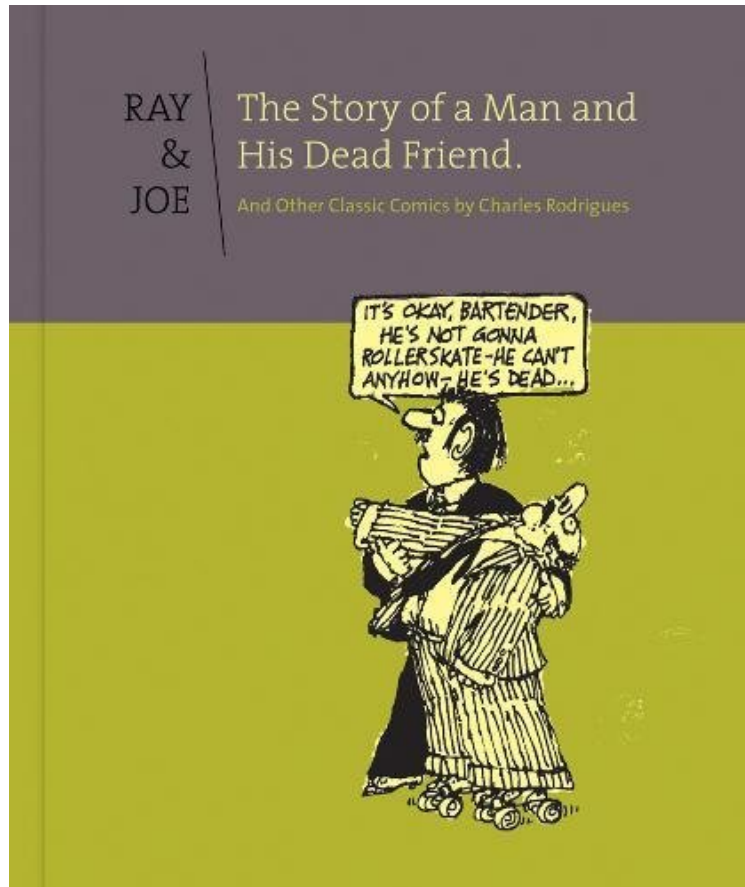


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Ray and Joe: The Story Of A Man And His Dead Friend And Other Classic Comics

Charles Rodrigues

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Charles Rodrigues : Ray and Joe: The Story Of A Man And His Dead Friend And Other Classic Comics before purchasing it in order to gage whether or not it would be worth my time, and all praised Ray and Joe: The Story Of A Man And His Dead Friend And Other Classic Comics:

5 of 5 people found the following review helpful. Wicked, absurd and hilariousBy Diego CordobaCan you make fun of everything? When and where do you draw the line? Charles Rodrigues, a devout Catholic, didn't mock his own religion, but everything else, he was game for, and ridiculed almost anything.Ray and Joe, is the first book to collect all the strips Rodrigues did for the National Lampoon (a magazine that poked fun at everything, sometimes achingly, but always hilariously---until it ceased to be funny or relevant anymore, but that's another story). If you've never heard of Charles Rodrigues, you're in for a surprise, for his humor goes way beyond that of other cartoonists, as most of his cartoons are set in insane asylums, morgues, funeral parlors, bordellos, graveyards, grimy sidewalks, tenement apartments even the cockroaches would flee; in other words, Rodrigues favored the underworld and the underprivileged, and loved all the mishaps in the world. I wonder how people in these very pc-like era will react to a

book like this? The thing is, Rodrigues was always funny, absurd, and just plain loco (although he looked quite straight and resembled more an accountant than a wild and crazy cartoonist genius). Rodrigues draws and inks (he never pencilled) in a sketchy, nervous, splotchy style. His renderings are reminiscent of Ronald Searle's, that is, if Searle had become a hobo and lost a couple of neurons along the way. Rodrigues doesn't spot his drawings with a thick brush, but rather with his pen, scratching the surface of the paper till he leaves big blots of ink, rendering the whole thing almost as a bas-relief. Uh, this, however, you can't see in the book, but looking at these drawings you can pretty much get the feeling of what I'm talking about. And as "improvised" as his work might seem, it was actually carefully thought out, as he would do countless drawings (which he would then turn over and put on a light-box, to spot any proportional mistakes). The thing is that when you read all these stories, they seem like non sequiturs, often repeating what went on the previous page (remember, these stories appeared at a rate of one page per month in the Nat Lamp), or otherwise changing subject halfway through, or worse yet, having all the characters killed off when Rodrigues gets bored with them. Yet, what isn't there to like about Ray, a fellow who decides to keep living with his friend although he's already dead, or Deirdre Callahan, the ugliest girl in the world (in fact, so ugly, that even the artist himself can't render her in ink for fear of having the corneas of his eyes burnt out when he looks at her), or what about the Aesop brothers who keep changing side although they're supposed to be Siamese twins? These are just a couple of the absurd, yet hilarious strips you'll find in this volume. Hopefully there'll be a second companion book to this one, collecting all the other drawings (gags) he did for the Nat Lamp as well. And while we're on the subject of Nat Lamp's comics, how about a book on Shary Flenniken's Trots and Bonnie (and all her other comics), or one about my particular favorite (after Rodrigues and Gahan Wilson) B. K. Taylor, who drew the absolutely hilarious, bust a gut "The Appletons" and "Timberland Tales"? 0 of 0 people found the following review helpful. Finally! By Jeff HI've been waiting and hoping for this book for many years. I am so happy. I hope it contains the ones of the homeless guy who peed all the time. I am so excited I couldn't wait for the book to get here to write the review. I LOVE THIS BOOK! It should be required reading for nervous hospital residents everywhere. It is an instruction manual for life. Charles Rodrigues is the Tom Waits of cartoonists, and as Tom Waits provides the soundtrack for my life story, this book IS my life story. I so identify with the characters that I feel as though Mr Rodrigues is writing about me personally, and to me and for me personally. Thank you Charles you magnificent SOB. I LOVE YOU! I wish I was your son. No one describes hemorrhoids with the grace and artfulness as you do, slander lawsuits notwithstanding. Rock on! 3 of 3 people found the following review helpful. Terrific! By DavidIt's hard to stop reading this book, but I pace myself to make it last longer. Two or three pages, every night, in bed, just before lights out. My worry is: what happens when I reach the end? If you enjoyed the humor of John Callahan, you'll love Charles Rodrigues. This is a great collection of his work -- and very nicely bound, by the way. Once you get started, you'll soon find yourself wishing it could go on forever.

National Lampoon cartoonist finally gets his due in this collection of his gross and hilarious cartoons. Fantagraphics is proud to announce the release of the first volume of another great, under-appreciated, quintessentially American cartoonist. Black as sin and decay and perversion is how National Lampoon editor Tony Hendra described the work of Charles Rodrigues. By all accounts, this small, politically conservative, devout Catholic, was a good-natured dumpling of a man. But inside lurked an untapped vein of savage wit that only the National Lampoon saw fit to unleash. Given carte blanche by its young editors, Rodrigues produced a 20-year tsunami of hilarious self-contained comic strips, themed gag spreads, and serials that boggled the mind and challenged all sense of decency and propriety. In this first-ever collection of his comics, readers are treated to the misadventures of conjoined twins The Aesop Brothers; Sam deGroot, a private detective in an iron lung (whose life actually gets worse when he is sprung from his enclosure); Deirdre Callahan, a girl so hideous that to look upon her causes madness and suicide; and the heartwarming (in relative terms) titular tale of Ray and Joe, the saga of a man and his dead best friend. Also included are his brilliant biographies of Marilyn Monroe, Abbie Hoffman, Eugene O'Neill, and others. Rodrigues rendered his cast of grotesqueries and naifs in a ragged, unpretty line within dense panels and pages, that perfectly reflects his uniquely bizarre, riotous and repellent world. Charles Rodrigues may be gone and, if not forgotten, insufficiently remembered, and this collection will rectify at least one of those tragedies. Black white illustrations throughout

About the Author Charles Rodrigues (September 29, 1926 June 14, 2004) was the sick mind behind some of the most outrageous, inventive, and offensive cartoons ever to appear in mass circulation magazines, including Stereo , Playboy and (from its very first issue) the National Lampoon. He also created the syndicated strip Casey the Cop and the syndicated panel Charlie. Bob Fingerman is a lifelong New Yorker who has created comics and books for Fantagraphics, DC Comics, Marvel, Tor, Image, Dark Horse, and many other publishers and magazines. Gary Groth is the co-founder of The Comics Journal and Fantagraphics Books. He lives in Seattle.