



Top 10: The Forty-Niners

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This is the tale of Neopolis, a modern metr-opolis with a citizenry made up exclusively of super beings. In this city where everyone is blessed with powers, it takes a unique and powerful police force to protect and serve. The officers of Precinct 10 encounter all manner of the super powered and the supernatural on a routine basis.

The Eisner Award-winning TOP 10 team of writer Alan Moore and artist Gene Ha reunites for a graphic novel that delves into the past, revealing the origins of Neopolis and the first officers of Top Ten. Discover the original Top 10 officers who blazed the trail and made Neopolis the city it is today.

Top 10: The Forty-Niners Details

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Author : Alan Moore , Gene Ha (Illustrator)

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From Reader Review Top 10: The Forty-Niners for online ebook

Jamie Connolly says

If you liked top ten then you might like to read this. Otherwise it was still good but still read top ten first. 4 stars.

Steve Tetreault says

While the story lines here are interesting, they're not quite as engaging as those presented in the main run of *Top 10*. What I found most engaging was the artwork, which sneaks in so many references, allusions, and shout-outs to the Golden Age of comic books and science fiction.

It was also interesting to see some glimpses of where the world of *Top 10* came from - this story very directly introduces the younger versions of several characters, as well as the city of Neopolis itself. This is another Moore work that I'd be curious to see expanded and continued to see where it would go and how it would ultimately lead into the main continuity of this world.

Robert says

Excellent short prequel series to the world of Top Ten- I'm just sorry it ended so soon!

We get to meet Captain Traynor in his Jetlad days, and thrill to the early adventures of the Neopolis PD as they face down ex-Nazis, political corruption, and Vampires!

As before, Gene Ha's visionary artwork really brings this oddball world to life, and the use of washed-out colours helps establish the late-40s setting throughout.

Annie says

This volume includes an interesting introduction at the end of the book by Vaughan explaining the process of what goes into making a graphic novel. I was a little surprised to find out that most people find graphic novels disjointed because of all the hands that go into the pot in order to expedite issues for monthly production. If anything, all the series/graphic novels I have read seem to NEED that collaboration between writer and artist to translate their vision onto paper and I feel have been successful at it. It's a marriage of the two. I also enjoyed seeing how they have people play out the character scenes and pose as the panel is to going to be drawn. I hadn't ever really thought about how these scenes get on paper, but I thought it was a neat process.

Peter says

Brilliant.

Call him what you like, but there's no denying it; Alan Moore is brilliant. And in *Top Ten: The Forty-Niners*, he proves once again that he can grip a reader without the usual "big name" comic-book characters.

That's not to say that the characters in TT:TFN are *completely* original. In fact, that's a large part of the charm; finding and recognizing characters who can't be identified within the text by name for copyright/trademark reasons, but who are identifiable nonetheless. Look carefully, and you'll swear you see Kal-El, or possibly his father...as well as his earthly secret identity. You'll catch a glimpse of a certain Friendly Ghost, if you're sharp. Not to mention a well-known large-forearmed sailor man and his rather enormous nemesis.

I even spotted a rather ghoulish couple who frequently graced the pages of the *New Yorker* in days gone by, and were later adapted to television.

But that's just the frosting on the cake. The cake itself is a cracking good story; the story of a city after the end of World War II, a new city filled with the various super-powered and otherwise incredible characters who participated in the war (including to my amusement an analog of comic strip adviser Mary Worth).

I won't spoil the book for you. But the characters and plot are up to the usual high standards of Moore at his best. The art is also quite good, with a unique and memorable style that makes the search for familiar characters (on the second or third re-reading) a pleasure. This was a book that I didn't want to return to the library. And when I finished reading it, I wished there was more.

Michael says

I love Moore's work, but honestly, this one felt a little flat. I was expecting something a little different from the main Top 10 series, so the police stuff was distracting. I guess that I was hoping for more backstory in how the city came to be, more depth to the characters involved, and a better, broader picture of the challenges in starting the city.

Ultimately, looking at the page count, I expected too much, but I often think that Moore can work miracles. All of which isn't to say that what's there isn't good - it's fine - but it's not as excellent as Moore is capable of.

Ha's art is terrific though.

Dan says

"Top Ten" is not "great" like *Watchmen*--the satire can be heavy-handed (robots treated as 3d class citizens; nazi supermen "rehabilitated" by the winning side)--they are interesting, esp. as homage with the backgrounds littered with cartoon, comic book and strip characters milling around as average pedestrians, behaving like your average human.

"49ers" is the prequel. It's revelatory more in fleshing out the milieu of Neopolis than leading into something

greater. It's not as fast and loose as the later issues of "Top Ten" but still a worthy addition. Anyway, I've been having an internal dialogue as to why he has differing variations on it, with the literary superteam of League of Extraordinary Gents and the twitchy dysfunctionality of Watchmen--speaking of which, I take issue with some critics who see in it some apologia of totalitarianism, notably when the movie came out. Alan Moore's superhero books are more than just a fun way of tweaking convention: they a reminder us that very genre is relevant. Superhero books, like any fantastic fiction, have all to do with who we are and what we aspire to be. Moore is doing what only the best writers of fantastic fiction can do: holding a mirror up and showing the truth behind "bigger than life": for all the power and prestige, the greatest among us are still ham-strung by unrealistic desires and tawdry failings.

David Schaafsma says

The 49ers is a prequel to the two volumes of Top Ten by Alan Moore and Gene Ha, who seem at first as odd a couple as one might imagine in comics collaboration, one wild and one subdued. But the pairing works increasingly well, as they create a world rich in heart and humor, with plenty of references, some of them veiled, (some for reason of copyright, sadly) to comics history. In this series if you are a comics geek you can look at every frame for fun clues to all sorts of esoterica. I am not a comics history geek, so some of it goes over my head, but I get enough to appreciate all the fun layers of references. The series is a comic about comics, about superheroes, set in post WWII with some commentary on what science could and could not do.... that faith in science tempered by what did and did not happen in that war because of science. We have robots and racism, a vampire brothel, a wild mix of things in what is almost mutedly colored to feel like a 1949 period piece. Oh, and as a prequel it feels like it helps me understand the next two volumes better, which I appreciate. It's more subdued than the two volumes that follow it, because it's giving historical background but it prepares you for all the elements in the series. Good stuff.

Richard Guion says

I didn't think I would be that interested in a prequel about Top 10's city, Neopolis, but I was wrong. Alan Moore has created a great backstory here. When World War II ended the "science heroes", airplane heroes, and supernatural creatures that fought the Axis came home to the United States, they needed somewhere to live in a controlled environment. And so Neopolis was chosen to be their home but also their containment away from the rest of America. We follow Jetlad (a thinly disguised version of Airboy) as he adjusts to life in the city, along with Leni, aka Airwitch (a version of Airboy's vixen Valkyrie). The artwork by Gene Ha is beautiful in washes and tones, again lots of in jokes about different Golden Age characters floating through the scenes. I saw Popeye and Bluto in there, too. As I came to the end I wished that Moore could continue the world of Top 10. He could have told such great stories in different eras.

Bill says

Top 10: The Forty-Niners by Alan Moore. My final graphic novel of the month, just something to end off the month and get me ready for October. This is the prequel to the other Top Ten graphic novels I read earlier in the month, dealing with the development and formation of the city of Neopolis. The city was created after WWII to house the super beings that fought the war and now were no longer required. Great graphics and an entertaining story. (3 stars)

Patrick says

Right. First off, this was written by Alan Moore.

Second off, this is a continuation of a series that I'm dearly fond of. Chronologically, it's a prequel, but it should really be viewed as book three in the series. It should be read as the third Top 10 volume (or possibly the 4th after Smax) not first.

Thirdly, this book has everything you could want in a comic. Superheroes. Nazis. Vampires. Robots. A time machine.

Fourthly, everything I mentioned up above is handled in a straight-up honest and serious way. It's not some corny bullshit someone threw together because pirate zombie monkey ninjas would be funny. All the above elements are in the story because they're absolutely important to the story. And they Work. And they make sense. And it's awesome.

But finally and most importantly, this story isn't about robots or superheroes or Nazis. I've read this comic three or four times, and this time, I realized why I enjoyed it so much. Yes the special effects are good. Yes the plot is tight. Yes it's cool and clever and fun.

But that's not what this story is *about.*

This story is about love.

And you know what? That's a good thing for a story to be about. In some ways, it's one of the very few things worth writing about.

Someday, when I'm gone, I hope people look back and say: He wrote about love. It may not always have been obvious, and maybe he didn't always get it quite right. But underneath it all, his stories were about what it means to be human. And he believed that down at the root, the most important part of being human was love.

Víctor Segovia says

Esta historia previa a Top Ten se me hizo ligera, pero no distante a lo que acostumbra Alan Moore a hacer con todos esos toques oscuros en los personajes.

Es un homenaje a todos esos personajes e historias de antes del amanecer de los superheroes, esos personajes que salian en las planchas de los periódicos tales como Flash Gordon, Dick Tracy, Popeye y aunque se toma tambien algunos elementos y personajes de ya entrada la era de oro de los heroes de super mallas.

Pero no todo es reluciente aquí, hay una evidente mancha de modernidad en la historia, unas las recibí con agrado otras no tanto; pero si duda es el barbudo inglés haciendo lo que mejor hace, relatar buenas historias.

Jake says

Even the prequel is good! The retro strong-jawline madness of old school comics is here alongside Moore's always hyperaware weirdness, and it mixes so well. All about it. Nazis and vampires are second to a gay love story and a new town of superheroes? Fuck yeahs all around. Pass 'em!

David says

What's great about this story wasn't necessarily the story but the characters. I felt like the story itself was rather simple, establish how the world came to be and it's first, real issue arose and was dealt with. But what's fantastic is how well he wove characters. How he constructed a roller coaster ride out of emotions (yes, what I just wrote is lame and slightly stupid) and allowed us to strap in and enjoy.

This isn't the kind of book you sit down and wait to be excited or blown away. It's the kind you relax with. It's the kind you study if you're trying to work on writing better, more fleshed out characters. It's a guide on writing better.

RB says

After reading Alan Moore's 'Absolute Top Ten" a large emptiness grew in me. I needed more, more of the characters, more of the city, more of the city population's stories and secrets. And so, I jumped into the Top Ten prequel, "Top Ten: 49'ers" as soon as I got my hands on it and read it and really enjoyed it. This is a great story all on its own, fascinated with the creation of Neopolis, Naziism, the occult, artificial intelligence, and homosexuality while all these themes are shown with brilliant insights into society's organizing groups. Ordinary citizens walking the streets are dirty comic strip characters, the cast of characters has yet to be born with a few exceptions who we get to witness interacting with some of our favourite character's relatives, and the third act amps up with descending bats transforming into vampires going up against robots and a cast of desperate citizens of Neopolis. It is not as complex or dense as the follow up but it is a tremendous effort nonetheless.
