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Alice in Wonderland (Graphic Novel) / 9781937068400 love Alice in wonderland adaptation (as well as source material) and I really wanted to like this graphic novel, but while I feel that the idea of this volume is commendable, I think the execution - especially writing and drawing - is unfortunately rather wrong. First of all, I feel that the object here is irritating at the expense of real art. The clothes Alice wears on the cover is much more modest, than he Alice in Wonderland (Graphic Novel) / 9781937068400 love Alice in Wonderland adaptation (as well as source material) and I really wanted you to like this graphic novel, but when I feel that the idea of this volume is commendable, I think the execution – especially writing and drawing – is unfortunately rather wrong. First of all, I feel that the object here is irritating at the expense of real art. The clothes Alice wears on the cover is much more modest than her actual clothes in-text; spends most of the book in a neckline-busting corset and midriff-bearing skirt. I like the feminine look, so I can deal with it. What I can't address is the fact that after Alice's stomach and breasts are rendered in the panel, everything else seems to be optional. Legs come and go, costumes are changed between panels, and facial features change radically. Of the four main female characters in this novel, many are rendered with identical faces, which nevertheless shift and change from panel to panel. I don't think it's a commentary on the changing nature of Wonderland; I think it's just bland art. While I like the concept of this story, the actual writing is not very good. Points are repeated many times, and whoever was handwriting in the dialog boxes seems to have misunderstood which words need to be emphasized in jokes. For example, a card-colored character jokes that soon people will call me suicide queen. This is an obvious reference to the king of hearts, who is called the suicidal king, because his sword is placed behind his head. But there's a bad word to emphasize in the bubble of dialogue: don't call me a suicide queen (to distinguish herself from the king of hearts), nor does she call me a suicide queen (to point out that there's been a sex exchange). Instead, she says: Call me suicide queen, which rather destroys the joke in my opinion and makes me wonder if the artist didn't know about the legacy. The rest of the humor is pretty bland: there's a few jokes where the bottom line is basically that some people in the world are fat. Very original material, this one. It is worth noting the strange footnotes that exist in the text. Often the characters will refer to things that took place in different volumes of the series, and a footnote will say something like editor's note: See Call of Wonderland. This does not specify what is happening and the small sarcastic notes that accompany some of them (like you weren't paying attention?) aren't nearly as funny as you seemed to editor. As a reader, this strikes me as a bad attempt at marketing: I'm not likely to put down a current book to go get a story, and if I'm able to puzzle out the relevant story, I won't go get that volume later because I already know what's going to happen. I know it's not easy to make a linked series, but I feel like there are better ways to link off-screen events than having a non-explanatory footnote tell me to stop reading and go read something else. Here I insert a smaller but annoying point. (Spoiler!) Death is not permanent in wonderland, but Alice needs to defeat a dangerous enemy for good. Soon on, the mystical blade is presented as causing permanent death, and it "feels" like a decent setting for Chekhov's weapon. But after the death of two smaller and completely unimportant characters, the blade carries a mouse, and we... You'll never see him again. It may appear in a later volume, but "a lot" of the book feels like this: details are introduced, but then mixed off the stage and forgotten. After a while, the reader begins to feel that half the book is just killing time rather than weaving coherent storytelling. Apart from everything else, I am somewhat saddened by how flat and one note this wonderland is. The writers have decided that if everyone in Wonderland is crazy, then that's why everyone has to be "violently" mad. There's a lot of limbs and guts and gore flying, but everything is one-note. There's no sadness to the mocked turtle, none of the cheers of the Cheshire Cat, none of the dubious work ethic of the Duchess and Cook, who added so much dimension to the source material. Instead, pretty much every Alice meets is immediately interested in killing her, full-stop. Alice's own internal narration even pokes fun at asking when she stops trusting people, but even if this question deserves an answer, we never get one. Alice just blunders through, heartily wanting to leave Wonderland behind, and eventually the reader can feel the same way. NOTE: This review is based on a free Advance Review Copy of this book provided through NetGalley – Ana Mardoll... More Alice in Wonderland 1 is a problem #1 in Alice in Wonderland. The content of [the show] Decades ago, a girl named Alice was sacrificed into a horror-filled wonderland, but her terrifying and awe-inspiring experiences there were shrouded in mystery. 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