work published by Image, an issue of the series *Spawn*, was soon followed by the creation of his own mini-series, *1963*, which was "a pastiche of Jack Kirby stories drawn for Marvel in the sixties, with their rather overblown style, colourful characters and cosmic style."^{[7](p56)} According to Moore, "after I'd done the *1963* stuff I'd become aware of how much the comic audience had changed while I'd been away [since 1988]. That all of a sudden it seemed that the bulk of the audience really wanted things that had almost no story, just lots of big, full-page pin-up sort of pieces of artwork. And I was genuinely interested to see if I could write a decent story for that market."^{[6](p173)}

He subsequently set about writing what he saw as "better than average stories for 13- to 15-year olds", including three mini-series based upon the *Spawn* series: *Violator*, *Violator/Badrock*, and *Spawn: Blood Feud*.^{[7](p56)} In 1995, he was also given control of a regular monthly comic, Jim Lee's *WildC.A.T.S.*, starting from issue #21, which he would continue to write for fourteen issues. The series followed two groups of superheroes, one of whom are on a spaceship heading back to their home planet, and the others who are instead remaining on Earth. Moore's biographer Lance Parkin remarked critically of the series, feeling that it was one of Moore's worst, and that "you feel Moore should be better than this. It's not special."^{[7](p56)} Moore himself, who remarked that he took on the series – his only regular monthly comic series since *Swamp Thing* – largely because he liked Jim Lee, admitted that he was not entirely happy with the work, believing that he had catered too much to his conceptions of what the fans wanted

rather than being innovative.^{[6](p174)}

Next he took over Rob Liefeld's *Supreme*, about a character with many similarities with DC Comics' Superman. Instead of emphasising increased realism as he had done with earlier superhero comics he had taken over, Moore did the opposite, and began basing the series on the Silver Age Superman comics of the 1960s, introducing a female superhero Suprema, a super-dog Radar, and a Kryptonite-like material known as Supremium, in doing so harking back to the original "mythic" figure of the American superhero. Under Moore, *Supreme* would prove to be a critical and commercial success, announcing that he was back in the mainstream after several years of self-imposed exile.^{[7](pp59–60)}

When Rob Liefeld, one of Image's co-founders, split from the publisher and formed his own company Awesome Entertainment, he hired Moore to create a new universe for the characters he had brought with him from Image. Moore's "solution was breathtaking and cocky – he created a long and distinguished history for these new characters, retro-fitting a fake silver and gold age for them." Moore began writing comics for many of these characters, such as *Glory* and *Youngblood*, as well as a three-part mini-series known as *Judgement Day* to provide a basis for the Awesome Universe.^{[7](pp60–61)} However Moore was not satisfied with Liefeld, saying "I just got fed up with the unreliability of information that I get from him, that I didn't trust him. I didn't think that he was respecting the work and I found it hard to respect him. And also by then I was probably feeling that with the exception of Jim Lee, Jim Valentino – people like that – that a couple of the Image partners were seeming, to my eyes, to be less than gentlemen. They were seeming to be not necessarily the people I wanted to deal with."^{[6](p175)}

America's Best Comics: 1999–2008

Image partner Jim Lee offered to provide Moore with his own imprint, which would be under Lee's company WildStorm Productions. Moore named this imprint America's Best Comics, lining up a series of artists and writers to assist him in this venture. However, Lee soon sold WildStorm – including America's Best Comics – to DC Comics, and "Moore found himself back with a company he'd vowed to never work with again". Lee and editor Scott Dunbier flew to England personally to reassure Moore that he would not be affected by the sale, and would not have to deal with DC directly.^[38] Moore decided that there were too many people involved to back out from the project, and so ABC was launched in early 1999.^{[7](p62)}

The first series published by ABC was *The League of Extraordinary Gentlemen*, which featured a variety of characters from Victorian adventure novels, such as H. Rider Haggard's Allan Quatermain, H. G. Wells' Invisible Man, Jules Verne's Captain Nemo, Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde, and Wilhelmina Murray from Bram Stoker's *Dracula*. Illustrated by Kevin O'Neill, the first volume of the series pitted the League against Professor Moriarty from the *Sherlock Holmes* books; the second, against the Martians from *The War of the Worlds*. A third volume entitled *The Black Dossier* was set in the 1950s. The series was well received, and Moore was pleased that an American audience was enjoying something he considered "perversely English", and that it was inspiring some readers to get interested in Victorian literature.^{[6](p183)}

Another of Moore's ABC works was *Tom Strong*, a post-modern superhero series, featured a hero inspired by characters pre-dating Superman, such as Doc Savage and Tarzan. The character's drug-induced longevity allowed Moore to include flashbacks to Strong's adventures throughout the 20th century, written and drawn in period styles, as a comment on the history of comics and pulp fiction. The primary artist was Chris Sprouse. *Tom Strong* bore many similarities to Moore's earlier work on *Supreme*, but according to Lance Parkin, was "more subtle", and was "ABC's most accessible comic."^{[7](pp64–65)}

Moore's *Top 10*, a deadpan police procedural comedy set in a city called Neopolis where everyone, including the police, criminals, and civilians has super-powers, costumes, and secret identities, was drawn by Gene Ha and Zander Cannon.^{[7](pp65–66,71)} The series ended after twelve issues, but has spawned four spin-offs: a miniseries *Smax*, which was set in a fantasy realm and drawn by Cannon; *Top 10: The Forty-Niners*, a prequel to the main *Top Ten* series drawn by Ha;^{[7](p68)} and two sequel miniseries, *Top 10: Beyond the Farthest Precinct*, which was written by Paul Di

Filippo and drawn by Jerry Ordway, and *Top 10: Season Two*, written by Cannon and drawn by Ha.

Moore's series *Promethea*, which told the story of a teenage girl, Sophie Bangs, who is possessed by an ancient pagan goddess, the titular Promethea, explored many occult themes, particularly the Qabalah and the concept of magic, with Moore stating that "I wanted to be able to do an occult comic that didn't portray the occult as a dark, scary place, because that's not my experience of it... [*Promethea* was] more psychedelic... more sophisticated, more experimental, more ecstatic and exuberant."^{[6](p188)} Drawn by J.H. Williams III, it has been described as "a personal statement" from Moore, being one of his most personal works, and that it encompasses "a belief system, a personal cosmology".^{[7](p68)}

ABC Comics was also used to publish an anthology series, *Tomorrow Stories*, which featured a regular cast of characters such as Cobweb, First American, Greysheet, Jack B. Quick, and Splash Brannigan. *Tomorrow Stories* was notable for being an anthology series, a medium that had largely died out in American comics at the time.^{[7](p66)}

However, despite the assurances that DC Comics would not interfere with Moore and his work, they subsequently did so, angering him. Specifically, in *League of Extraordinary Gentlemen #5*, an authentic vintage advertisement for a "Marvel"-brand douche caused DC executive Paul Levitz to order the entire print run destroyed and reprinted with the advertisement amended to "Amaze", to avoid friction with DC's competitor Marvel Comics.^[39] A *Cobweb* story Moore wrote for *Tomorrow Stories* No. 8 featuring references to L. Ron Hubbard, American occultist Jack Parsons, and the "Babalon Working", was blocked by DC Comics due to the subject matter.^[40] Ironically, it was later revealed that they had already published a version of the same event in their Paradox Press volume *The Big Book of Conspiracies*.

In 2003, a documentary about him was made by Shadowsnake Films, titled *The Mindscape of Alan Moore*, which was later released on DVD.^[41]

Return to independence: 2009–present

With many of the stories he had planned for America's Best Comics brought to an end, and with his increasing dissatisfaction with how DC Comics were interfering with his work, he decided to once more pull out of the comics mainstream. Speaking to Bill Baker in 2005, he remarked that "I love the comics medium. I pretty much detest the comics industry. Give it another 15 months, I'll probably be pulling out of mainstream, commercial comics."^{[16](p65)} The only ABC title continued by Moore was *The League of Extraordinary Gentlemen*; after cutting ties with DC he launched the new *League* saga, *Volume III: Century*, in a co-publishing partnership of Top Shelf Productions and Knockabout Comics, the first part released in 2009, the second in 2011 and the third released in 2012.

In 2006, the complete edition of *Lost Girls* was published, as a slipcased set of three hardcover volumes. The same year Moore published an eight-page article tracing out the history of pornography in which he argued that a society's vibrancy and success are related to its permissiveness in sexual matters. Decrying that the consumption of contemporary ubiquitous pornography was still widely considered shameful, he called for a new and more artistic pornography that could be openly discussed and would have a beneficial impact on society.^{[42][43]} He expanded on this for a 2009 book-length essay entitled *25,000 years of Erotic Freedom*, which was described by a reviewer as "a tremendously witty history lecture – a sort of Horrible Histories for grownups."^[44]

In 2007 Moore appeared in animated form in an episode of *The Simpsons* – a show he is a fan of^[45] – entitled "Husbands and Knives", which aired on his fifty-fourth birthday.

In 2010 Moore began what he described as "the 21st century's first underground magazine". Titled *Dodgem Logic*, the bi-monthly publication consists of work by a number of Northampton-based authors and artists, as well as original contributions from Moore.^{[46][47]}

In January 2011, the fourth and final issue of Moore's *Neonomicon* was released by Avatar Press.^[48] This horror mini-series is set in the H. P. Lovecraft universe, and like its prequel *The Courtyard*, is illustrated by Jacen Burrows.

Recently Moore has appeared live at music events collaborating with a number of different musicians, with a forthcoming appearance with Stephen O'Malley confirmed for the ATP 'I'll Be Your Mirror' music festival in London.

A planned future project is an occult textbook known as *The Moon and Serpent Bumper Book of Magic*, written with Steve Moore. It will be published by Top Shelf in "the future".^[49] He is also currently working on a second novel, *Jerusalem*, which will again be set in Northampton.^{[50][51]}

Both Alan Moore and David Lloyd have joined the Occupy Comics Kickstarter project. Moore is said to contribute a long-form prose piece, possibly illustrated.^[52]

Work

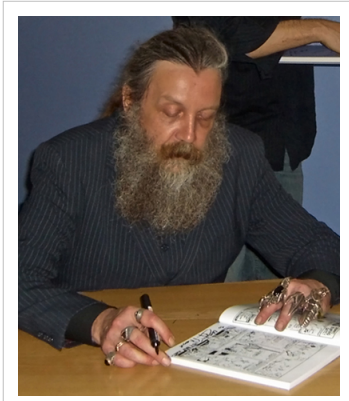
Themes

In a number of his comics, where he was taking over from earlier writers, including *Marvelman*, *Swamp Thing*, and *Supreme*, he used the "familiar tactic of wiping out what had gone before, giving the hero amnesia and revealing that everything we'd learned to that point was a lie."^{[7](p58)} In this manner he was largely able to start afresh with the character and their series and was not constrained by earlier canon.

As a comics writer, Moore applies literary sensibilities to the mainstream of the medium as well as including challenging subject matter and adult themes. He brings a wide range of influences to his work, such as William S. Burroughs,^[1] Thomas Pynchon, Robert Anton Wilson and Iain Sinclair,^[53] New Wave science fiction writers like Michael Moorcock and horror writers like Clive Barker.^[54] Influences within comics include Will Eisner, Harvey Kurtzman,^[55] Jack Kirby^[3] and Bryan Talbot.^{[56][57][58]}

Recognition and awards

Moore's work in the comic book medium has been widely recognised by his peers and by critics. George Khoury asserted that "to call this free spirit the best writer in the history of comic books is an understatement"^{[6](p10)} whilst interviewer Steve Rose referred to him as "the Orson Welles of comics" who is "the undisputed high priest of the medium, whose every word is seized upon like a message from the ether" by comic book fans.^[59] Douglas Wolk observed: "Moore has undisputably made it into the Hall of Fame: he's one of the pillars of English language comics, alongside Jack Kirby and Will Eisner and Harvey Kurtzman and not many others. He's also the grand exception in that hall, since the other pillars are artists – and more often than not, writer/artists. Moore is a writer almost exclusively, though his hyper detailed scripts always play to the strengths of the artists he works with. That makes him the chief monkey wrench in comics author theory. The main reason that almost nobody's willing to say that a single cartoonist is *categorically* superior to a writer/artist team is that such a rule would run smack into Moore's bibliography. In fact, a handful of cartoonists who almost always write the stories they draw have made exceptions for Moore – Jaime Hernandez, Mark Beyer and most memorably Eddie Campbell."^{[60](p229)}



Moore signing an autograph, 2006.

Moore has won numerous Jack Kirby Awards during his career, including for Best Single Issue for *Swamp Thing Annual* No. 2 in 1985 with John Totleben and Steve Bissette, for Best Continuing Series for *Swamp Thing* in 1985, 1986 and 1987 with Totleben and Bissette, Best Writer for *Swamp Thing* in 1985 and 1986 and for *Watchmen* in 1987, and with Dave Gibbons for Best Finite Series and Best Writer/Artist (Single or Team) for *Watchmen* in 1987.^[61]

Moore has won multiple Eagle Awards, including virtually a "clean sweep" in 1986 for his work on *Watchmen* and *Swamp Thing*. Moore not only won "favourite writer in both the US and UK categories", but had his work win for favourite comic book, supporting character, and new title in the US; and character, continuing story and "character worthy of own title" in the UK (in which last category his works held all top three spots).^[62]

Moore has been nominated for the Comics Buyer's Guide Fan Awards several times, winning for Favorite Writer in 1985, 1986, 1987, 1999, and 2000. Also, he won the CBG Fan Award for Favorite Comic Book Story (*Watchmen*) in 1987 and Favorite Original Graphic Novel or Album (*Batman: The Killing Joke* with Brian Bolland) in 1988.^[63]

He received the Harvey Award for Best Writer for 1988 (for *Watchmen*),^[64] for 1995 and 1996 (for *From Hell*),^{[65][66]} for 1999 (for his body of work, including *From Hell* and *Supreme*),^[67] for 2000 (for *The League of Extraordinary Gentlemen*),^[68] and for 2001 and 2003 (for *Promethea*).^{[69][70]}

He has received the Eisner Award for Best Writer nine times since 1988, and among his numerous international prizes are the German Max & Moritz Prize for an exceptional oeuvre (2008) and the British National Comics Award for Best Comics Writer Ever (in 2001 and 2002). He also won French awards like the Angoulême International Comics Festival Prize for Best Album for *Watchmen* in 1989 and *V for Vendetta* in 1990, and the Prix de la critique for *From Hell* in 2001, the Swedish Urhunden Prize in 1992 for *Watchmen* and several Spanish Haxtur Awards, in 1988 for *Watchmen* and 1989 for *Swamp Thing* No. 5 (both for Best Writer).

Moore was also lauded outside the world of comics. In 1988, Moore and artist Dave Gibbons won a Hugo Award in the category Other Forms for *Watchmen*. The category was created for that year only, via a rarely-used provision that allows the Committee of the Worldcon to create any temporary Additional Category it feels appropriate (no subsequent committee has repeated this category).^[71]

In 1988 he received a World Fantasy Award for Best Novella for *A Hypothetical Lizard*, which Avatar Press published in 2004 as a comics adaption by Antony Johnston. Moore also won two International Horror Guild Awards in the category Graphic Story/Illustrated Narrative (in 1995 with Eddie Campbell for *From Hell* and in 2003 with Kevin O'Neill for *The League of Extraordinary Gentlemen*)^[72] and in 2000 *The League of Extraordinary Gentlemen* landed a Bram Stoker Award in the category Best Illustrated Narrative.

In 2005, *Watchmen* was the only graphic novel to make it onto Time Magazine's "All-Time 100 Novels" list.^[73]

Film adaptations

Due to the success of his comics, a number of filmmakers have expressed a desire to make film adaptations over the years. However, Moore himself has consistently opposed such ventures, stating that "I wanted to give comics a special place when I was writing things like *Watchmen*. I wanted to show off just what the possibilities of the comic book medium were, and films are completely different."^[74] Expressing similar sentiments, he also remarked that "If we only see comics in relation to movies then the best that they will ever be is films that do not move. I found it, in the mid 80s, preferable to concentrate on those things that only comics could achieve. The way in which a tremendous amount of information could be included visually in every panel, the juxtapositions between what a character was saying, and what the image that the reader was looking at would be. So in a sense... most of my work from the 80s onwards was designed to be un-filmable."^[41]

The first film to be based upon Moore's work was *From Hell* in 2001, which was directed by the Hughes Brothers. The film made a number of radical differences from the original comic, altering the main character from an older, conservative detective to a young character played by Johnny Depp. This was followed in 2003 with *The League of Extraordinary Gentlemen*, a film that departed radically from the books, changing the ending from a mob war over the skies of London to the infiltration of a secret base in Tibet. For these two works, Moore was content to allow the filmmakers to do whatever they wished and removed himself from the process entirely. "As long as I could distance myself by not seeing them," he said, he could profit from the films while leaving the original comics untouched, "assured no one would confuse the two. This was probably naïve on my part."^[75] His attitude changed after producer Martin Poll and screenwriter Larry Cohen filed a lawsuit against 20th Century Fox, alleging that the film *The League of Extraordinary Gentlemen* plagiarised an unproduced script they had written entitled *Cast of Characters*. Although the two scripts bear many similarities, most of them are elements that were added for the film and do not originate in Moore's comics. According to Moore, "They seemed to believe that the head of 20th Century Fox called me up and persuaded me to steal this screenplay, turning it into a comic book they could then adapt back into a movie, to camouflage petty larceny." Moore testified in a deposition, a process he found so unpleasant that he surmised he would have been better treated had he "molested and murdered a busload of retarded children after giving them heroin". Fox's settlement of the case insulted Moore, who interpreted it as an admission of guilt.^[75] In 2012, Moore claimed that he had sold the rights to these two works simply for the money; he did not expect the films ever to be made. He was simply "getting money for old rope". To date, Moore has seen neither film.^[76]

In 2005, a film adaptation of Moore's *V for Vendetta* was released, produced by the Wachowski Brothers and directed by James McTeigue. Producer Joel Silver said at a press conference for the Warner Bros.' *V for Vendetta* that fellow producer Larry Wachowski had talked with Moore, and that "[Moore] was very excited about what Larry had to say."^[77] Moore disputed this, reporting that he told Wachowski "I didn't want anything to do with films... I wasn't interested in Hollywood," and demanded that DC Comics force Warner Bros to issue a public retraction and apology for Silver's "blatant lies". Although Silver called Moore directly to apologise, no public retraction appeared. Moore was quoted as saying that the comic book had been "specifically about things like fascism and anarchy. Those words, 'fascism' and 'anarchy,' occur nowhere in the film. It's been turned into a Bush-era parable by people too timid to set a political satire in their own country."^[78] This conflict between Moore and DC Comics was the subject of an article in *The New York Times*^[32] on 12 March 2006, five days before the USA release. In the *New York Times* article, Silver stated that about 20 years prior to the film's release, he met with Moore and Dave Gibbons when Silver acquired the film rights to *V For Vendetta* and *Watchmen*. Silver stated, "Alan was odd, but he was enthusiastic and encouraging us to do this. I had foolishly thought that he would continue feeling that way today, not realising that he wouldn't." Moore did not deny this meeting or Silver's characterisation of Moore at that meeting, nor did Moore state that he advised Silver of his change of opinion in those approximately 20 years. The *New York Times* article also interviewed David Lloyd about Moore's reaction to the film's production, stating, "Mr. Lloyd, the illustrator of *V for Vendetta*, also found it difficult to sympathise with Mr. Moore's protests. When he and Mr. Moore sold their film rights to the comic book, Mr. Lloyd said: "We didn't do it innocently. Neither myself nor Alan thought we were signing it over to a board of trustees who would look after it like it was the Dead Sea Scrolls."^[32]

Moore has subsequently stated that he wishes his name to be removed from all comic work that he does not own, including *Watchmen* and *V for Vendetta*, much as unhappy film directors often choose to have their names removed and be credited as "Alan Smithee". He also announced that he would not allow his name to be used in any future film adaptations of works he does not own, nor would he accept any money from such adaptations.^[79] This request was respected by the producers of the subsequent adaptations of his work *Constantine* (2005) (based on a character created by Moore) and *Watchmen* (2009), and his name was removed from the *V for Vendetta* credits.^{[80][81]}

In a 2012 interview with *LeftLion* magazine, Alan Moore was asked to put a figure on how much money he had turned down by refusing to be associated with these film adaptations. He estimated it to be 'at least a few million dollars' and said: "You can't buy that kind of empowerment. To just know that as far as you are aware, you have not got a price; that there is not an amount of money large enough to make you compromise even a tiny bit of principle

that, as it turned out, would make no practical difference anyway. I'd advise everyone to do it, otherwise you're going to end up mastered by money and that's not a thing you want ruling your life."^[82]

Personal life

Since his teenage years Moore has had long hair, and since early adulthood has also worn a beard. He has taken to wearing a number of large rings on his hands, leading him to be described as a "cross between Hagrid and Danny from *Withnail And I* "who could be easily mistaken for "the village eccentric".^[59] Born and raised in Northampton, he continues to live in the town, and used its history as a basis for his novel *Voice of the Fire*. His "unassuming terraced" Northampton home was described by an interviewer in 2001 as "something like an occult bookshop under permanent renovation, with records, videos, magical artefacts and comic-book figurines strewn among shelves of mystical tomes and piles of paper. The bathroom, with blue-and-gold décor and a generous sunken tub, is palatial; the rest of the house has possibly never seen a vacuum cleaner. This is clearly a man who spends little time on the material plane."^[59] He likes to live in his hometown, feeling that it affords him a level of obscurity that he enjoys, remarking that "I never signed up to be a celebrity."^[41] He is also a vegetarian.^[83]

With his first wife Phyllis, whom he married in the early 1970s, he has two daughters, Leah and Amber. The couple also had a mutual lover, Deborah, although the relationship between the three ended in the early 1990s as Phyllis and Deborah left Moore, taking his daughters with them.^{[6](pp158–159)[84]} On 12 May 2007, he married Melinda Gebbie, with whom he has worked on several comics, most notably *Lost Girls*.^[85]

Religion and magic

In 1993, on his fortieth birthday, Moore openly declared his dedication to being a ceremonial magician, something he saw as "a logical end step to my career as a writer".^[41] According to a 2001 interview, his inspiration for doing this came when he was writing *From Hell* in the early 1990s, a book containing much Freemasonic and occult symbolism: "One word balloon in *From Hell* completely hijacked my life... A character says something like, 'The one place gods inarguably exist is in the human mind'. After I wrote that, I realised I'd accidentally made a true statement, and now I'd have to rearrange my entire life around it. The only thing that seemed to really be appropriate was to become a magician."^[59] Moore associates magic very much with writing; "I believe that magic is art, and that art, whether that be music, writing, sculpture, or any other form, is literally magic. Art is, like magic, the science of manipulating symbols, words or images, to achieve changes in consciousness... Indeed to cast a spell is simply to spell, to manipulate words, to change people's consciousness, and this is why I believe that an artist or writer is the closest thing in the contemporary world to a shaman."^[41]

"Monotheism is, to me, a great simplification. I mean the Qabalah has a great multiplicity of gods, but at the very top of the Qabalic Tree of Life, you have this one sphere that is absolute God, the Monad, something which is indivisible. All of the other gods, and indeed everything else in the universe, is a kind of emanation of that God. Now, that's fine, but it's when you suggest that there is only that one God, at this kind of unreachable height above humanity, and there is nothing in between, you're limiting and simplifying the thing. I tend to think of paganism as a kind of alphabet, as a language, it's like all of the gods are letters in that language. They express nuances, shades of meaning or certain subtleties of ideas, whereas monotheism tends to just be one vowel and it's just something like 'oooooooo'. It's a monkey sound."

Alan Moore^[41]

Connecting his esoteric beliefs with his career in writing, he conceptualised a hypothetical area known as the "Idea Space", describing it as "...a space in which mental events can be said to occur, an idea space which is perhaps universal. Our individual consciousnesses have access to this vast universal space, just as we have individual houses, but the street outside the front door belongs to everybody. It's almost as if ideas are pre-existing forms within this space... The landmasses that might exist in this mind space would be composed entirely of ideas, of concepts, that instead of continents and islands you might have large belief systems, philosophies, Marxism might be one, Judeo-Christian religions might make up another." He subsequently believed that to navigate this space, magical

systems like the tarot and the Qabalah would have to be used.^[41]

Taking up the study of the Qabalah and the writings of the notorious early 20th century occultist Aleister Crowley, Moore accepted ideas from Crowley's religion, Thelema, about True Will being connected to the will of the pantheistic universe.^[41] In some of his earlier magical rituals, he utilised mind altering psychedelic drugs but later gave this up, believing that they were unnecessary, and stated, "It's frightening. You call out the names in this strange incomprehensible language, and you're looking into the glass and there appears to be this little man talking to you. It just works."^[59]

Moore took as his primary deity the ancient Roman snake god Glycon, who was the centre of a cult founded by a prophet known as Alexander of Abonoteichus, and according to Alexander's critic Lucian, the god itself was merely a puppet, something Moore accepts, considering him to be a "complete hoax",^{[86][87]} but dismisses as irrelevant. According to Pagan Studies scholar Ethan Doyle-White, "The very fact that Glycon was probably one big hoax was enough to convince Moore to devote himself to the scaly lord, for, as Moore maintains, the imagination is just as real as reality."^[8]

Anarchism

Moore politically identifies as an anarchist,^[11] and outlined his interpretation of anarchist philosophy, and its application to fiction writing in an interview with Margaret Killjoy, collected in the 2009 book, *Mythmakers and Lawbreakers*:

I believe that all other political states are in fact variations or outgrowths of a basic state of anarchy; after all, when you mention the idea of anarchy to most people they will tell you what a bad idea it is because the biggest gang would just take over. Which is pretty much how I see contemporary society. We live in a badly developed anarchist situation in which the biggest gang has taken over and have declared that it is not an anarchist situation – that it is a capitalist or a communist situation. But I tend to think that anarchy is the most natural form of politics for a human being to actually practice.^[88]

In December 2011 Moore responded to Frank Miller's attack on the Occupy movement, calling his more recent work misogynistic, homophobic and misguided. Worldwide, Occupy protesters have adopted the Guy Fawkes mask from *V for Vendetta*.^{[89][90]} The mask has also been adopted by Anonymous, WikiLeaks, Egyptian revolutionaries [91], and anti-globalization demonstrators.^[92] Moore described Occupy as "ordinary people reclaiming rights which should always have been theirs"^[93] and added:

I can't think of any reason why as a population we should be expected to stand by and see a gross reduction in the living standards of ourselves and our kids, possibly for generations, when the people who have got us into this have been rewarded for it – they've certainly not been punished in any way because they're too big to fail. I think that the Occupy movement is, in one sense, the public saying that they should be the ones to decide who's too big to fail. As an anarchist, I believe that power should be given to the people whose lives this is actually affecting.^[93]

On conspiracy theories

Doing research into conspiracy theories for his work on *Brought to Light*, he came to develop his own opinions on the subject of a global conspiracy, stating that "Yes, there is a conspiracy, indeed there are a great number of conspiracies, all tripping each other up... the main thing that I learned about conspiracy theories is that conspiracy theorists actually believe in the conspiracy because that is more comforting. The truth of the world is that it is chaotic. The truth is, that it is not the Jewish banking conspiracy, or the grey aliens, or the twelve-foot reptiloids from another dimension that are in control, the truth is far more frightening; no-one is in control, the world is rudderless."^[41]

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External links

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