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The House at Maakies Corner

Tony Millionaire

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Tony Millionaire : The House at Maakies Corner before purchasing it in order to gage whether or not it would be worth my time, and all praised The House at Maakies Corner:

0 of 0 people found the following review helpful. Twisted Nautically-Flavoured Comedy Ahoy! By J. Glover Take Drinky Crow, a monkey called Uncle Gabby, and a cast of characters straight from the age of vaudeville, put them in the Napoleonic wars and you have Tony Millionaire's newspaper strip, a brilliant, literate and twisted take on history and humour. Rude and erudite, philosophical, completely unique and beautifully drawn (especially the ships.) I'm overdoing the adjectives because it's so hard to quote from. When it comes right down to it, these cartoons are very funny, very original. A whole year's worth of the strip is hardcover bound in a short long book that stays true to the form of the format, giving the only quibble that it's hard to fit on a shelf. A cunning plan to force you to leave it lying around. 1 of 2 people found the following review helpful. True humor comes from despair By A bookish fellow In the comics desert of the late 20th century, who could fans of the Great Old Stuff look to? The old heroes are gone: Elsie Segar, Geo. Herriman, Hal Foster. Who even comes close? The only strips that aspire to any kind of artistic expression are either saccharine crud (Mutts) or winky-snarky napkin-doodling (Life in Hell.) Five cheers then for Tony M! Maakies has all the seafaring verve of the old popeye, all the poetic strangeness of Crazy Kat, all the fearsome draughtsmanship of Prince Valiant. The humor? Maakies could only be a fin-de-siecle strip; its gin-soaked angst and violent despair could only get yuks from today's jaded mal-vivants, weaned on Celine and the Brady Bunch. It's not for everybody; only those with the sap necessary to face the maelstrom in the teeth will see its gritty resonance and ludicrous poetry. 2 of 2 people found the following review helpful. Ghastly but Good By Stefan Jones Tony Millionaire's weekly strip about the raunchy adventures of Drinky Crow and Uncle Gabby isn't for kids. Or grandma. Or maybe even for you; a lot of people will be terribly offended by the violence, sexism, and depiction of drunk, frequently suicidal animals. But to heck with them! In small doses "Maakies" is great fun. _The House on Maakies Corner_ hardcover is beautifully produced. The extra-wide, one-strip-per-page format shows off Millionaire's considerable talents better than the previous collection. Alas, this also means that there are far fewer strips here. Pricey fun . . .

The alternative comic strip "Maakies" stars Dinky, an alcoholic cow drawn as a constructivist concatenation of geometric shapes, and Uncle Gabby, a monkey sometimes rendered as a sock puppet. They are two jolly tars on a ship captained by an Ahab knock-off and often beset by another ship full of French-accented crocodiles in Napoleonic uniforms. Ashore, they try to make time with women, puritanical Phoebe Bird for Drinky and a brunette for Gabby. Their patter is a stream of puns; ethnic stereotyping; and barf, scat, and sex jokes. Drunk most of the time (Drinky only F---s up when sober, he says), they frequently blow their brains out in despair. Their crude antics occur, however, in a

context of virtuosic draftsmanship. The sea scenes look real enough to illustrate Horatio Hornblower. Millionaire effortlessly adopts the styles and manners of classic strips, including a ministrip run under the main strip.

From Publishers Weekly Millionaire is a great master of the old-time freewheeling comic strip, and this work takes full advantage of every last bit of the medium. It combines the comical seafaring tales of Drinky Crow (yes, a drunk crow) and Uncle Gabby (a monkey of questionable morals) with nonsense strips and the occasional foray into something utterly unconnected. In these strips, Gabby goes to the art museum with predictably disastrous results; Drinky plays with guns; and there's a tremendous amount of drinking and violence, not to mention suicide gags, all with little visible effect on these "heroes." Each of the strips has a smaller, secondary strip running below it, and both are drawn in an excruciatingly detailed pen and ink style reminiscent of late-19th-century illustration and E.C. Segar's classic Popeye comic strip of the 1930s. Millionaire's carefully rendered art never interferes with his loony punch lines. His work also benefits from a rare occurrence in comics publishing: the right package, in this case a book produced by the acclaimed graphic designer Chip Kidd, who chose an elongated format (12" x 4") based on 1910 Mutt Jeff collections. Millionaire offers transporting, irreverent and unique comics, all beautifully drawn. Copyright 2003 Reed Business Information, Inc. From Booklist The alternative comic strip "Maakies" stars Drinky, an alcoholic crow drawn as a constructivist concatenation of geometric shapes, and Uncle Gabby, a monkey sometimes rendered as a sock puppet. They are two jolly tars on a ship captained by an Ahab knock-off and often beset by another ship full of French-accented crocodiles in Napoleonic uniforms. Ashore, they try to make time with women, puritanical Phoebe Bird for Drinky and a brunette for Gabby. Their patter is a stream of puns; ethnic stereotyping; and barf, scat, and sex jokes. Drunk most of the time (Drinky only f---s up when sober, he says), they frequently blow their brains out in despair. Their crude antics occur, however, in a context of virtuosic draftsmanship. The sea scenes look real enough to illustrate Horatio Hornblower. Millionaire effortlessly adopts the styles and manners of classic strips, including a ministrip run under the main strip. "Krazy Kat" began as a ministrip, and "Maakies" sometimes seems to be "Krazy Kat" reinvented by a slacker Bill ("Calvin and Hobbes") Watterson. Ray Olson Copyright American Library Association. All rights reserved "Tony Millionaire's comics are so good he should be named Tony Billionaire."