

# ARSENIC LULLABY

## THE BIG STALL







## ***"The Big Stall"***

**Sympathy for Cthulhu**

**Baron Von Donut ruins Xmas**

**and other stories**

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additional editing by Sandra Mecha**

**For more Arsenic Lullaby  
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*\*\*\*warning- to add an extra dimension to these  
stories some of the dialogue is spelled phonetically\*\*\*  
G.B.R.R.*

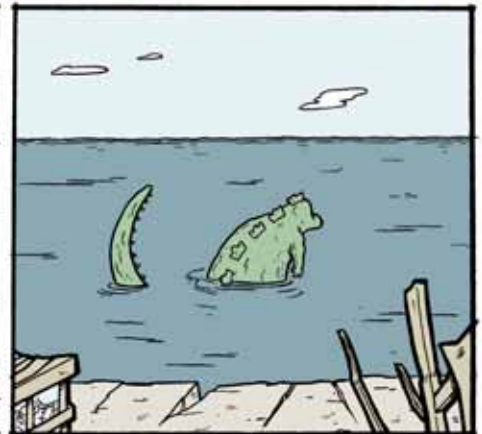
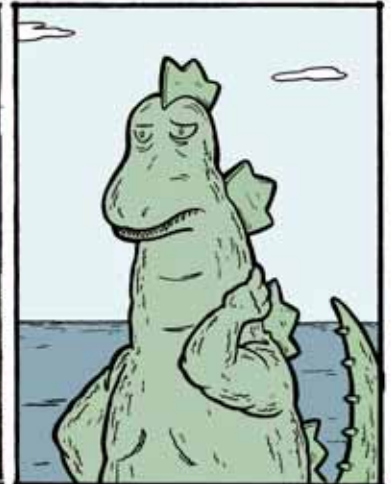
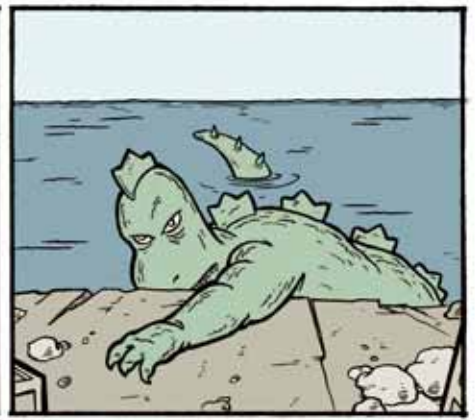
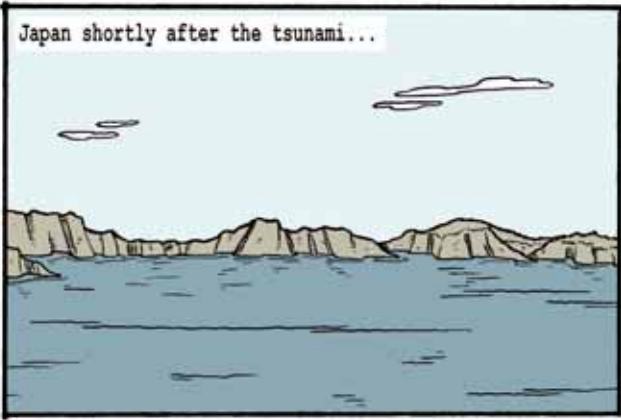
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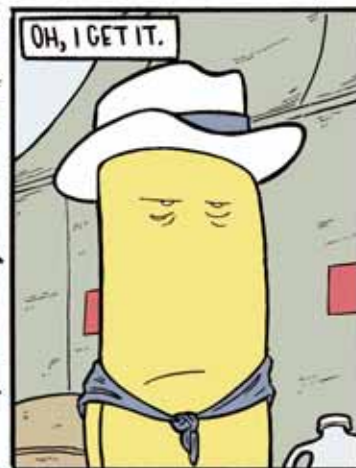
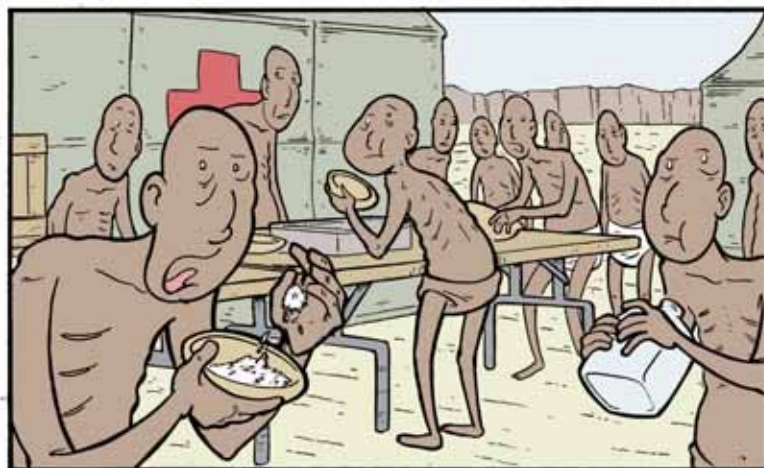
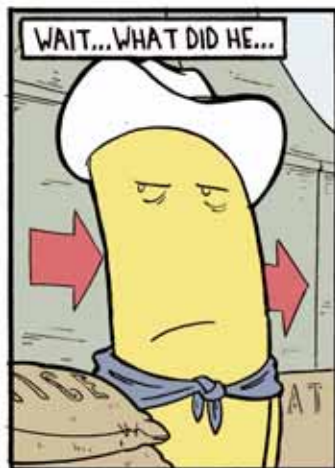
Japan shortly after the tsunami...



















EUGENE PHELPS...CTHULHU HAS COME FOR YOU!

TO LEARN WHAT YOUR NEWSPAPER HOPES TO GAIN BY COVERING UP THE CULT OF CTHULHU'S REIGN OF TERROR!



PANIC WILL START TO SPREAD.

WITH OR WITHOUT YOUR REPORTING!



REIGN OF TERROR...

I HAVE...NO IDEA WHAT YOU ARE GOING ON ABOUT.



THE MURDERED HOBO! WE KILLED ONE AT MIDNIGHT. EVERY NIGHT FOR LIKE A WEEK!

THAT WAS US.



NOTHING CAME PAST MY DESK ON THAT...

NOT EVEN IN THE POLICE BLOTTER.

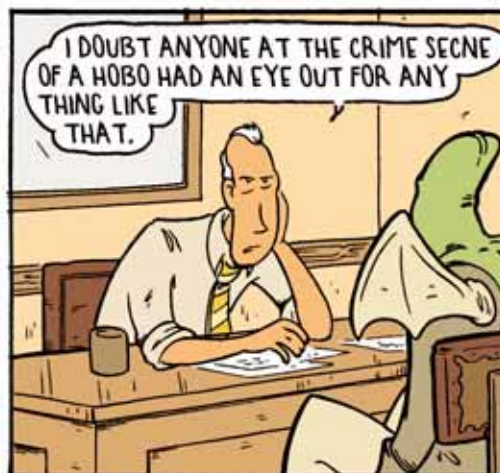


THAT SUCKS...SO MUCH. I WAS REALLY HOPING YOU WERE JUST TRYING NOT TO CAUSE A PANIC OR SOMETHING.



HOW HAS NO ONE NOTICED ANYTHING YET? WE LEFT ALL SORTS OF CLUES...

WE SPLATTERED BLOOD IN THE FORM OF SPECIFIC CONSTELLATIONS...



I DOUBT ANYONE AT THE CRIME SCENE OF A HOBO HAD AN EYE OUT FOR ANY THING LIKE THAT.



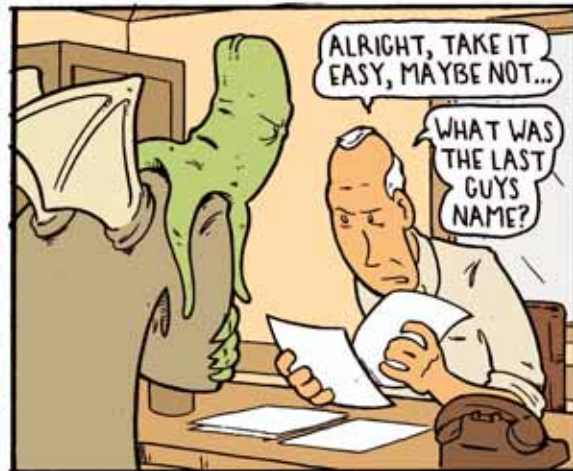
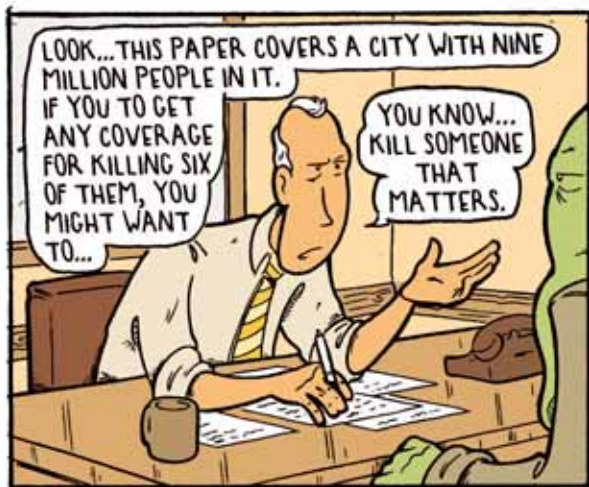
THE COPS IN THIS TOWN ARE A BUNCH OF ILLITERATES.



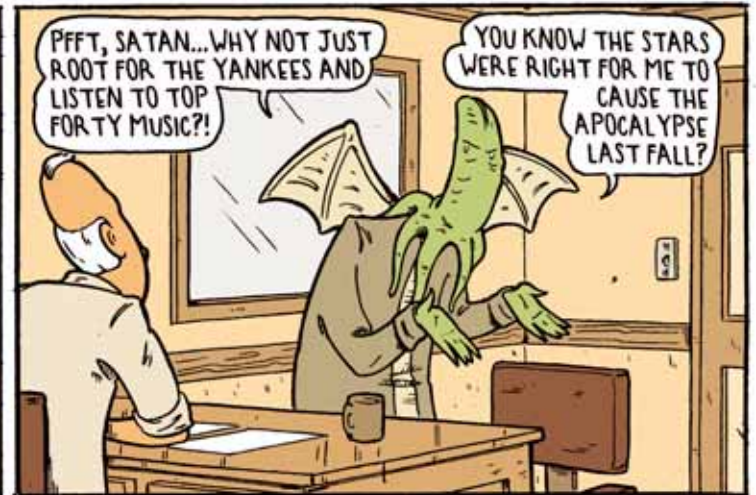
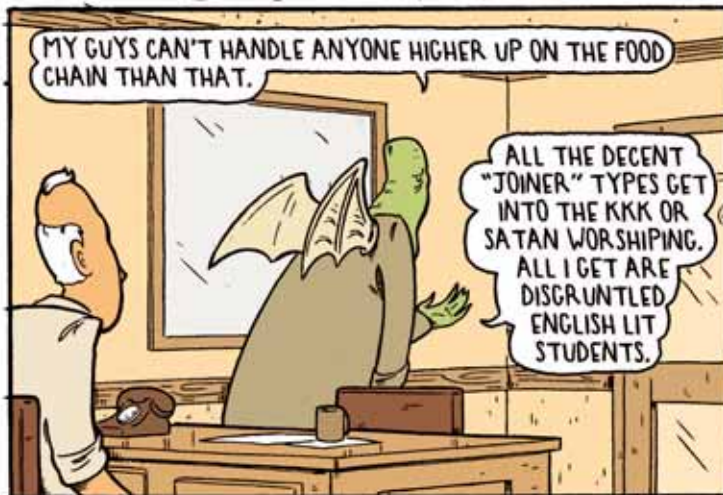
ALRIGHT...SINCE I'M HERE ANYWAY, WE'LL TURN A NEGATIVE INTO A POSITIVE. I'LL GIVE YOU THE INFO ON THE MURDERS, YOU'LL HAVE A BIG STORY FOR TOMORROW, PEOPLE WILL TREMBLE AT MY NAME.

EVERYBODY WINS.

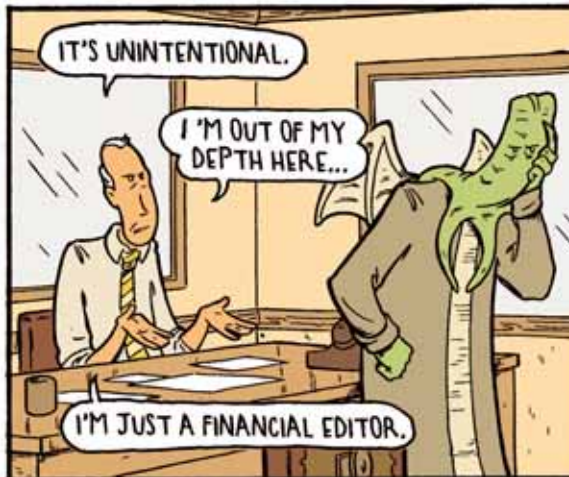




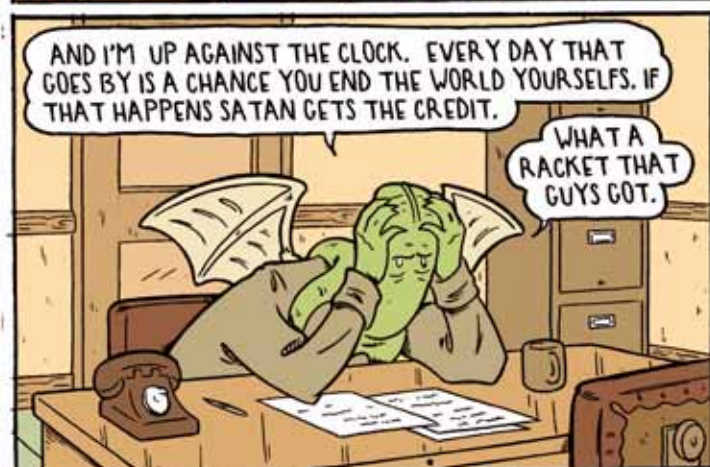
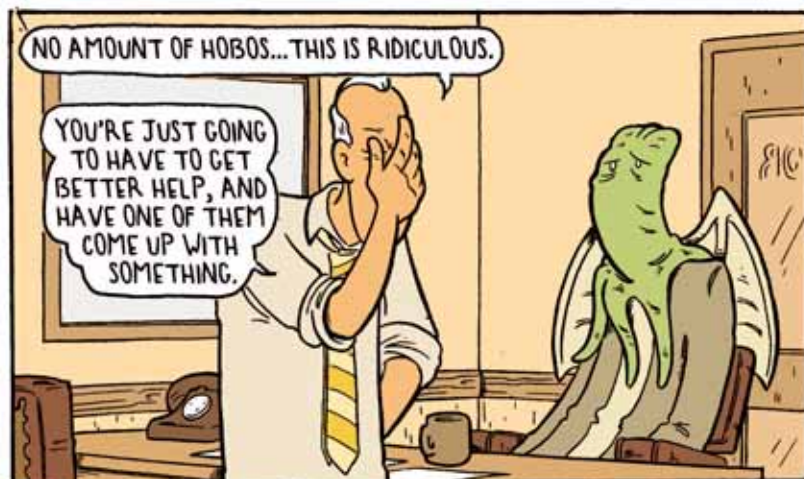




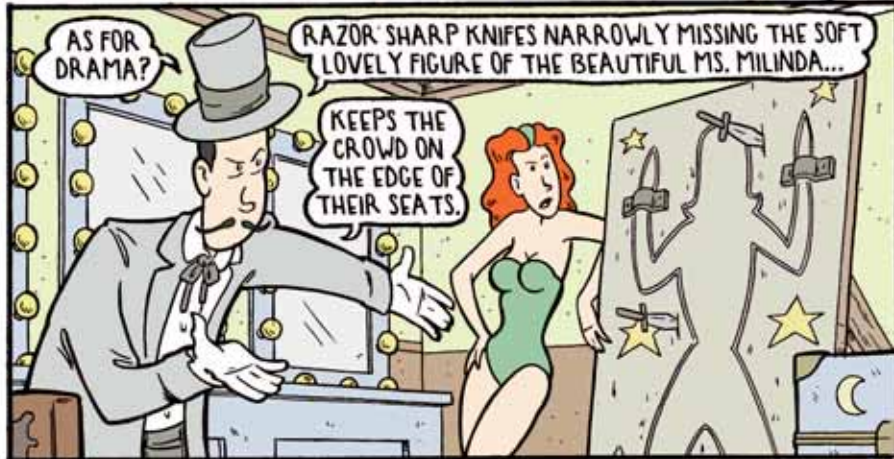
















SEE, IT'S JUST LIKE I TOLD YA...SOME HUMANS CAME IN HERE AND SHOT THE QUEEN ALL TO HELL.

WELL, THAT'S JUST GREAT...



SO, WHAT DO WE DO?

PFFT! THAT'S A GOOD QUESTION ISN'T IT?



WE'RE DRONES! PART OF A HIVE...THE QUEEN DIRECTS EVERYTHING. WHO DOES WHAT...WHEN THEY DO IT... I DON'T KNOW WHAT ALL THIS CRAP IS FOR!



I DON'T EVEN KNOW WHEN WE ARE SUPPOSED TO EAT.

WE'RE DOOMED.

DOOMED.



WHY DON'T WE JUST FIND A NEW QUEEN?



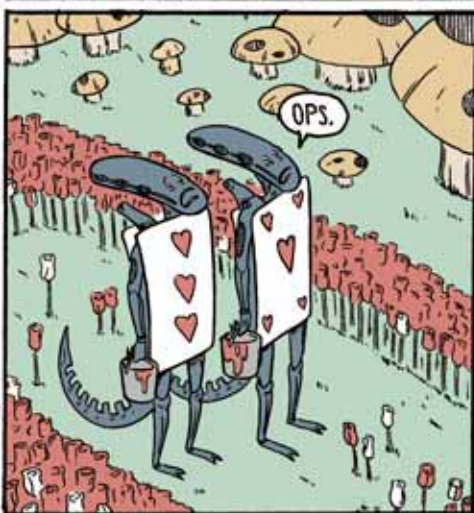
I DON'T MIND STARTING ON THE BOTTOM WITH A NEW OUTFIT, BUT THIS IS ASININE.

Y'KNOW, THERE'S NO PLEASING YOU.



SHE WANTS THE ROSES PAINTED RED, WE PAINT THE ROSES RED.

WHAT DO WE CARE? AT LEAST WE AIN'T FIGHTING HUMANS ANYMORE.

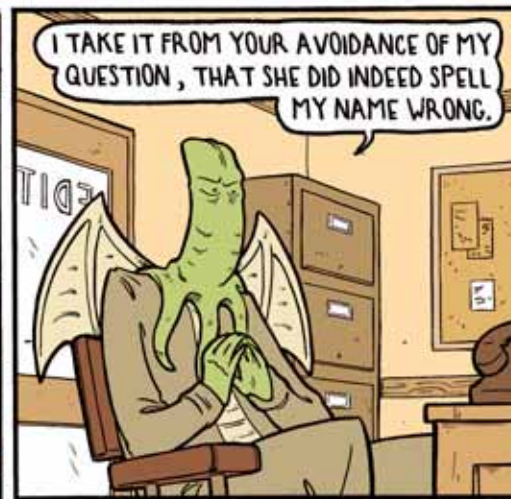
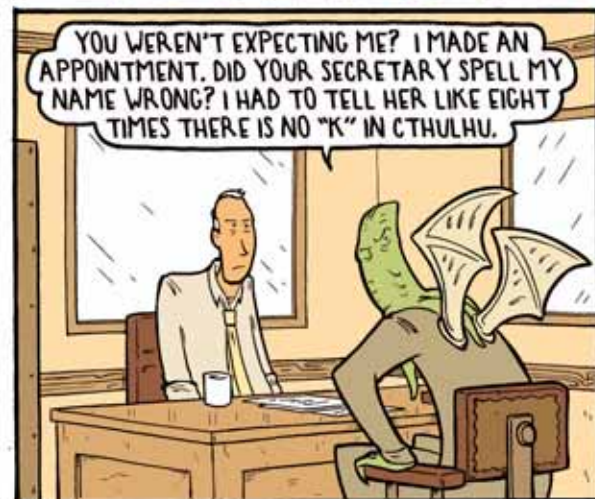


OPS.



THIS IS THE WORST UNBIRTHDAY EVER.





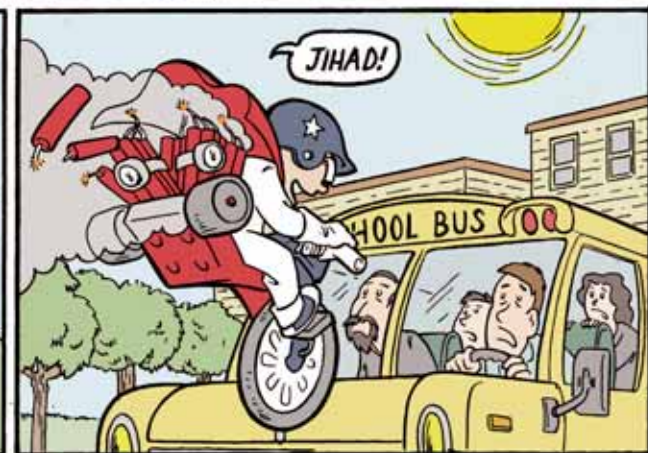
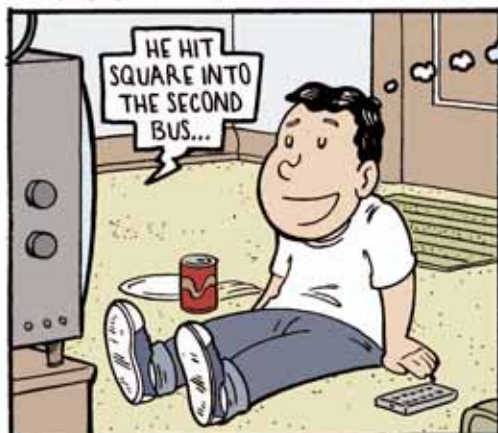












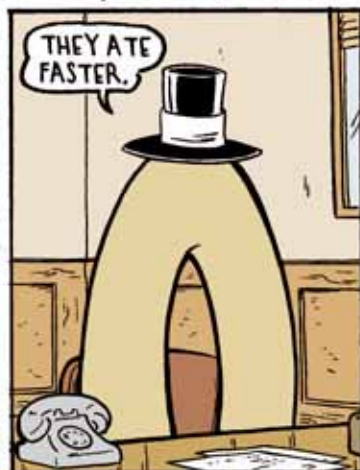
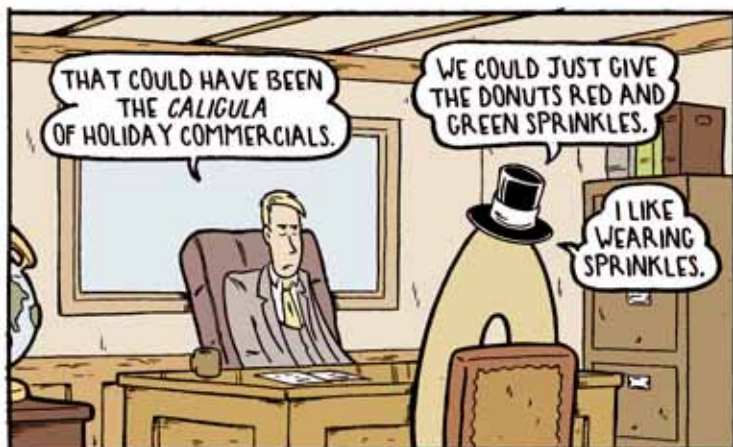




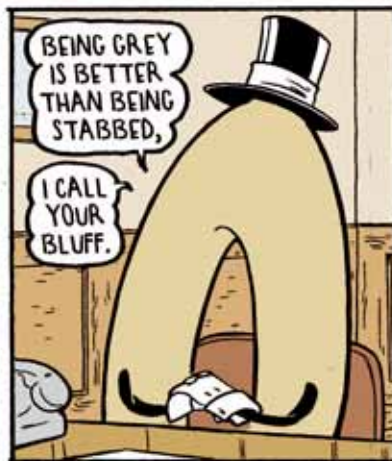
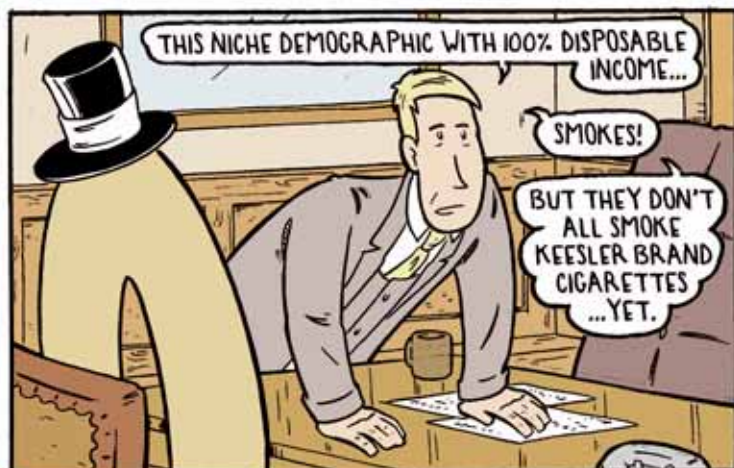








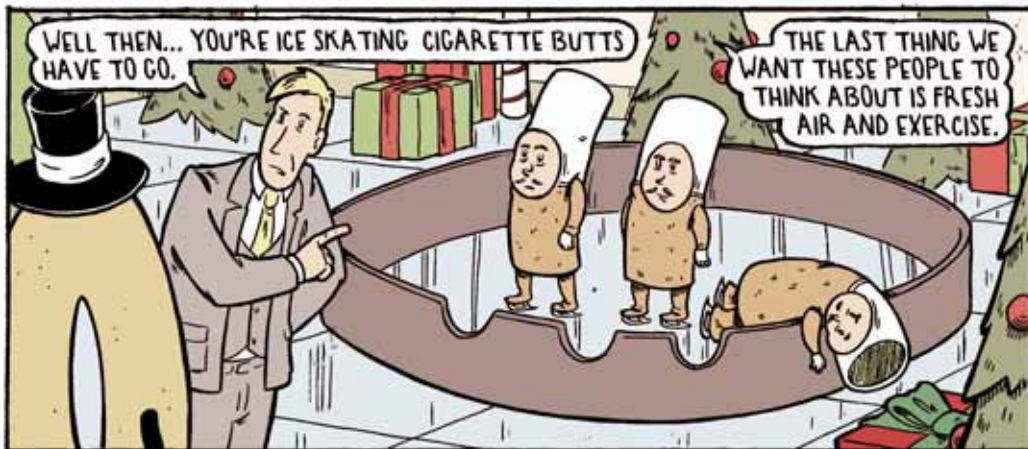








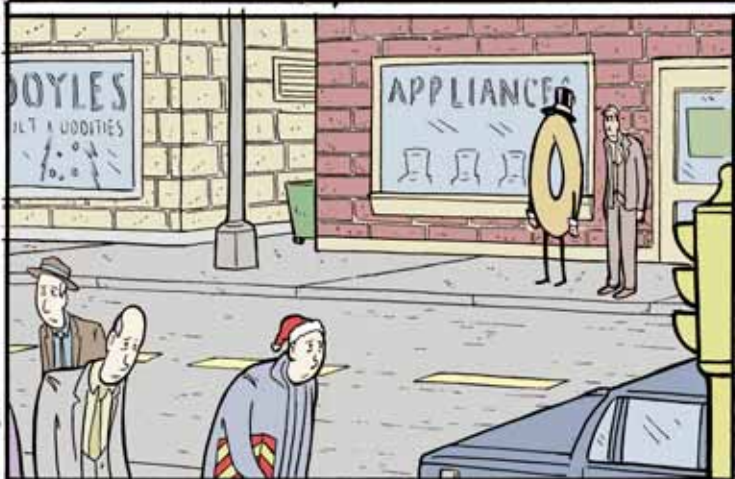
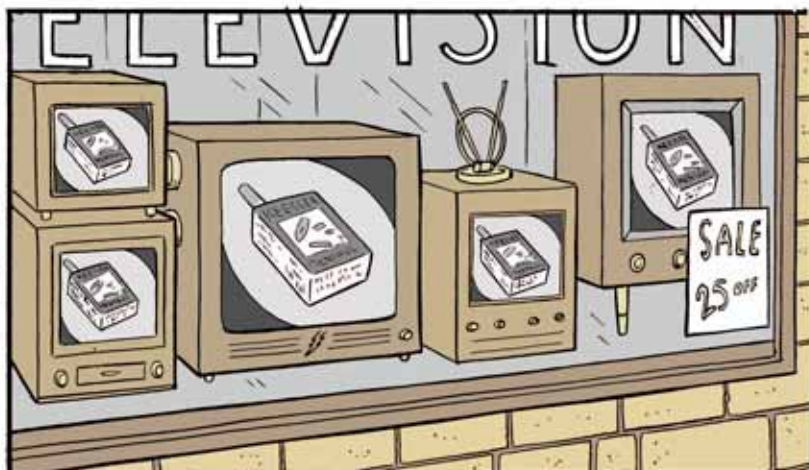








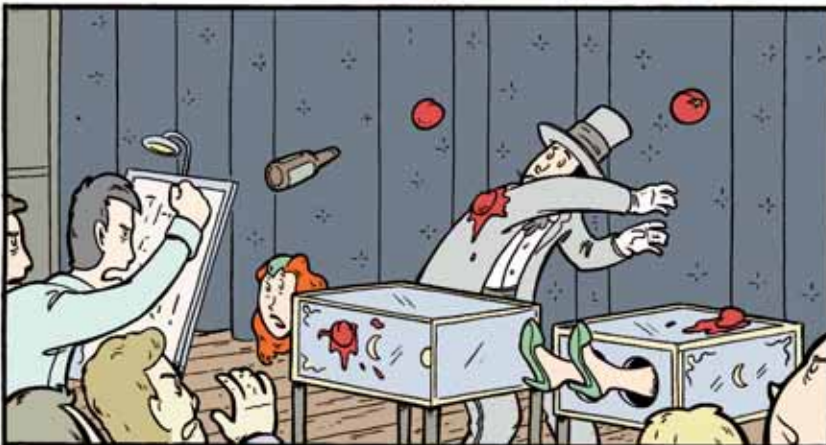
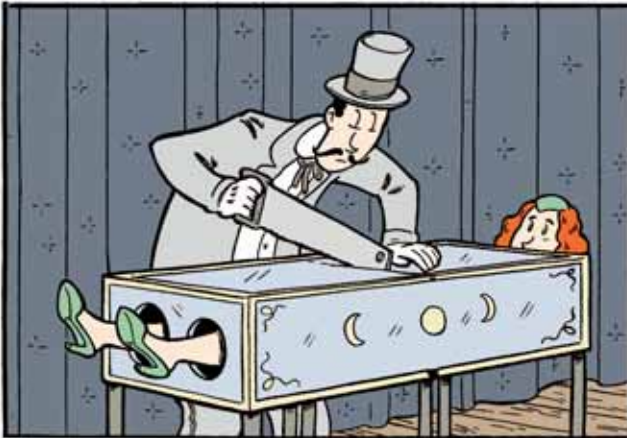
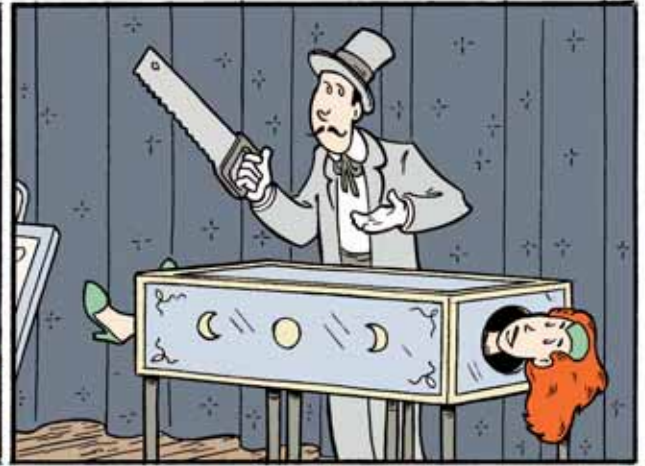
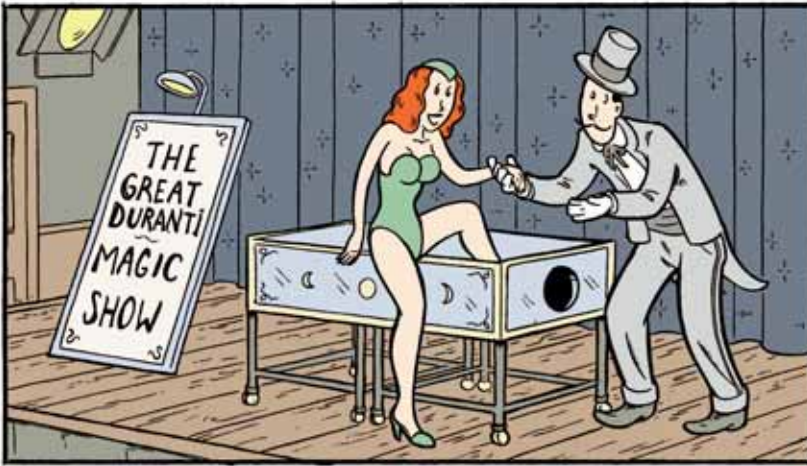




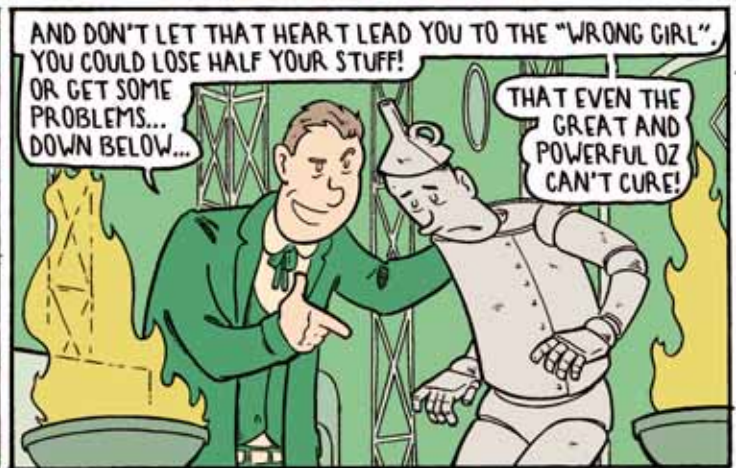
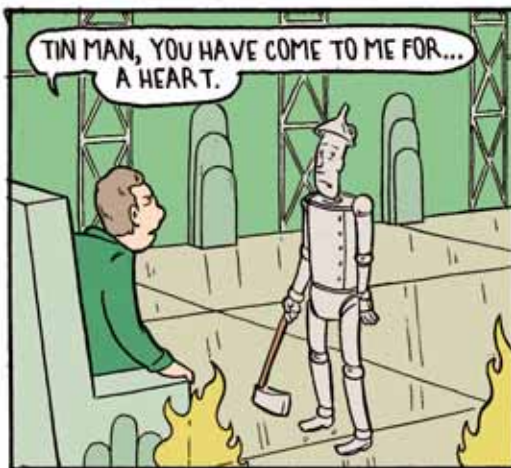




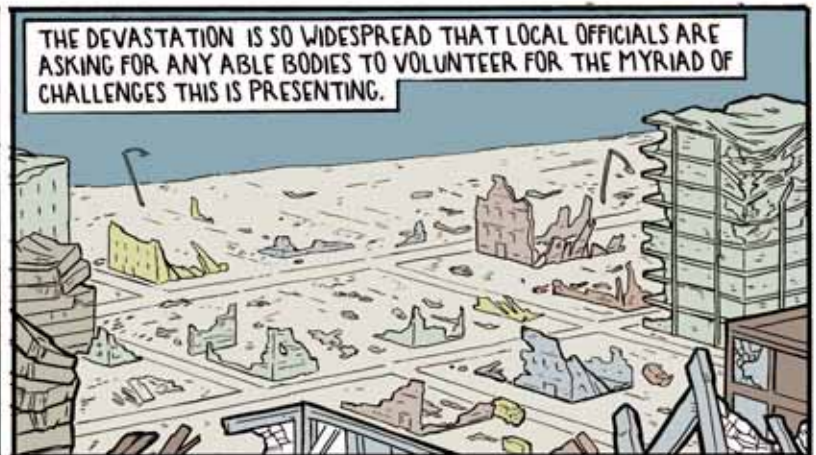








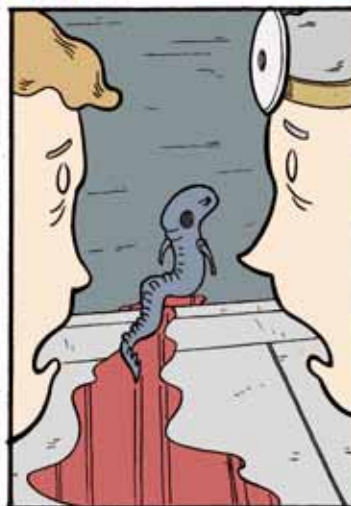










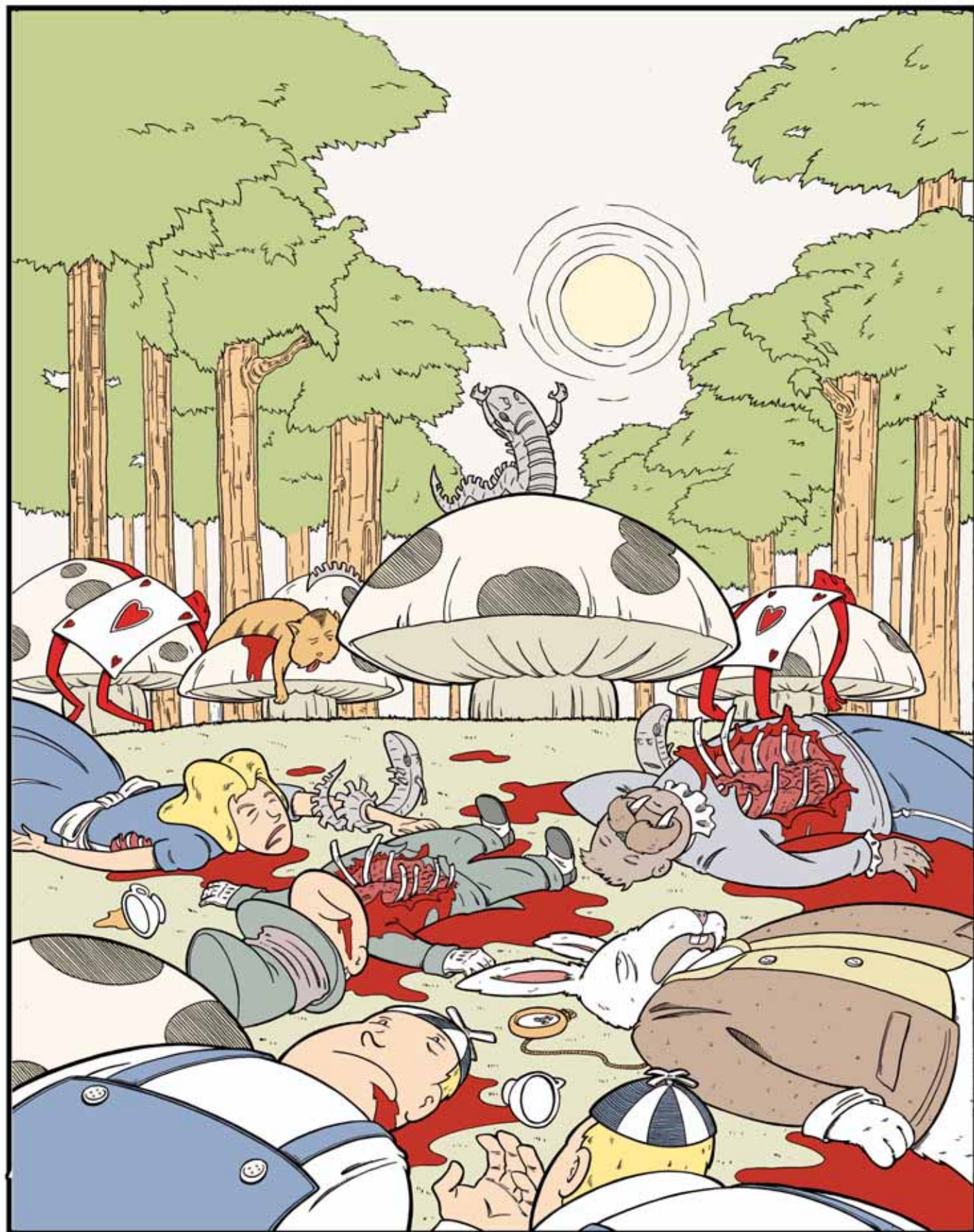






**Sympathy for Cthulhu**





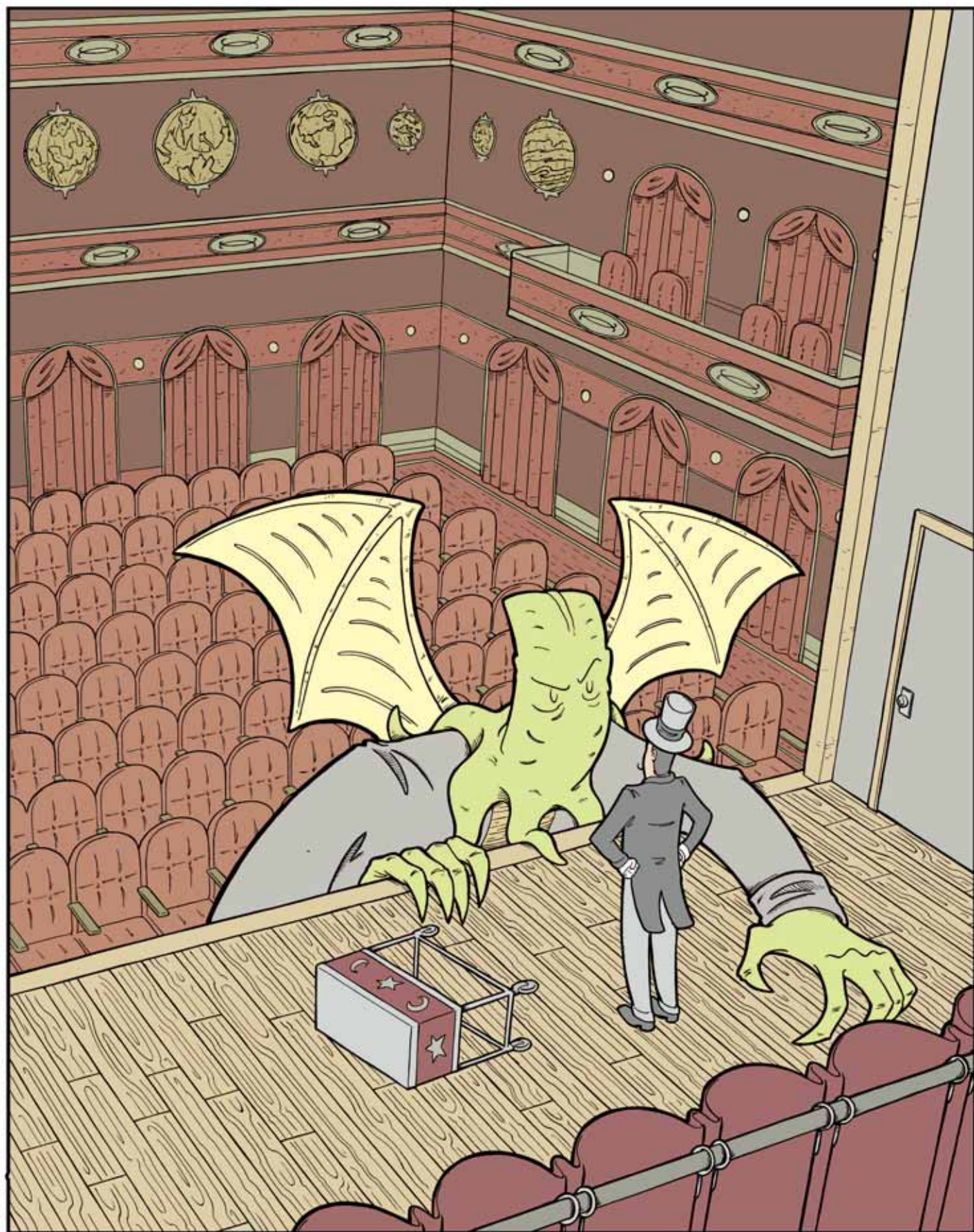
## The worm turns





Triumphant





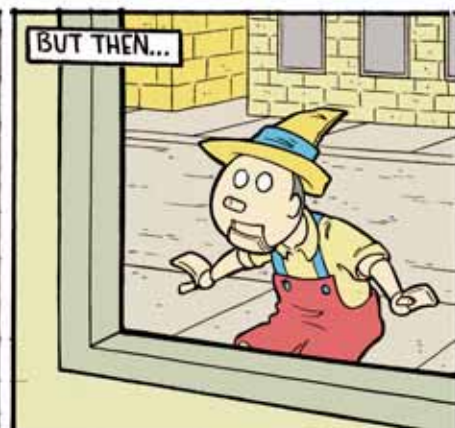
**The Beachhead**



POOR PINOCCHIO, DESPITE ALL HIS ADVENTURES AND JOURNEYS HE STILL FEELS ALL ALONE BECAUSE HE IS MADE OF WOOD.



BUT THEN...



I DON'T BELIEVE IT!

WOODEN PEOPLE!



A  
WOODEN  
DADDY!

AND A  
WOODEN  
MOMMY!

WE CAN BE  
A WOODEN  
FAMILY.



I HAVE FINALLY FOUND A HOME, WHAT A MAGICAL PLACE!



NEARBY

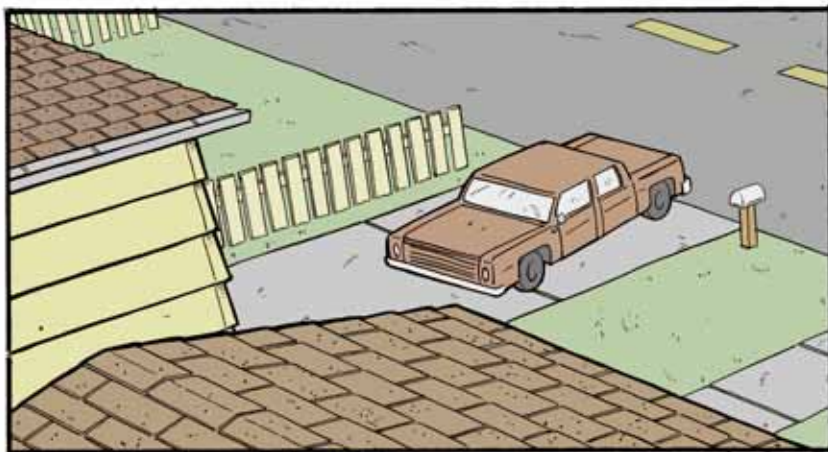
THREE...

TWO...

ONE...







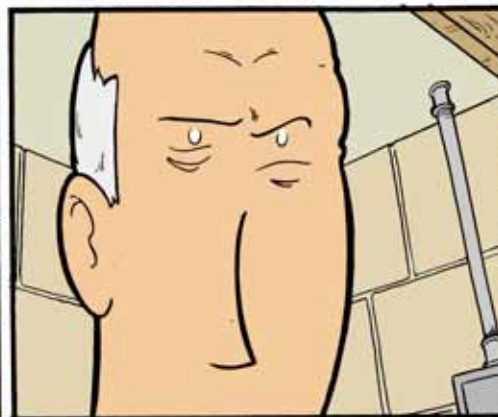


















IN A FULL THEATER ONLY I CAN SEE PAST HER SMILE. HER MOOD SWINGS, HER IMPATIENCE, HER CONCERN WITH MONEY...HAVE ALL GROWN IN RECENT WEEKS.



MYSTERIOUS ABSENCES, VAGUE RENDEZVOUS, HER ODD BEHAVIOR, HER EMOTIONAL DISTANCE IS OBVIOUS TO ONE AS PERCEPTIVE AS I.



... THE OBVIOUS CONCLUSION IS THAT SHE IS HAVING AN AFFAIR. THE LIST OF SUSPECTS IS ENDLESS. SOMEONE CLOSE TO US PERHAPS? MY MANAGER? A STAGE HAND?



SOMEONE I DON'T EVEN KNOW?  
SOMEONE WATCHING RIGHT NOW?

MY FIRST CONCLUSION N LEADS ME TO ANOTHER...SHE MEANS TO KILL ME. I REALIZE ONLY NOW THAT SHE HAS THE MEANS TO DO SO, ALONG WITH AN ALIBI.



THE KEY TO THIS  
ESCAPE IS IN  
FACT A KEY.

A KEY SHE KEEPS IN HER MOUTH AND PASSES TO ME IN A KISS AS I AM LOWERED INTO THE TANK. SHE NEEDS ONLY TO WITHHOLD IT AT THE LAST MINUTE AND SHE WILL BE RID OF ME.



NO MESSY DIVORCE,  
NO DIVISION OF MONEY OR  
PROPERTY.

NONE OF THIS CUTS AS DEEP AS KNOWING THAT SHE WOULD TURN HER BACK ON ALL THAT WE HAVE BUILT TOGETHER.



THE KEY?! SHE PASSED ME THE KEY BUT... THEN WHY?



DARLING...



I'M PREGNANT.



























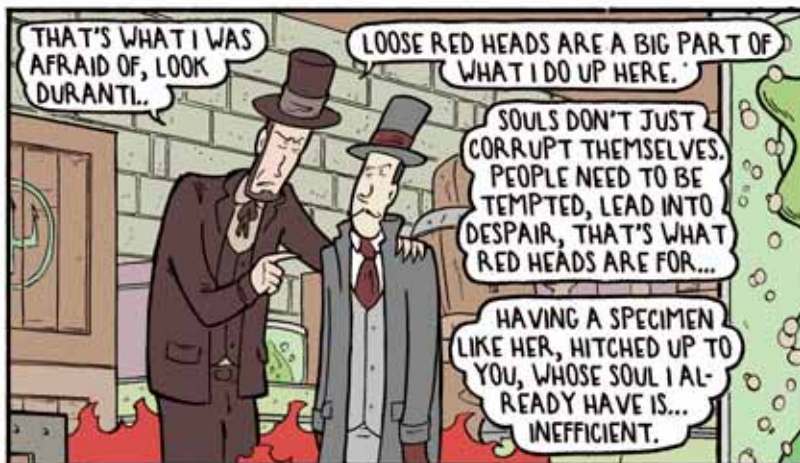












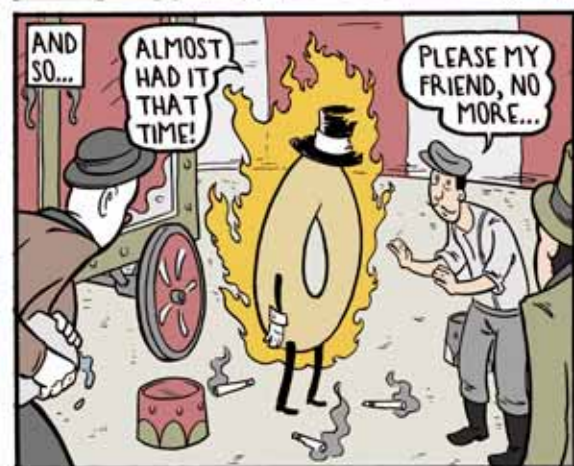










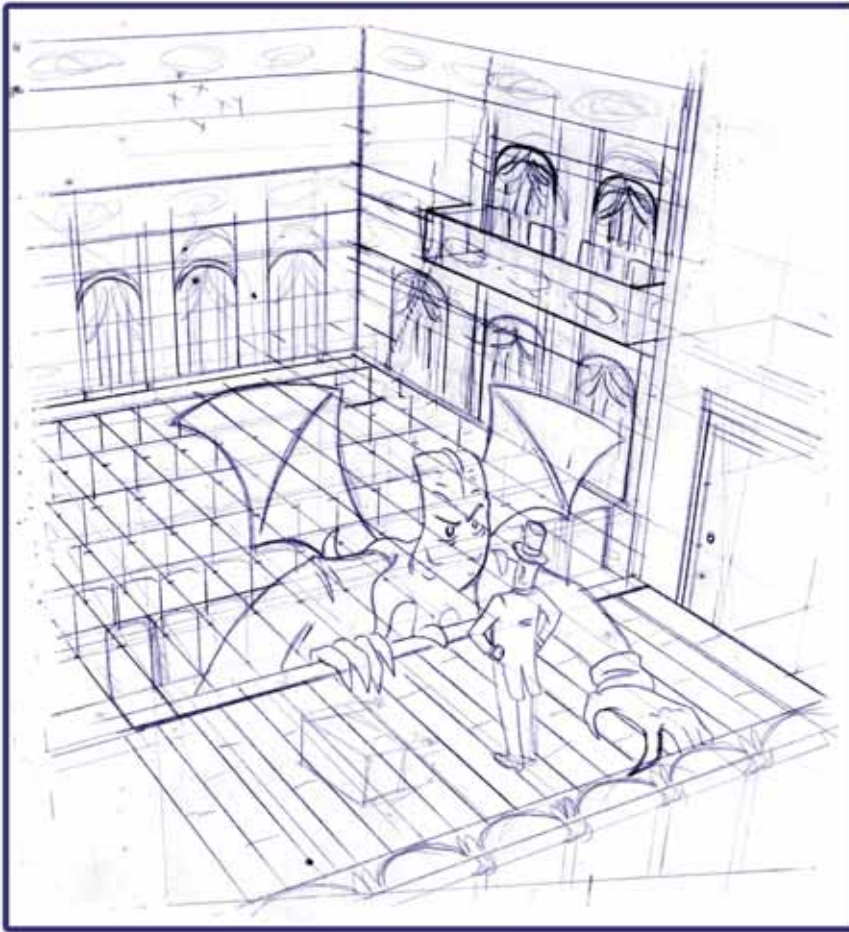




# ARSENIC LULLABY

## THE BIG STALL

### SECRETS AND TECHNIQUES



Nothing in this book happened by mistake, you saw what the author wanted you to see, when the author wanted you to see it. There is a world of techniques that goes into telling a story with words and pictures. The following pages let you in on just a fraction of it.



## LEADING THE EYE

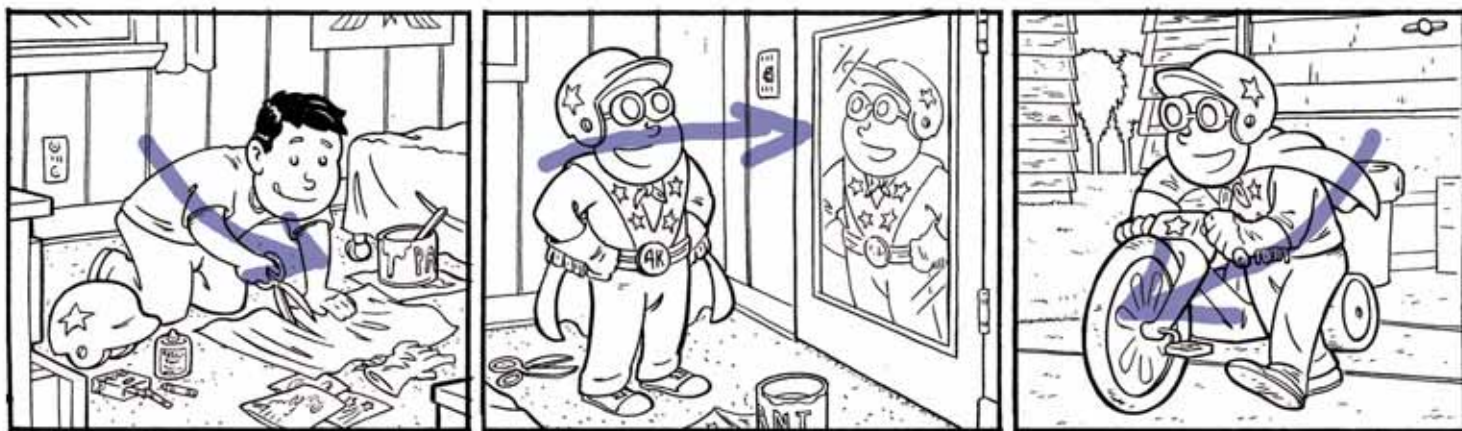
Telling a story with words and pictures can be very difficult because...all you have are words and pictures. You have no motion, not sound, no real sense of timing. You have to attempt to create all these things while still providing the necessary information. However comic books have been around for a long time and allot of great men figured out different techniques to make it all work

There are two important things to remember that go hand in hand. The first is that no matter what you do, the readers sees the entire page at once. This is a negative that can be turned into a positive as long as you don't make the mistake of laying out your page like a series of storyboards. The readers see all the images at once when he turns the page so all those panels have to work together to give the page flow and as sense of unity that sucks the reader in.

The second thing to remember, and in my opinion the most important thing to keep in mind as you plan out your page is that the reader reads from left to right and top to bottom. In order for the page to flow right, to be visually interesting and drawn the reader in, the pictures have to aid in sending the readers eye in those directions. Action going the other way, emphasis on details going the other way, hard lines going the other way, all ship away at the natural flow of reading left to right. If you lead the reader's eye properly you will have a story that sucks them in. If you don't you'll have a story that is very pretty but no one ever seems to finish reading.

Being able to lead the readers is the greatest tool you have because not only will this suck them in..you can use it to drawn them to the tiniest detail or even blow right past the most obvious clue...only to remember it later when the apex of the story comes together.

So...how do you lead the reader's eye around the page? There are allot of different and often tricky ways to do this. Here are just a few.



Panel 1-The boy's posture and direction of his cutting is in the direction of the next panel.

Panel 2- The central figure is looking in the direction of the next panel

Panel 3- The boy's implied motion, walking his bike, is down and to the left in the direction of the next tier of panels. Forcing the eye to a downward left angle is not always possible, but do your best to at least bounce it back and not lead it off the page.





Panel 1- More implied motion here as the hostage is being dragged towards panel two.

Panel 2- uses the same technique as the hostage is still being driven back and into the next panel.

Panel 3- Same technique here as well. The hostage being thrown down in the direction of the next level of panels. Here is where the tails of the word balloons can be helpful. The Terrorist is pointing upward, and it is necessary to the dialogue that he do this, which is unfortunately an obvious signal to the eye to follow that pointing. A well placed word balloon solves this problem. His pointing leads the eye to the word balloon and the word balloon tails leads the eye into the motion of the man being thrown down.

Okay, so that's pretty easy stuff. Not very tough to draw the reader in when there is action going on. But what about the dreaded parts of a story where it is just two guys talking? There isn't much reason that needs to be any different. If you pay attention you'll notice that people don't just talk, they talk with their hands when they talk and move around, they talk and stir coffee or fidget.

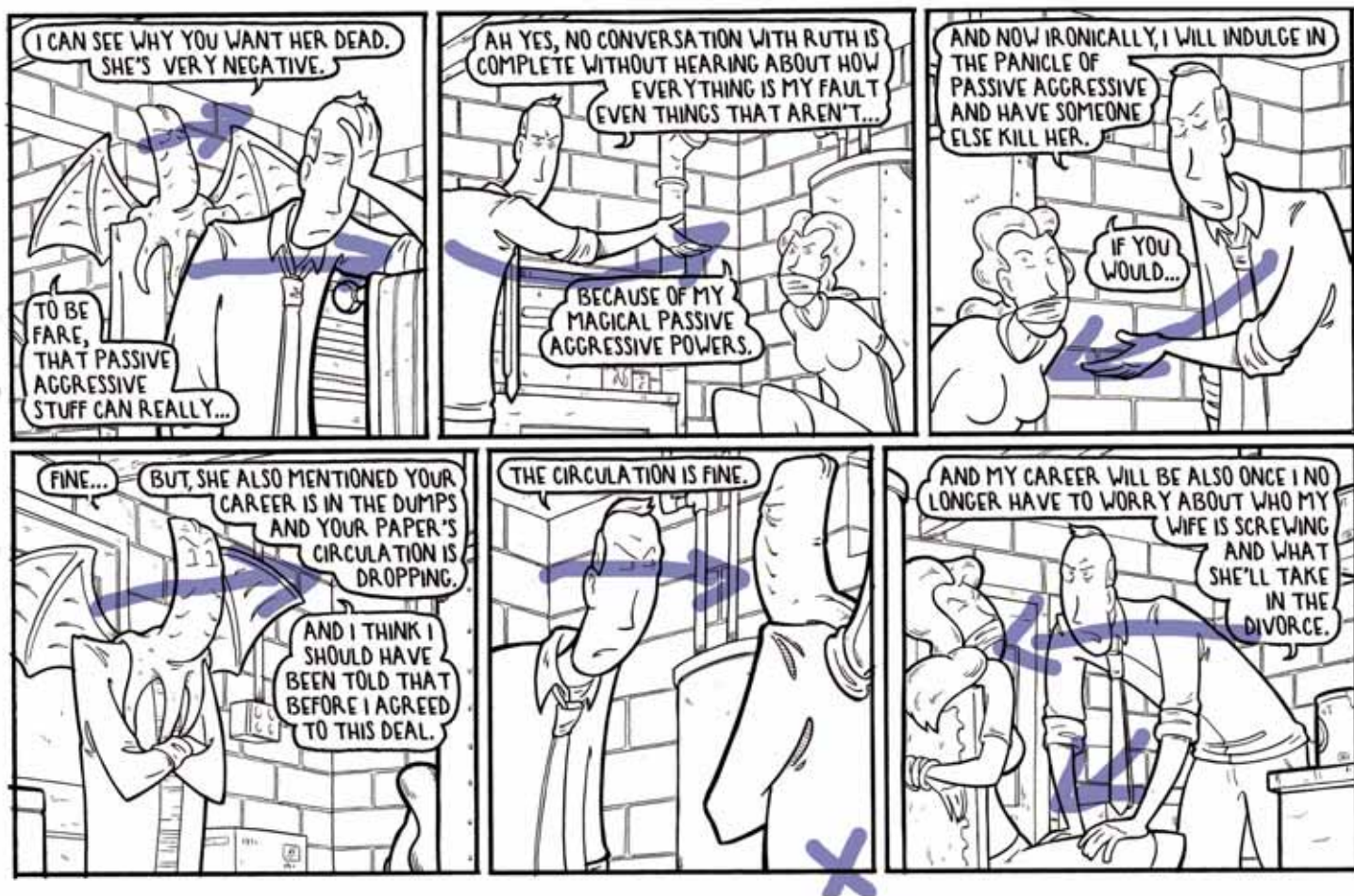


Panel 1- Garry's hand and posture leads you into the next panel

Panel 2- He points into the next panels

Panel 3- he turns about face and blocks the readers eye from going off the page with hand gestures that just so happen to coincide with what he is saying.





Panel 1- Cthulhu is looking into the next panel and Eugene is leaning into the next panel.

Panel 2- Eugene's hand gesture and implied movement is headed into the next panel.

Panel 3- Same technique here as his posture and hand gesture is directing the eye down to the next tie of panels.

Panel 4- Cthulhu isn't doing much here but him just facing right instead of left is enough of a nudge, also the hostage is placed in the foreground of the right hand side which give the eye enough curiosity to move in that direction.

Panel 5- Two men facing off always presents a problem, I solved it in this case with Eugene looking into the next panel. I also used a little trick with the vanishing point that comes in handy. Based on where I put the horizon line, the reader feels the camera is looking up from Cthulhus lower left hand side (see X), which also makes the transition to panel 6 more comfortable

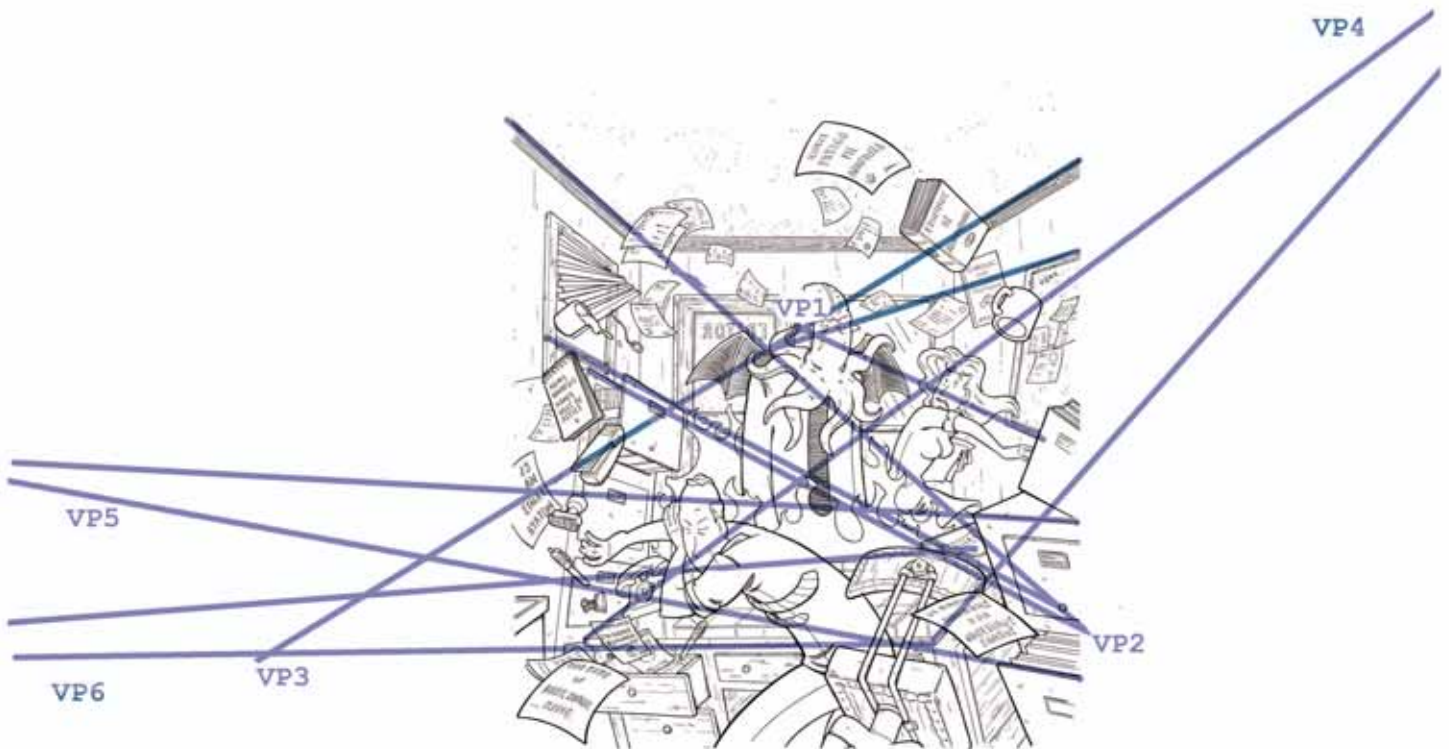
Panel 6- Big use of body posture here to keep the readers eye from going off the page. and again the horizon line and vanishing points put the camera at the X making the drop the next series of panels that much more natural. Another thing to remember is knowing human nature is a handy tool. Most people, because it is a creepy scene and we have a woman in a...compromised position are going to be drawn down to his hands as their purient interest has them anticipating the worst. And those hands lead the eye right down to the next tier of panels.





Establishing shot- This is a camera shot you don't see enough...It's called an establishing shot, you are SUPPOSED to add it in early on in a story so people know where the characters are and what is around them. Even in this shot leading the eye is usefull. The only motion in the shot, the elves, are headed that way Santa and the female helper at the edge of the panel are facing that direction, and so is the focus of the fram, the giant robotic elf head.

after all that you must think illustrating a cover is a breeze...if only. Below is a breakdown of one of the covers multipule vanishing points.



There's a reason for everything.



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