

what the hell do i do every day?

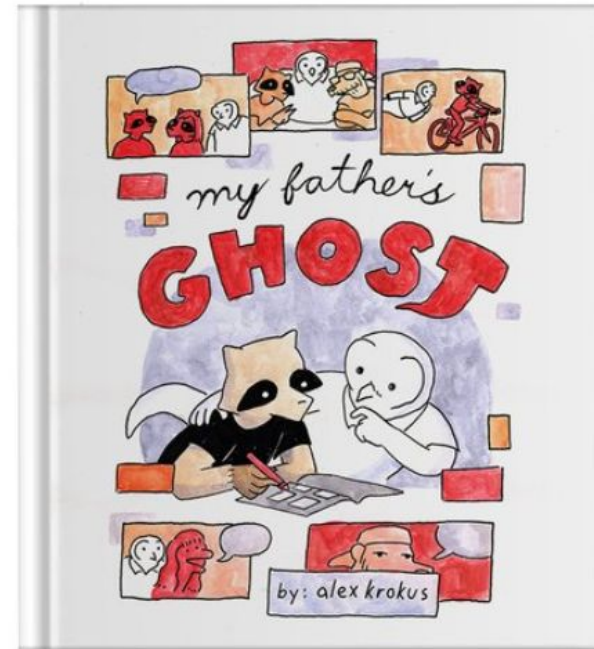
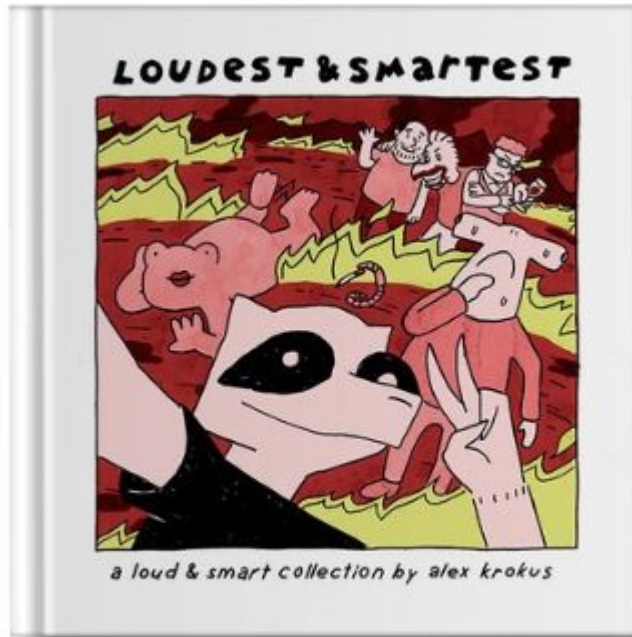
a career presentation by
ALEX KROKUS B)

hi everyone

my name's alex and i'm a cartoonist who works in comics and animation



for comics, i'm mostly known for my webcomics but have recently branched out into graphic novels



for animation, i've made short films for festivals, really really short films for social media



And a whole bunch of commercial animation that i don't really post online



today i'm gonna talk about

today i'm gonna talk about

how i got started

today i'm gonna talk about

how i got started

my process

today i'm gonna talk about

how i got started

my process

how to pitch ideas

today i'm gonna talk about

how i got started

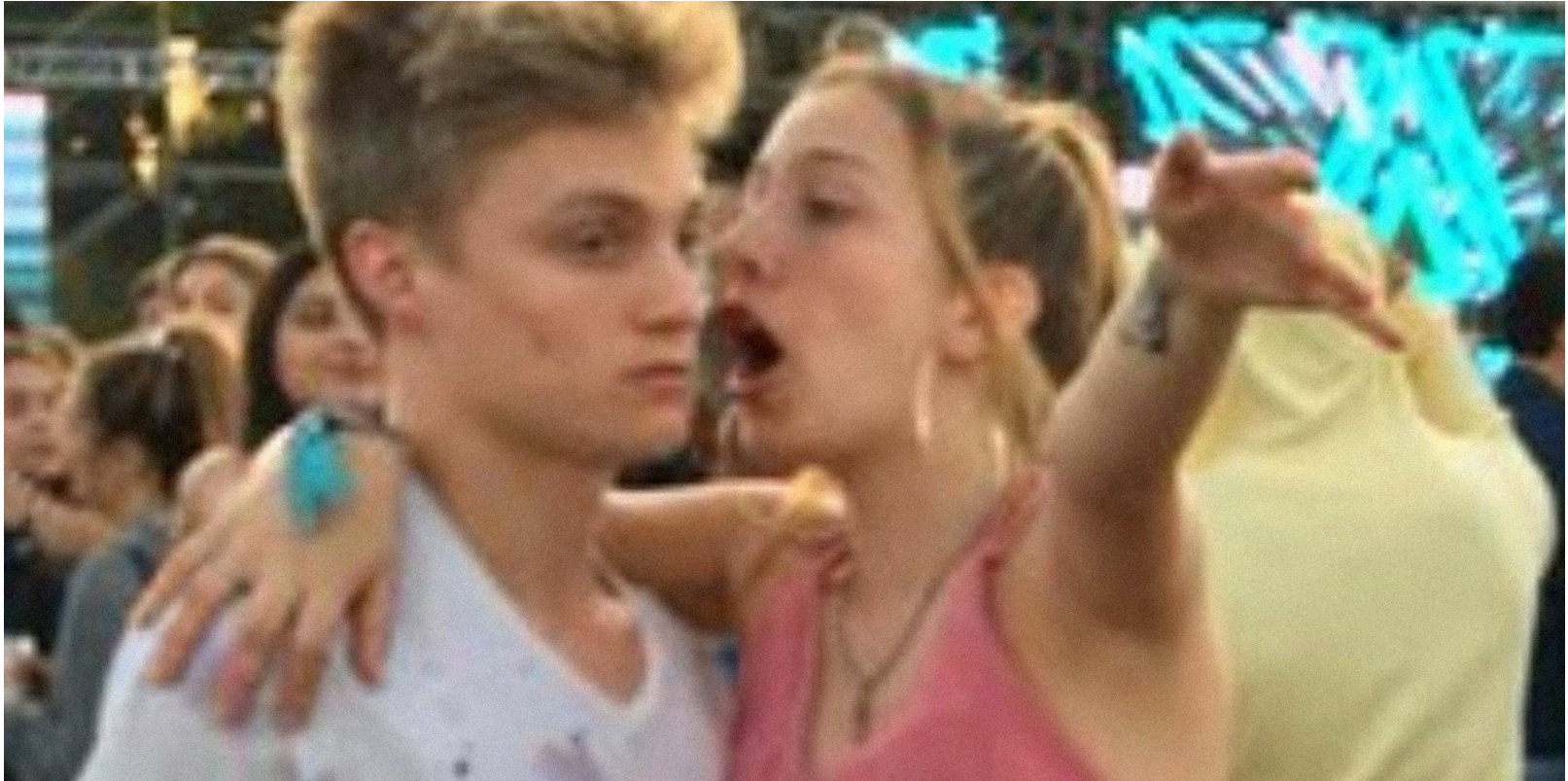
my process

how to pitch ideas

advice on posting online

my origin story

Here's a lil intro about me



I graduated from the fashion institute of technology in 2012
with a BFA in general illustration



at the time, the program was very focused on editorial and childrens book illustration



The only reason I know there's something out there is because of the distant drone of highway traffic. I'm not sure where we are. I hear talk that we're about two hours away from New Orleans. However, all I see is a gas station lit up in a pit of noisy darkness.

"This place weirds me out," Mike said.

Fanny asked why.

"I dunno. Everyone here's really thug. It's kinda intimidating."

"Isn't it good to be intimidated sometimes?"

"I guess."

that wasn't really for me but in my last semester, i learned through Tumblr that i liked making GIFs



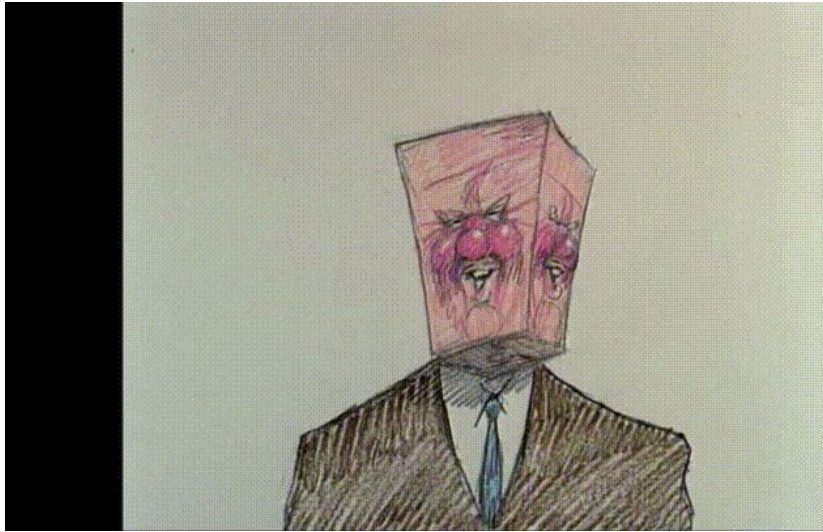
with that, and a little After Effects knowledge, i was able to weasel my way into an internship with Bill Plympton, whose studio was a block away from FIT at the time



PLYMPTOONS



there, i was taught what a production pipeline looked like, how to *properly* composite animation and how to convey movement with as few frames as possible



[Your Face](#)



[Simpsons Couch Gag](#)

meanwhile, i was social with my coworkers, made friends, stayed in touch, not really knowing they would be my first freelance contacts in a few years



i started off rotoscoping, because that felt like a straightforward, not very intimidating way to convey motion.



my first film was animating a music video with my folk punk band at the time.



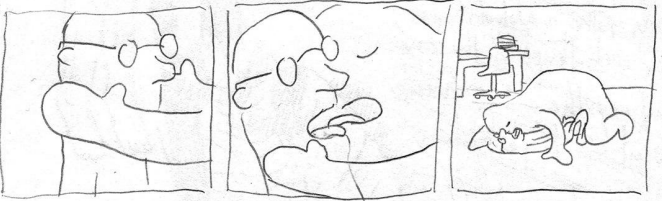
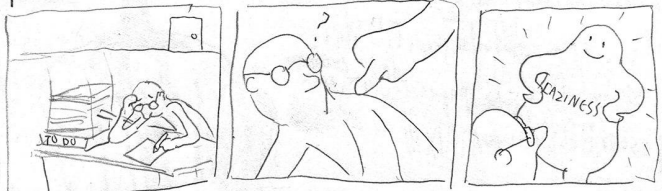
for a few years, i made films and sold cheese



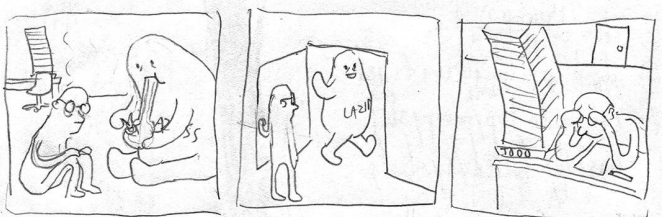
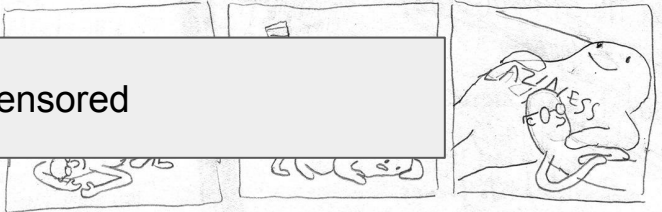
i also worked for a few farms



procrastination



censored

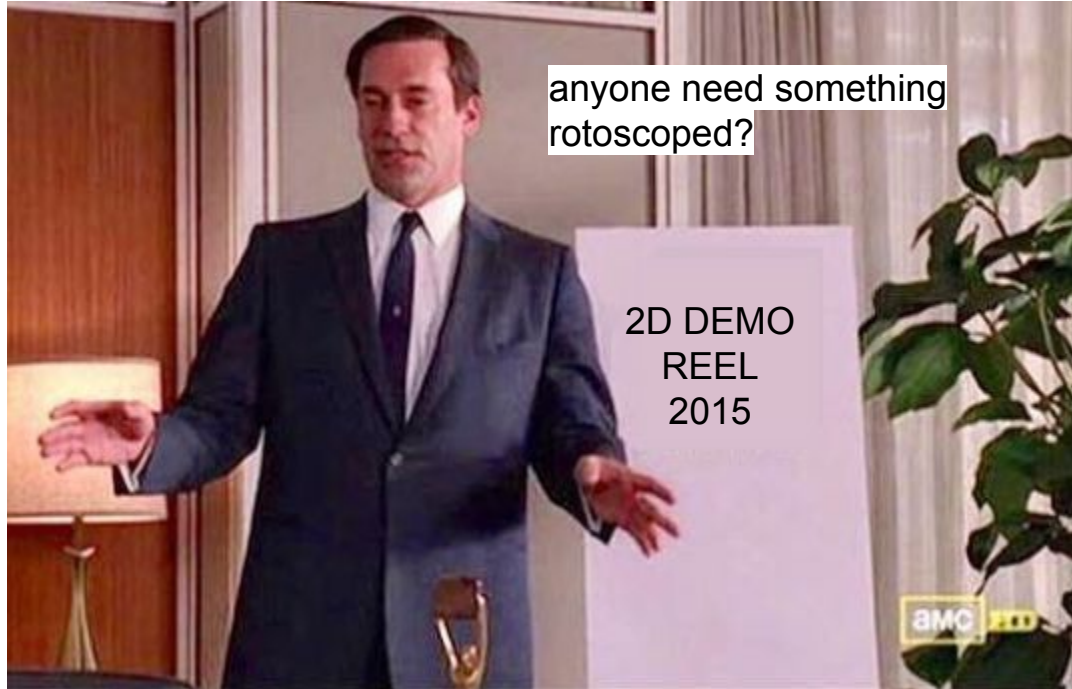


play it cool



this was also when i rediscovered making comics,
something i loved as a kid before it got beat out of me in
college

in 2015, i had made enough GIFs and personal films to cut a reel and started freelancing in commercial animation



i've had a couple of stints in television production



but in NYC, it's mostly ads, so i did that.



it also pays better



a nice thing about freelancing is you're (somewhat) in charge of your own schedule. if i wanted to take a month off of work to make a friend's comic into a film, i had the freedom to.



these are some colleague's comics that I animated when I wanted to diversify my style.

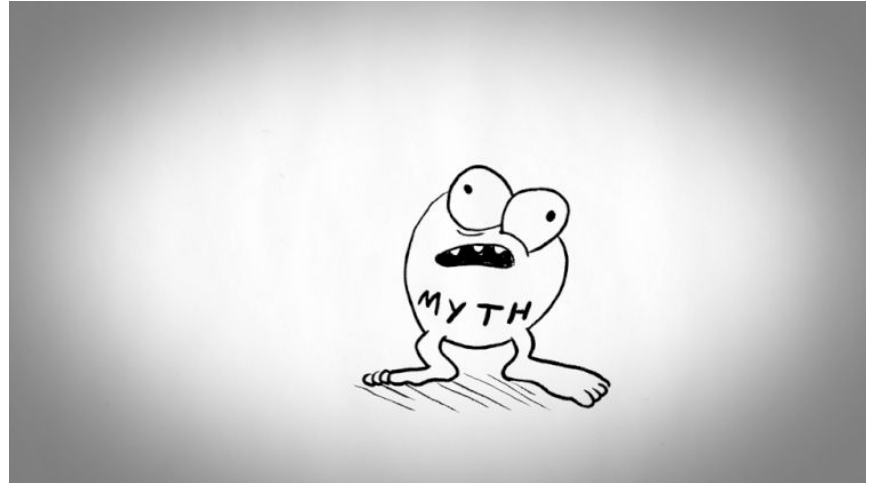
“[Your Black Friend](#)” by Ben Passmore

“[The Nightmare](#)” by Jensine Eckwall

“[Cannonball](#)” by Kenny Wroten

in 2019, i took a full-time job at an agency called FCB, where i made cartoons for the FDA. they have an anti-smoking social media channel called The Real Cost, where I conceptualized, pitched and produced short animations with a small team of people.

FCB **NEW** **YORK**



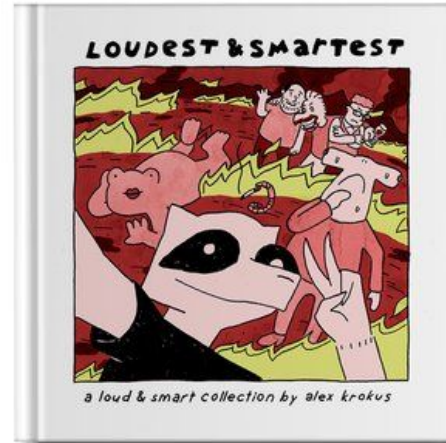
that job taught me the importance properly formatting work for social media, not being too precious with one idea and most of all, how to get a greenlight from executives who don't have a creative bone in their body.

i don't understand

of course you don't



in 2021, i returned to freelancing, where i'm now directing commercials, making books and pitching shows.



[Yuzu Slash!!](#) - Client: GFuel

throughout this whole time, however, i never stopped posting short format comics online



PROCESS

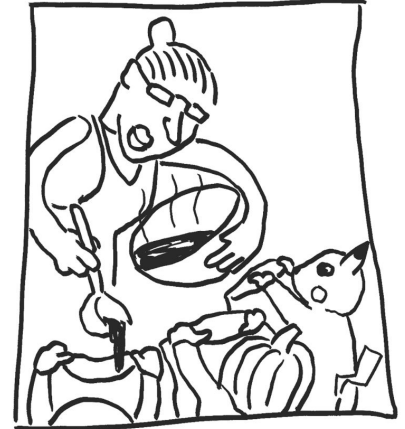
PROCESS

COMICS

so my comics started off
pretty scrappy



i drew them infrequently
while I worked my cheese
jobs but I started doing it
more often when I began
freelancing in animation

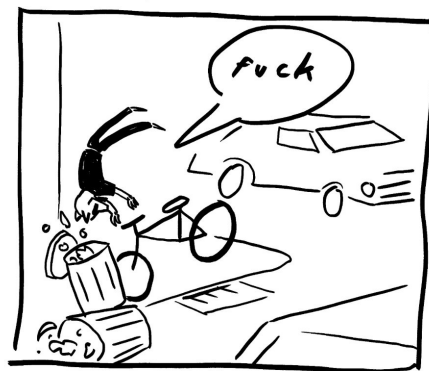


I didn't think of them as
"work". It was fun.

1:30 pm



3:15 pm



5:10 pm



10:00 pm



It was just a way to archive my life.

game



Sometimes the comic would be a gag I thought was funny.



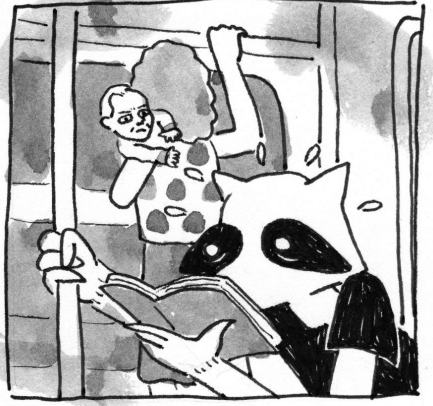
Other times, it would just be a conversation I had with a friend.

summer comic



I didn't really have a schedule. I just did them as I pleased.

intimidatingly smart-looking baby



I drew them all in a bound sketchbook with micron and ink washes.

STEAL HIS LOOK



Artist & Craftsman
Bound
Sketchbook
\$12

08 micron pen
\$3

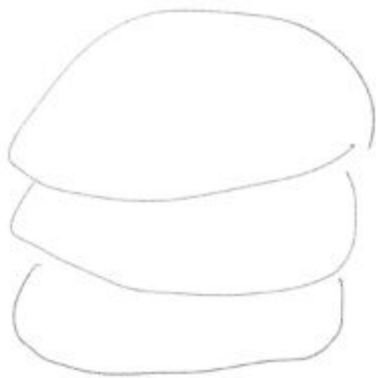


Higgins India Ink
\$5

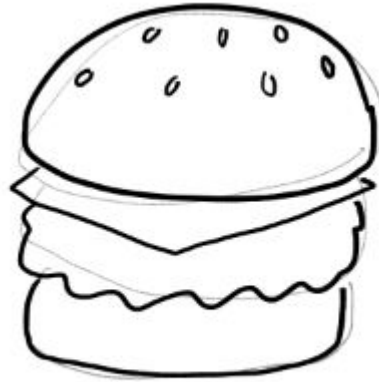


Round Watercolor
Brush
\$10

I'd sketch it out with a really light pencil



Go over it with Micron.



And then fill a little jar lid with water



Drop some ink in there.



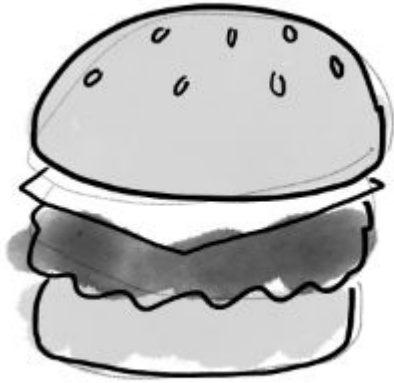
Do the dark washes.



Dilute it with more water.



Do the light washes.



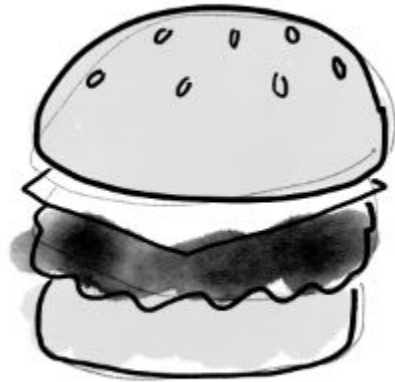
And then rinse the brush and dump the water in a sink or the grass.



When I was done, I'd take a photo with my phone



Blast the contrast out of it



And then I would post it on Instagram and Twitter



Some would tank

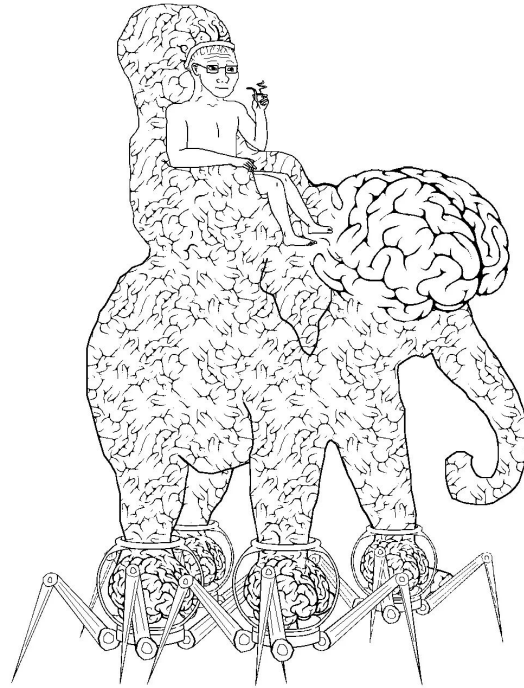
But I didn't really care

At the time, I was getting work as an animator and I didn't think of comics as my career

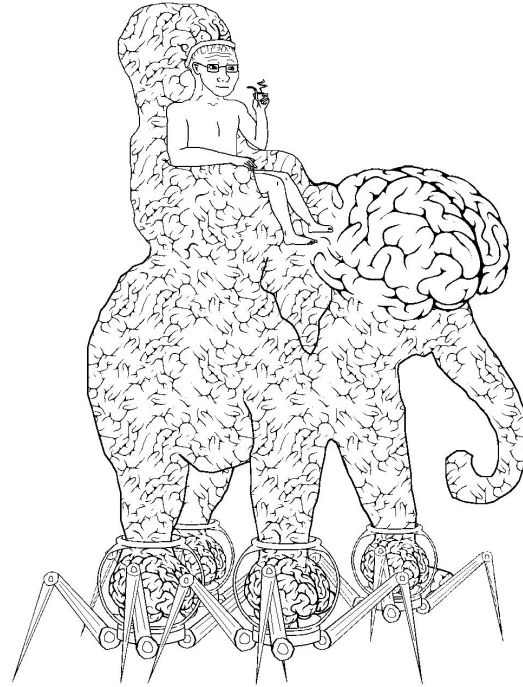
So I wouldn't be discouraged if people didn't respond well



It felt kind of like my superpower



Most professionals would say that you should take your craft seriously



And I mostly agree

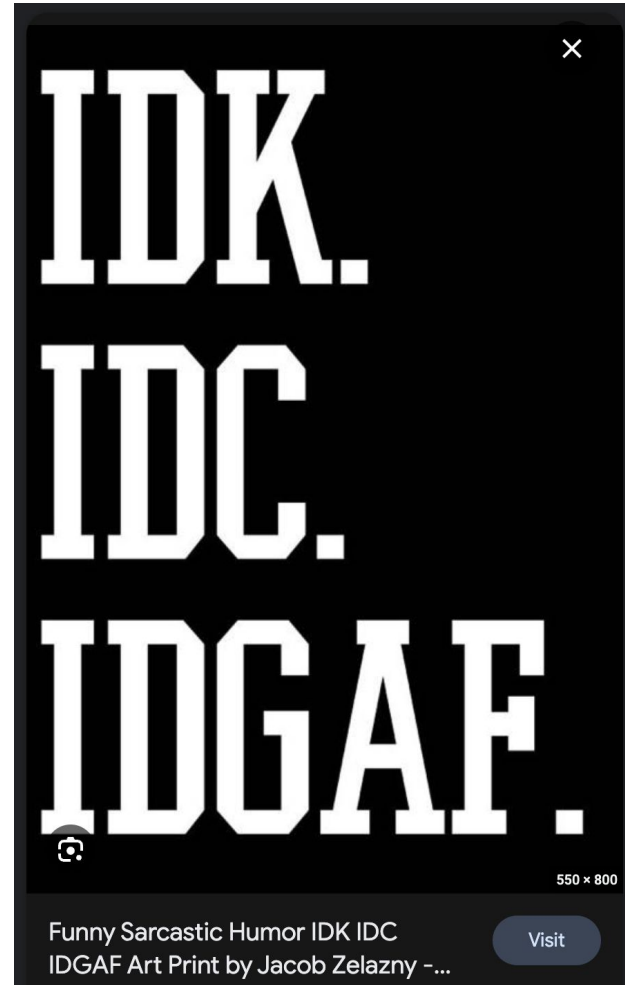
But in this case, my output in the beginning was very high



Just because I liked it

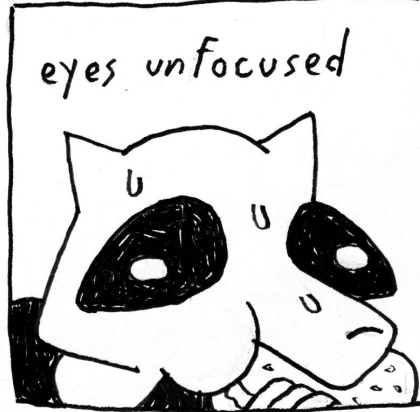
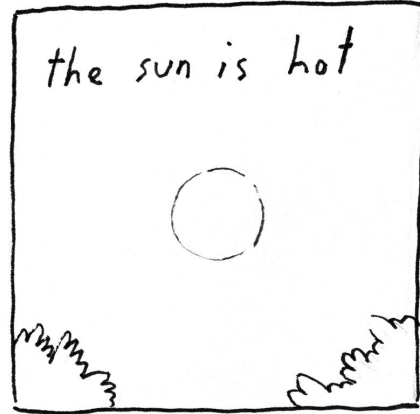


And I wasn't picky about the process



If I was on a lunch break, I'd draw a comic and post it

work lunch

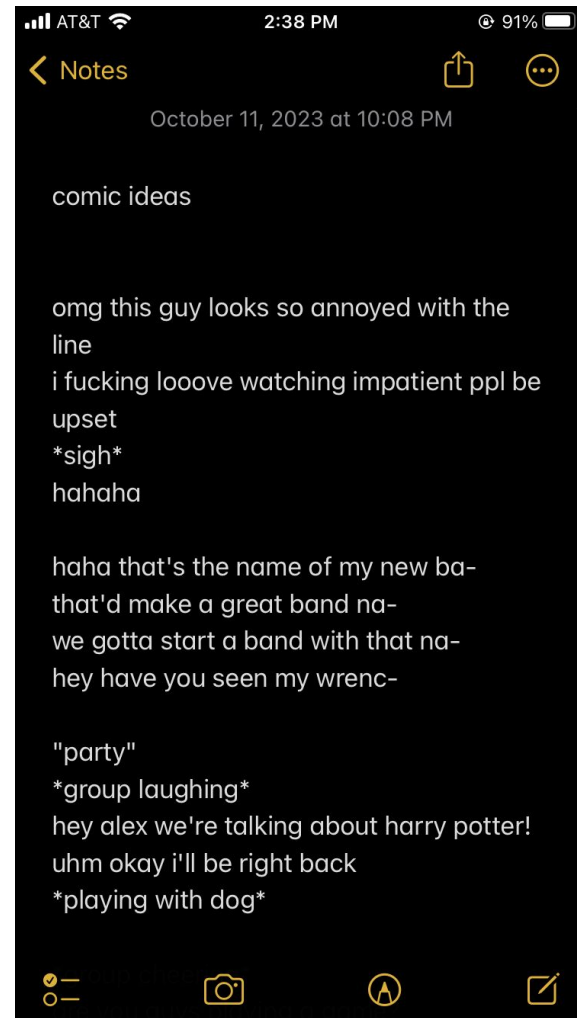


If I got to a bar before my friend got there, I'd draw a comic and post it

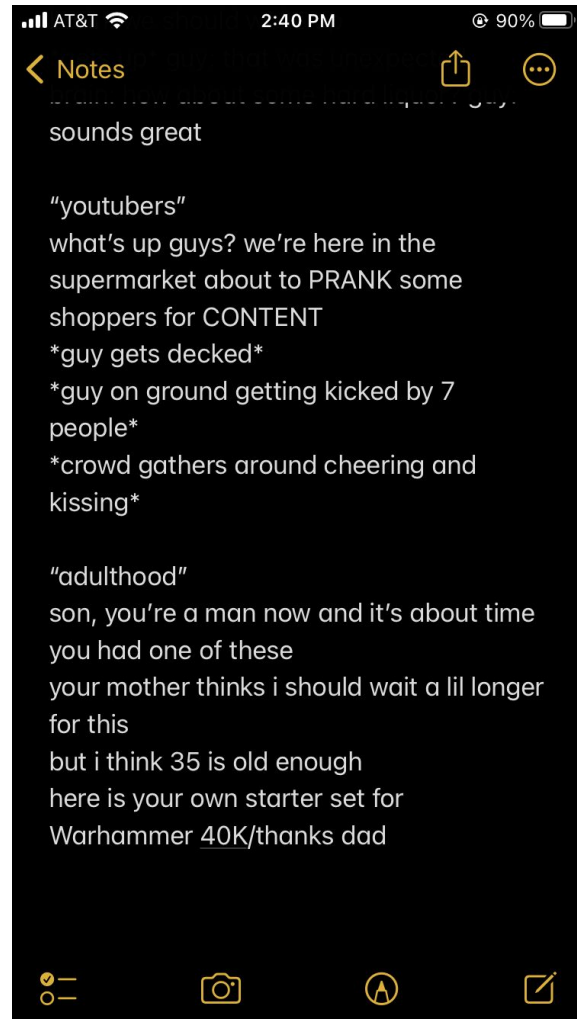
chicken tikka masala



I'd have a big Notes file on my phone that grew to have hundreds of scripts I never used



So if I had time to kill and no ideas, I would just pull a script from there.



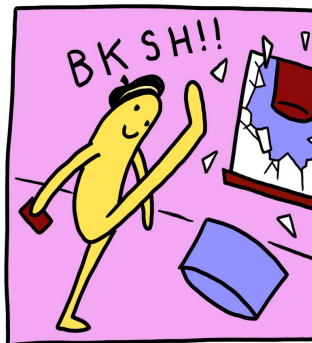
Relieving myself of the parts of the process I didn't like allowed me to just enjoy the act of posting



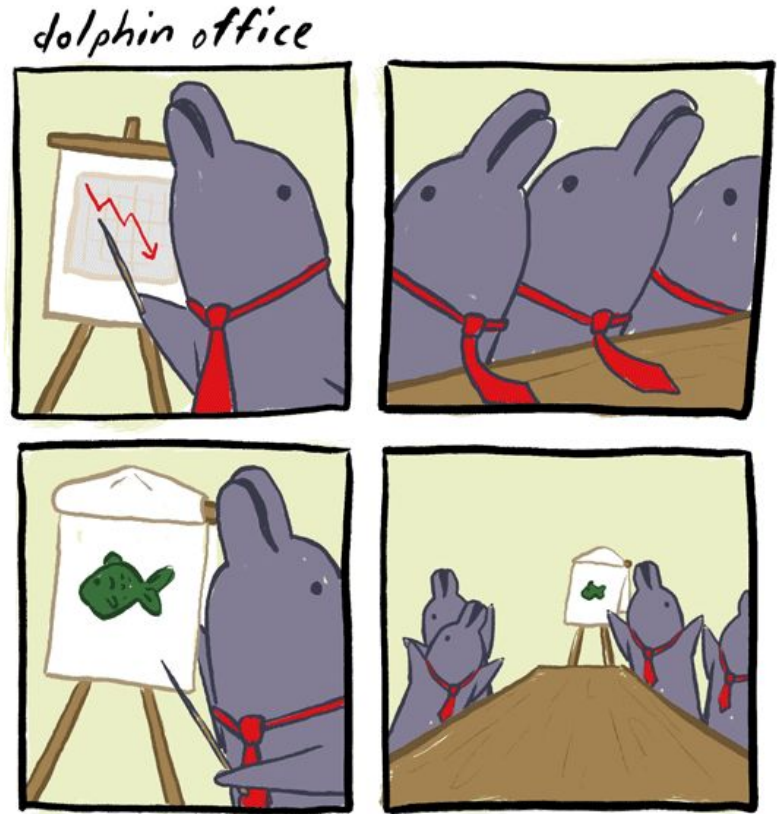
This led to me staying in the minds of other artists, producers and
ADs I would meet

Or meeting other artists whose work I liked online

Through this, I was given opportunities to make comics for web-publishers like VICE and BuzzFeed



Or make promotional comics for studios like Cartuna.



I was asked to animate some of these comics for one of Comedy Central's Facebook pages.



None of these paid great. But it was something.

And it put my work in front of larger audiences than before.

And even at this time, I didn't think of comics as my craft.

It was kind of just a calling card that I could use to remind people that I was an animator

It allowed me to stay in people's minds for the next time I would either post my animation reel looking for work or promote a new film I made.

LOOKING 4 WORK



SPECIFICALLY
STORYBOARDING
ANIMATION DIRECTION

PAST CLIENTS
ADULT SWIM
CARTOON NETWORK
COMEDY CENTRAL

Speaking of that, let's talk about animation now.

PROCESS

ANIMATION

My process for making animation is a little bit more regimented.

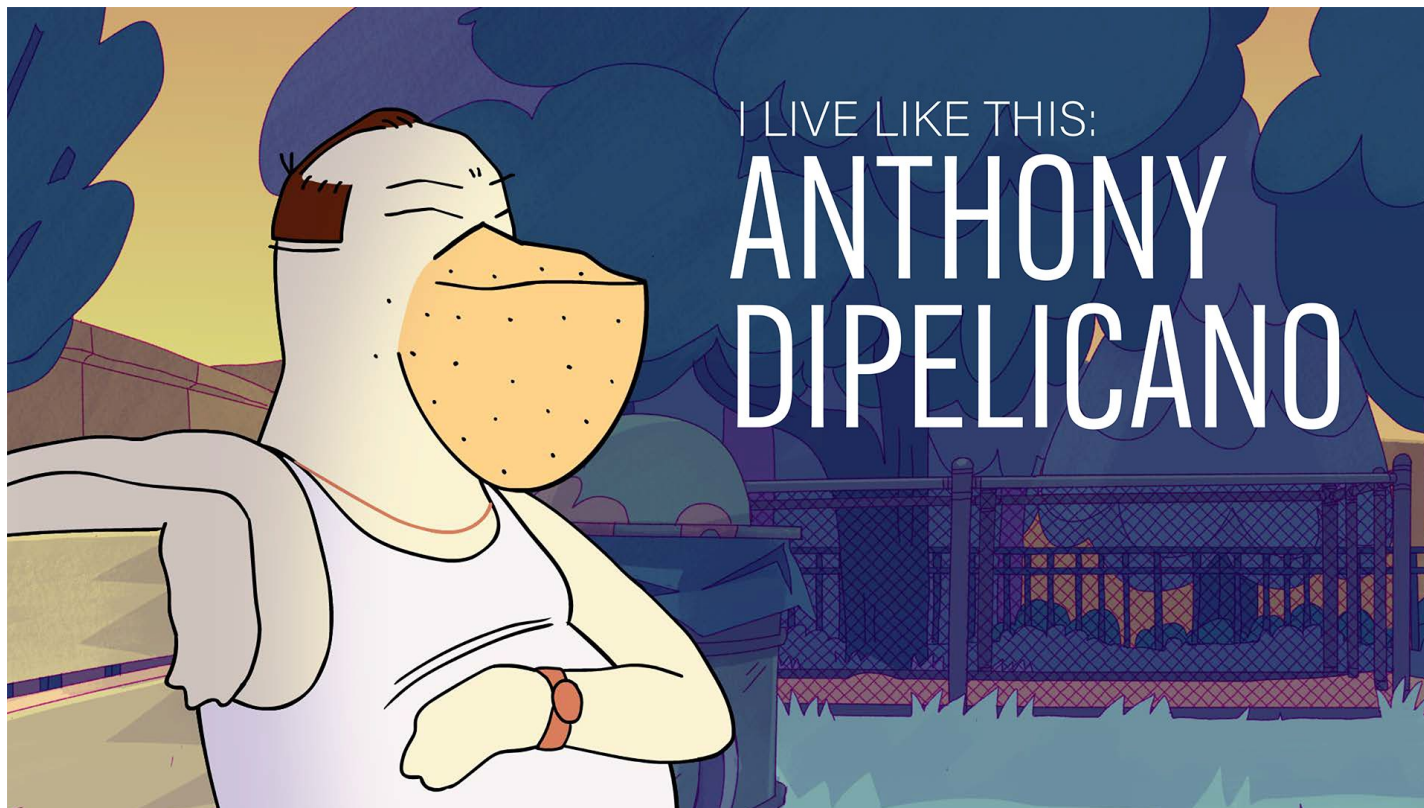
Let's look at a short animation I made a couple of years ago.



I wanted to get better at character writing so I pulled from a comic about a guy who I talked to on the subway once.



Let's roll it:



So for this film, I worked with a few people.

Director

Alex Krokus

Writer

Alex Krokus

Voice of Anthony

James Deangelis

Additional Voices

John Fio/Alex Krokus

Backgrounds

Siah Files

Animation

Alex Krokus

Animation Assistance

Keith Kavanaugh

Music

John Fio

Foley

James Deangelis

My buddy James Deangelis provided the voice.

Director

Alex Krokus

Writer

Alex Krokus

Voice of Anthony



James Deangelis

Additional Voices

John Fio/Alex Krokus

Backgrounds

Siah Files

Animation

Alex Krokus

Animation Assistance

Keith Kavanaugh

Music

John Fio

Foley

James Deangelis

John Fio scored it.

Director

Alex Krokus

Writer

Alex Krokus

Voice of Anthony

James Deangelis

Additional Voices

John Fio/Alex Krokus

Backgrounds

Siah Files

Animation

Alex Krokus

Animation Assistance

Keith Kavanaugh

Music



John Fio

Foley

James Deangelis

And my friend and roommate at the time, Siah Files designed the backgrounds.

Director

Alex Krokus

Writer

Alex Krokus

Voice of Anthony

James Deangelis

Additional Voices

John Fio/Alex Krokus

Backgrounds



Siah Files

Animation

Alex Krokus

Animation Assistance

Keith Kavanaugh

Music

John Fio

Foley

James Deangelis

I also hired an assistant to help me with animation with funds that I saved from working at that ad agency. (This film was fully made while I worked full-time)

Writer

Alex Krokus

Voice of Anthony

Alex Krokus

Additional Voices

James Deangelis

Backgrounds

John Fio/Alex Krokus

Animation

Siah Files

Animation Assistance

Alex Krokus

Music

Keith Kavanaugh

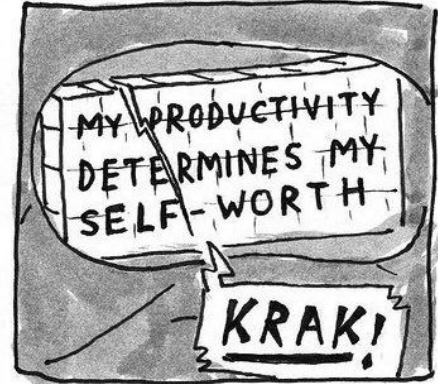
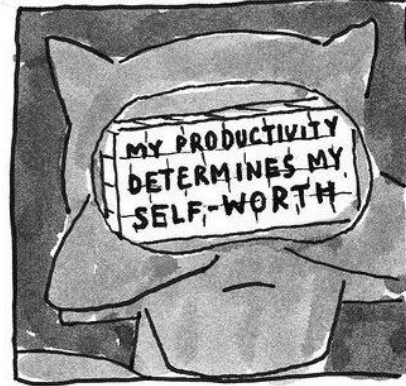
Foley

John Fio

James Deangelis

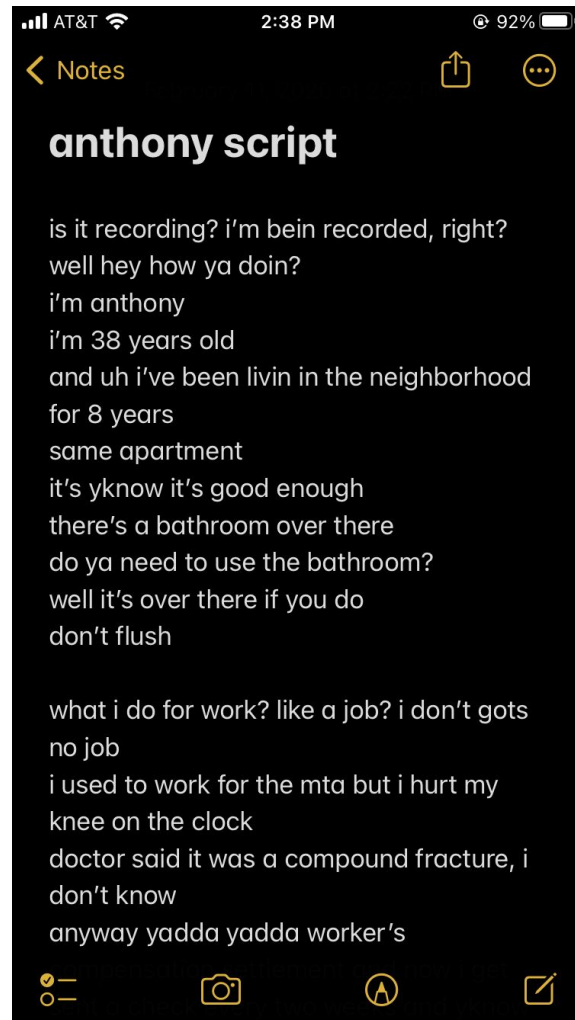
Granted it was during the height of the pandemic but still. You can get a lot done while still having a day job.

world burning



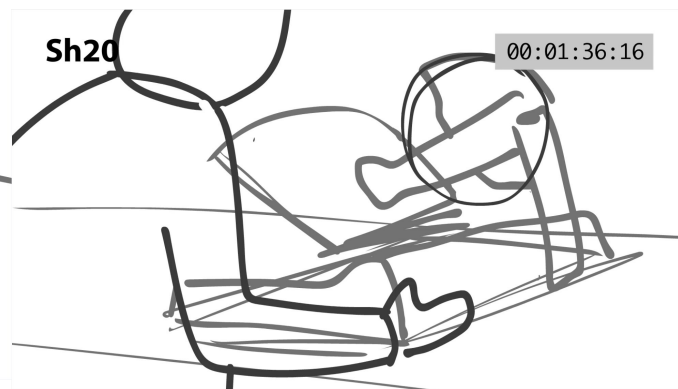
Anyway, my writing stage was exactly the same as my comics.

I wrote it in my Notes app
while on the subway.



I gave James my phone and he read it while John recorded him.

For the storyboards, they were very rough. These wouldn't fly if I was working with a larger team or I was asking for funding.



But when you make things with your friends, you can cut corners and do what works for you guys.

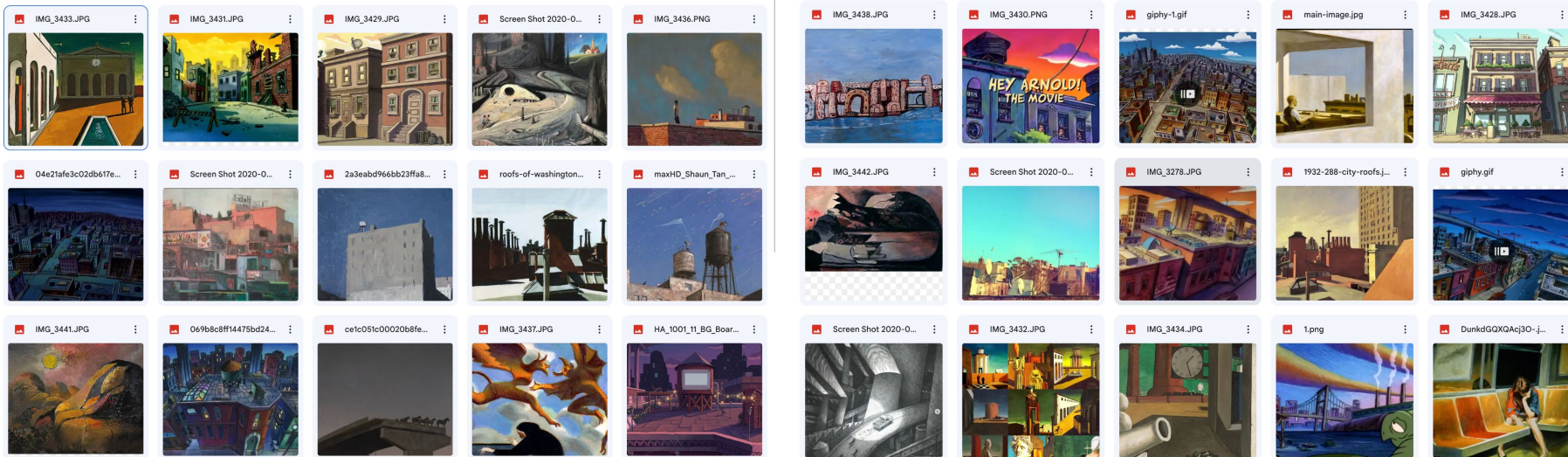
For Background inspo, I handed Siah a folder of environments and backgrounds that had the vibe I was looking for.

Shared with me > Backgrounds ▾

Type ▾ People ▾ Modified ▾

Files

↑ Last opened by me ▾



It was Animated in Adobe Animate.



Backgrounds were made in Adobe Photoshop and Clip Studio Paint.



And everything was composited in Adobe After Effects.



This has been my process with every animation I make, whether it be a commission, a short film, or anything else.

PITCHING

PITCHING
FOR TELEVISION

So I didn't really have a plan for Anthony DiPelicano but the whole team had a good time and wanted to do more.

So I shopped it around. I made some connections through working in animation and pitching things in the past.

I made a deck talking about the show.



I LIVE LIKE THIS

INTERVIEW SERIES
CREATED BY ALEX KROKUS



And although the short was beloved by everyone I pitched it to, I got kind of the same input all across the board:



The guys at Comedy Central, the people who hired me to animate my comics in the past, really liked the pitch and what I was trying to do with it

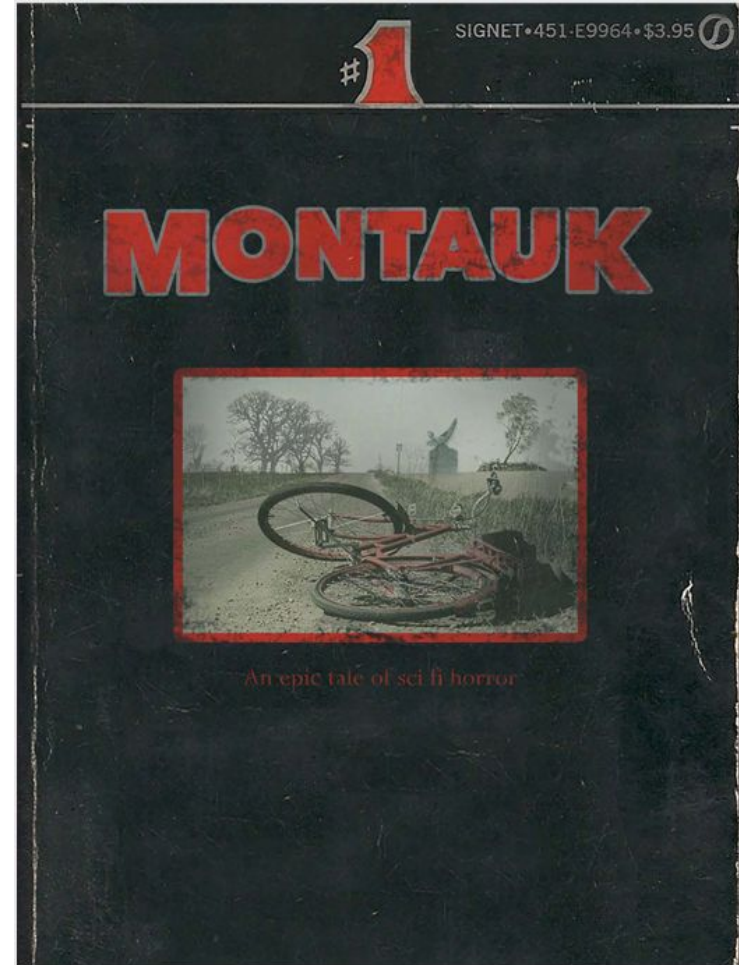
And they put me in touch with my first agent.

And for those that don't know, an agent is someone in an industry who has a lot of connections, resources and the ability to put your work in front of the right people.

Agents are also well-versed in how to present ideas to studio executives and mine was a big help in teaching me how to format my work.

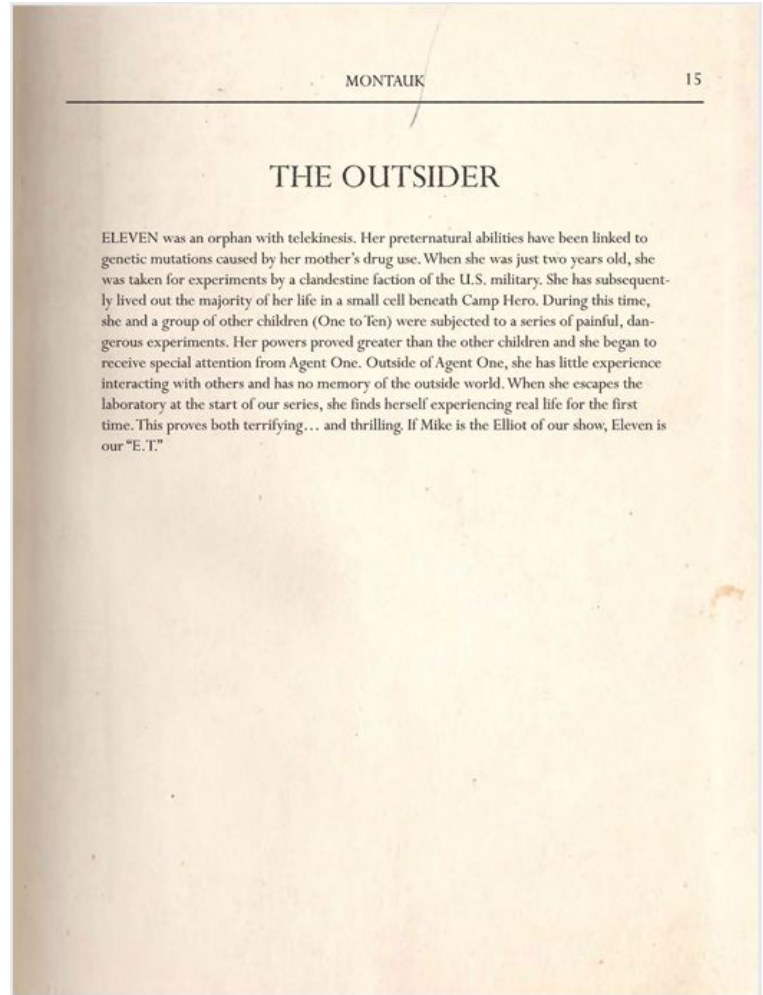
1. Eye-catching Artwork!

- You don't need a lot
- Just a cover, character designs and some styleframes
- Everything else is icing on the cake



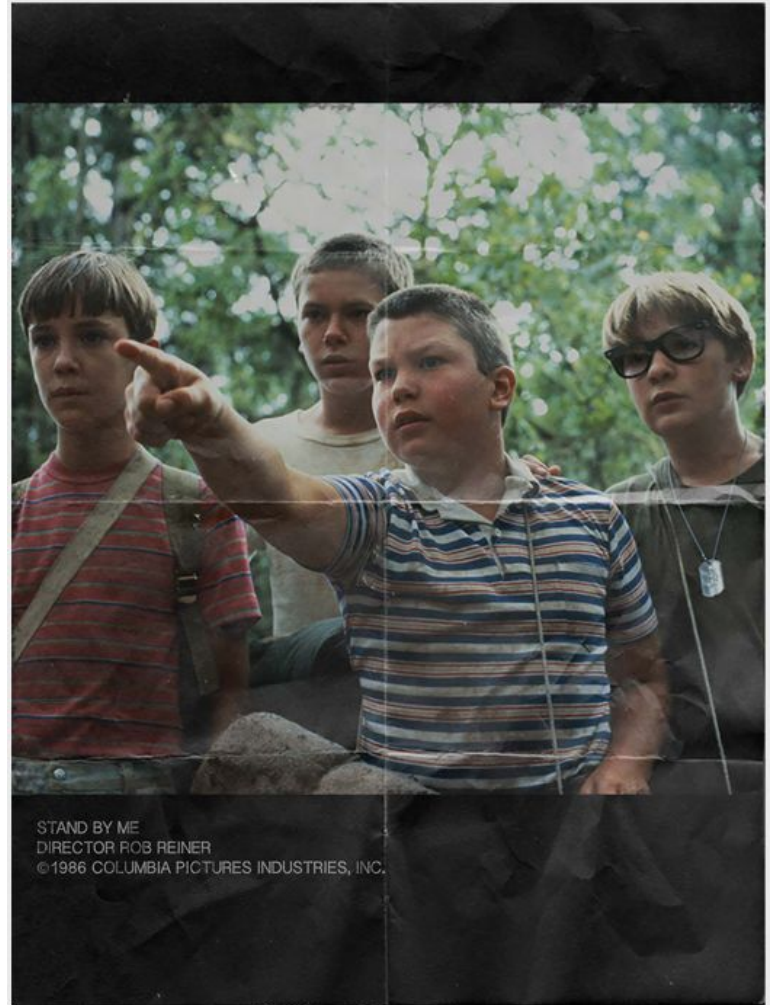
2. Brief Descriptions

- Clear descriptions of your characters
- 4-5 sentences tops
- This is an opportunity to show off your creative voice and tone in as few sentences as possible
- “_____ is like if _____ had the writing of _____”
- “‘tuca & bertie’ is like if broad city looked like bojack horseman”



3. Standout Characters

- Characters that can prove entertaining to the audience
- Characters that can ALSO represent the networks' "brand"



4. Set the Stage

- Describe what makes the world special and unique, yet familiar
- Are there certain rules in the world that affect your characters?
- Remember to keep this brief

HORROR

The horror in Montauk is supernatural -- but rooted in science. Dark matter, black holes, worm holes, alternate universes, string theory... we want to use the mathematics of theoretical physics to ground our horror in reality.

Our supernatural entities will remain mostly obscured throughout, hidden in the shadows, tucked away just off screen. When we do glimpse them, they will be terrifying, unforgettable, strange, their design taking inspiration from the masters of the grotesque: Clive Barker, Guillermo Del Toro, H.R. Giger, and Masahiro Ito (Silent Hill). To believably realize our entities on screen, we plan to employ a combination of prosthetics, trained movement artists, subtle CGI, and some good old-fashioned fog and shadow.

The show will also prominently feature yet another type of horror: the human kind. The supernatural terrors unleashed on our town will in certain ways personify the evil that exists beneath the perfect facade of this small town. Abuse, divorce, violence, cruelty, substance abuse, depression, death... our characters will struggle with the darkness of the human condition. How do you cope with the abundance of evil in this world? And, in the end, is it worth it?

5. Sample Episodes

- Quick loglines for 4-5 different types of stories that could take place in your show
- Alternately, include a season arc if there is an overarching narrative

STRUCTURE

Montauk will be structured like a film. There will be a definitive beginning, middle, and end. There will be no loose ends after the finale, and all of our lead characters will have complete arcs. The limited nature of the project will allow us to target film actors for the adult leads. For example, Ewan McGregor or Sam Rockwell for Hopper, Naomi Watts or Marisa Tomei for Joyce.

ACT ONE (episodes 1-3) will depict the "vanishing" of Will Byers and the resulting fallout in the community. Chief Hopper will investigate the disappearance, only to find his case obstructed at every turn by shadowy federal agents; Mike will meet and bond with Eleven; Jonathan will become fixated on a supernatural "tear" inside his shed; Joyce will make paranormal contact with Will. By the end of the act, our disparate characters will all arrive at the same conclusion: Will was abducted by supernatural forces and taken into a realm which exists beyond human senses.

ACT TWO (episodes 4-6) will have the town of Montauk becoming increasingly "haunted," raising the stakes as our characters desperately attempt to uncover the mystery. Several peripheral characters will come to the forefront, including TERRY IVES, a local conspiracy theorist, and MR. CLARKE, a middle school science teacher. We will also delve deeper into Eleven's terrifying backstory, and Mike will travel into this alternate dimension for the first time. He will return with proof that Will is alive. But if he wants to save him, he will need help. This act will end with our disparate characters and storylines coming together.

ACT THREE (episodes 7-8) will climax with characters working together to outsmart the military, venture into this alternate dimension, save Will, and, hopefully, close this "tear" once and for all.

6. Your contact info

- Duh



Looking back, my earliest pitches were hella overworked. I didn't need this much artwork.



Although, I think it helped *me* understand the world. So it wasn't a waste.

But I should have been focused more on story.

Pitching for adult animation is much more centered on writing than beautiful art.

But we know this. Look at how ugly this looks.



Anyway, I've pitched a lot more stuff since then.

And have also been hired to help develop other people's pitches.



And I don't think I would have had these opportunities if I didn't develop my voice by making a lot of personal work.

PITCHING

FOR BOOKS

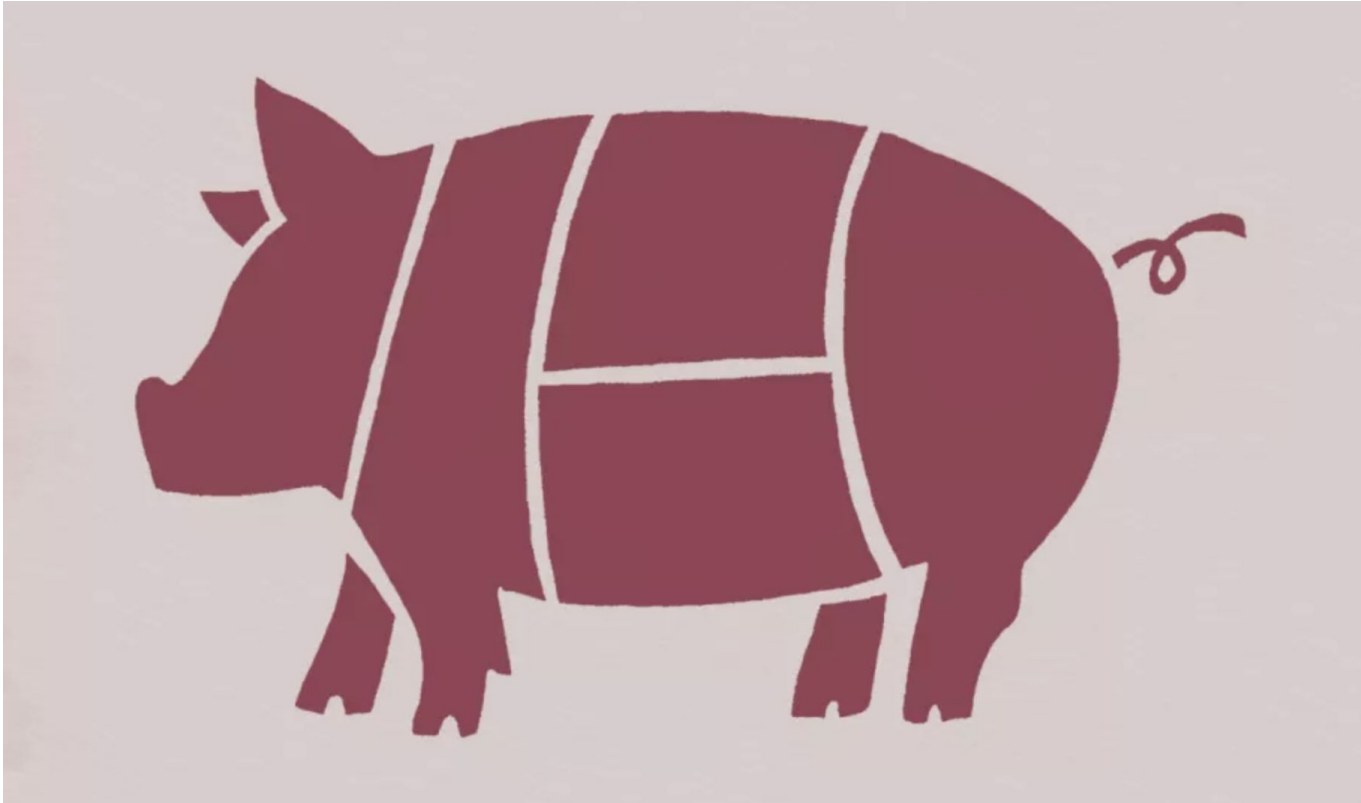
we will be going over the structure of a graphic novel proposal that one would COLD EMAIL to publishers, agents and editors



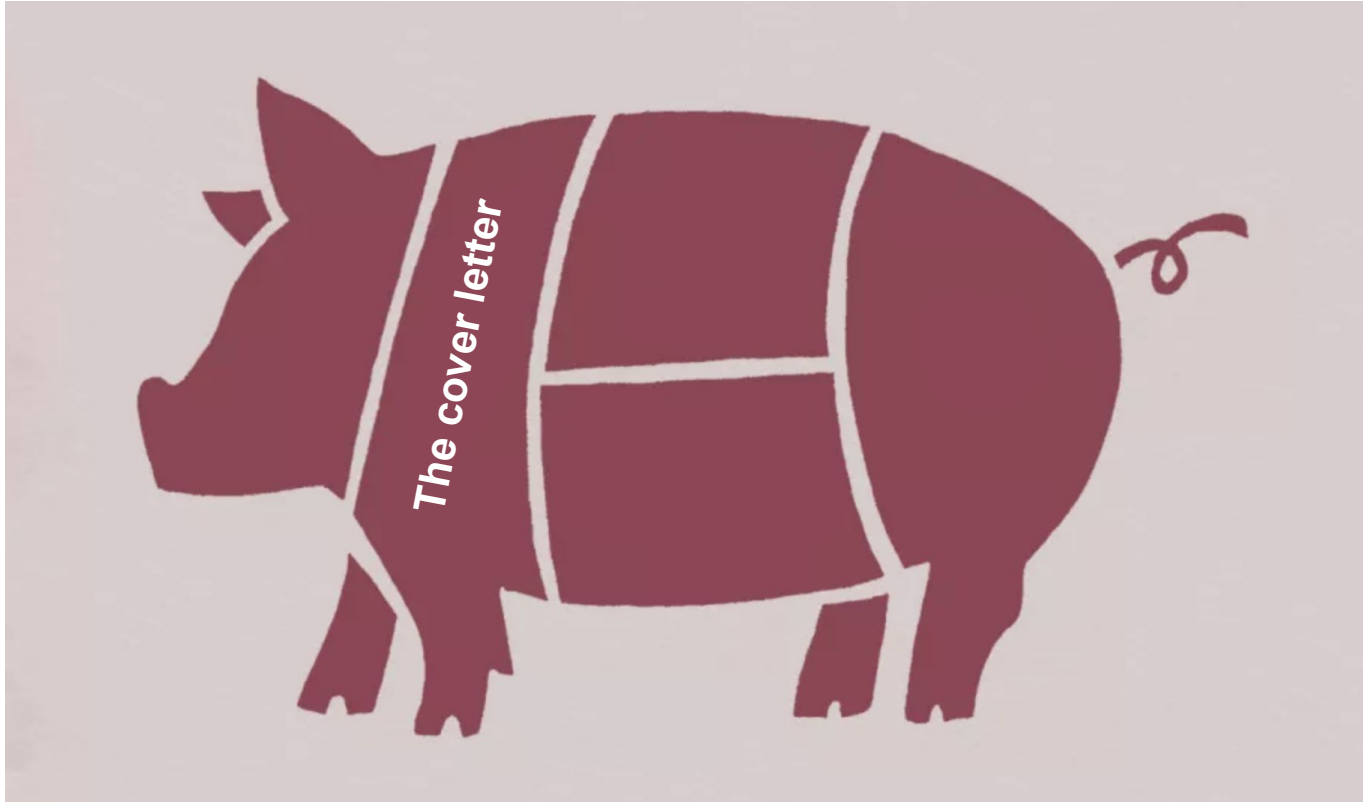
but this structure can be apply to most unsolicited pitches

including film/tv pitches

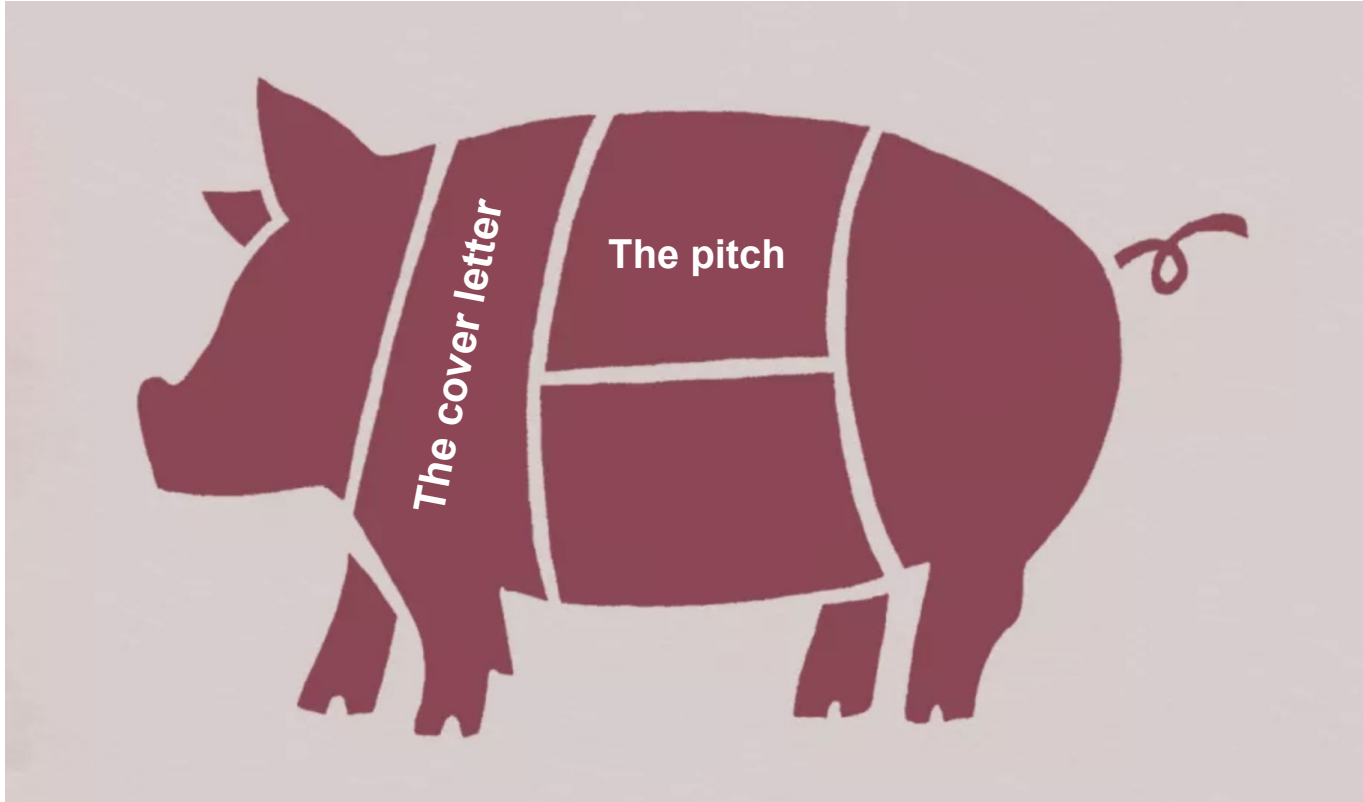
the ideal graphic novel proposal is composed of 4 parts



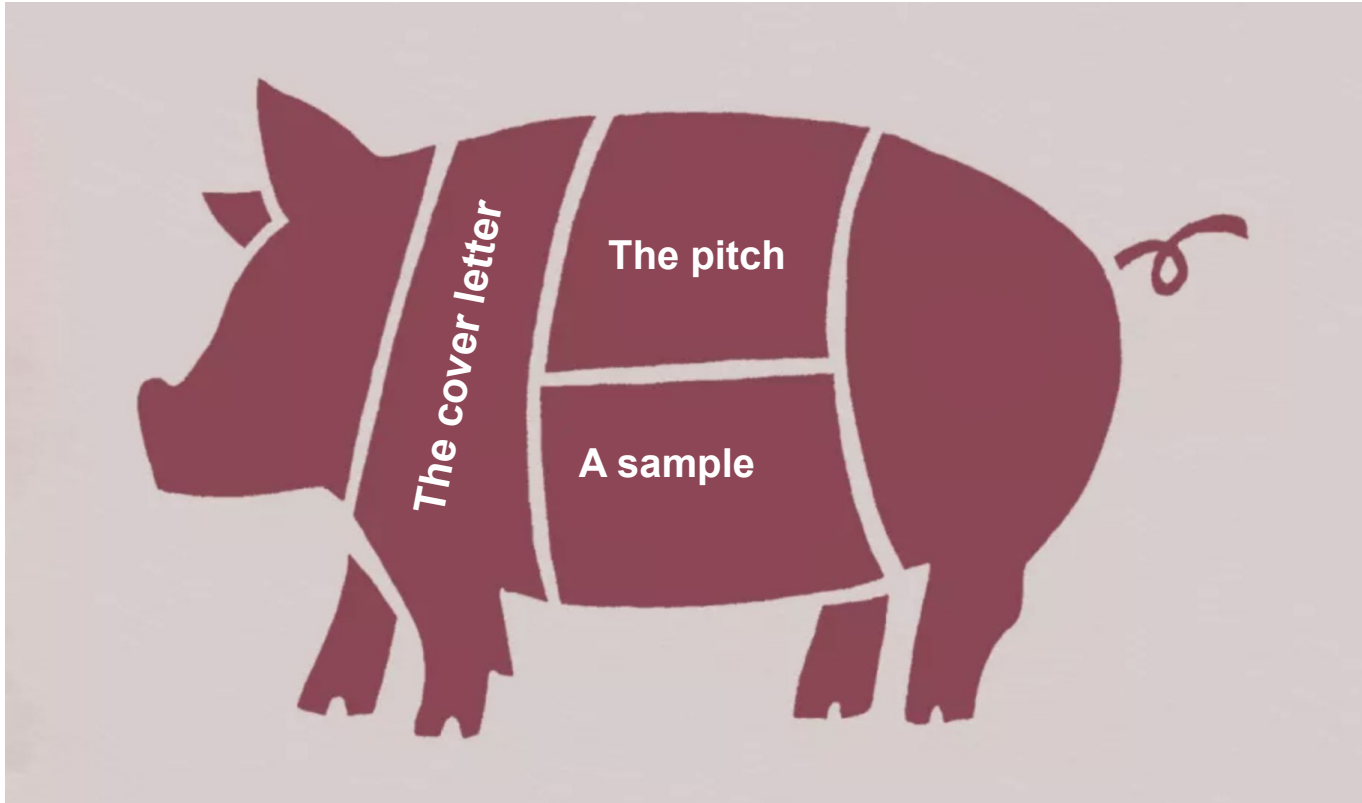
the ideal graphic novel proposal is composed of 4 parts



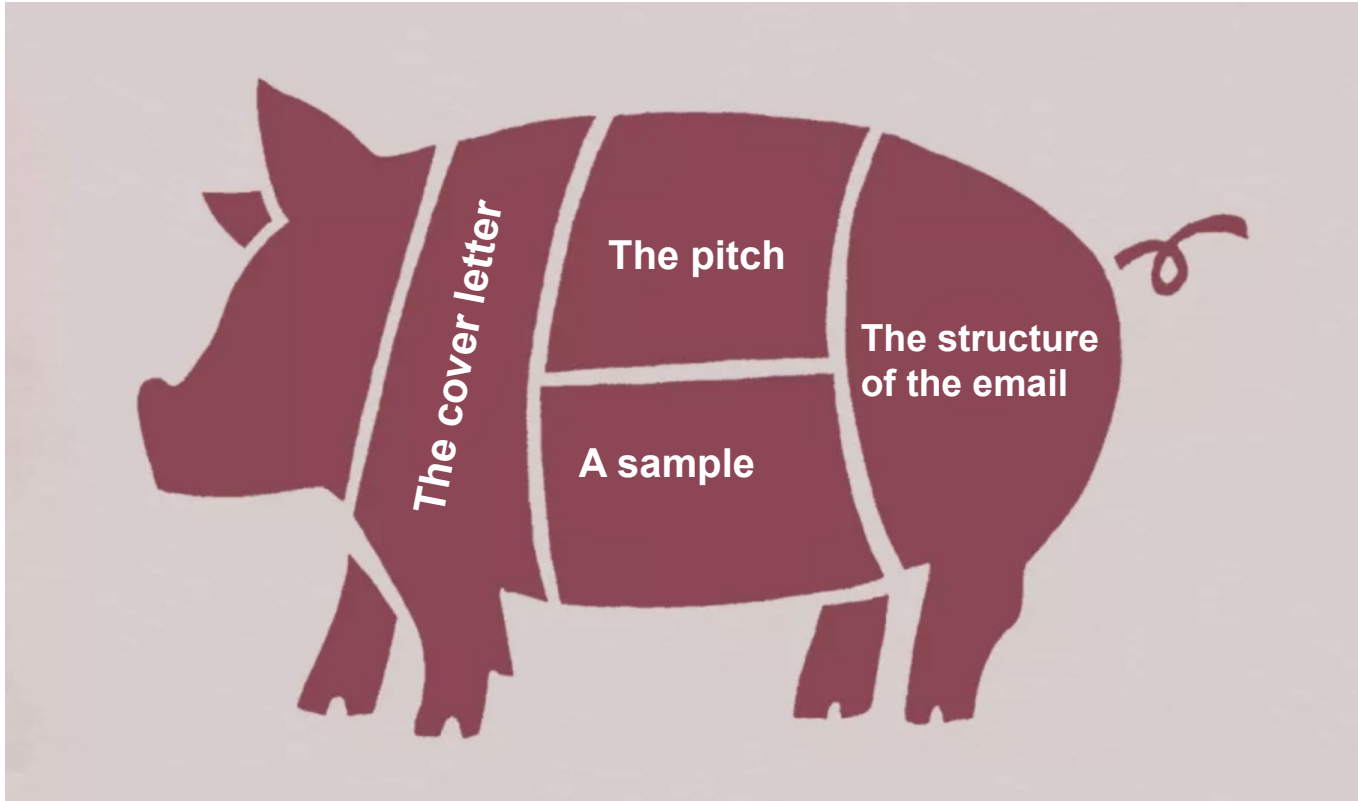
the ideal graphic novel proposal is composed of 4 parts



the ideal graphic novel proposal is composed of 4 parts



the ideal graphic novel proposal is composed of 4 parts



1. the cover letter

the cover letter is a small piece introducing who you are as a comics person, your previous work/accomplishments and the pitch



this is like the pinned tweet



this is what you're all about

this is
- me

selling yourself as a young artist who is still in school and experimenting and trying things out can be intimidating

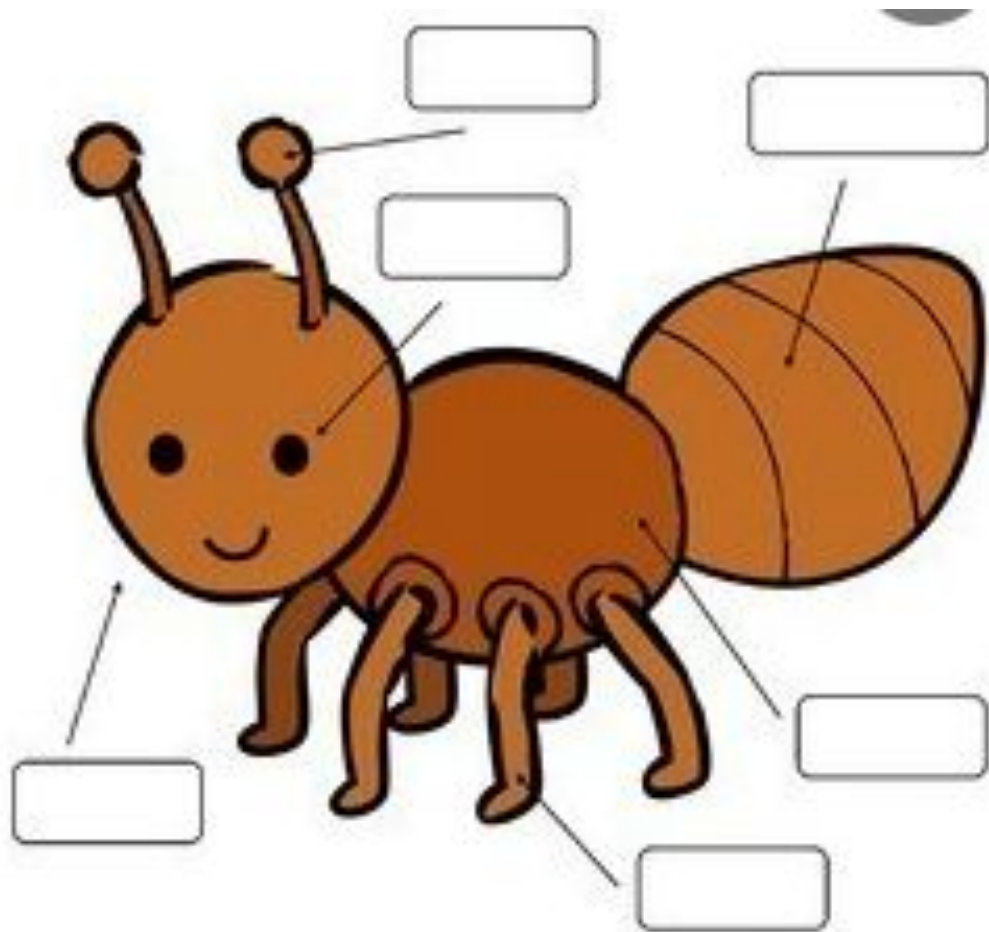


(but don't worry. it gets easier)

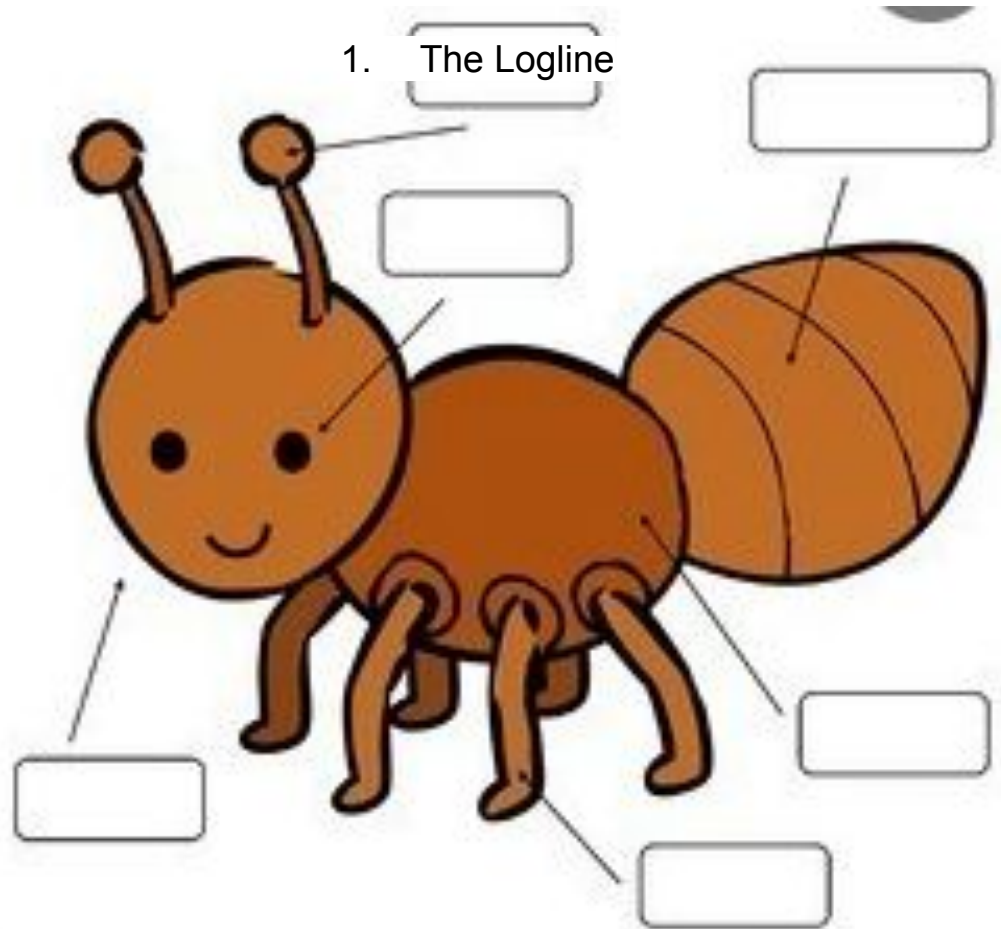
2. the pitch

the pitch is the PDF proposal of your graphic novel

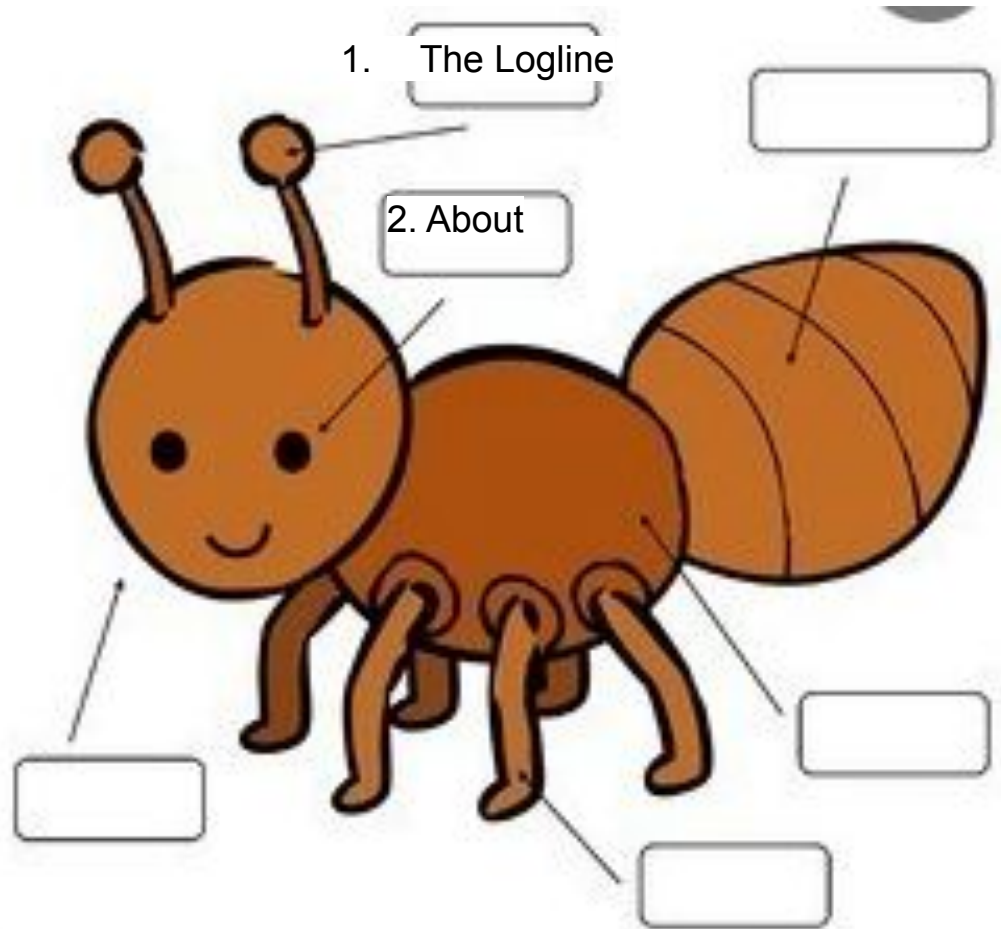
the pitch is
broken down
into:



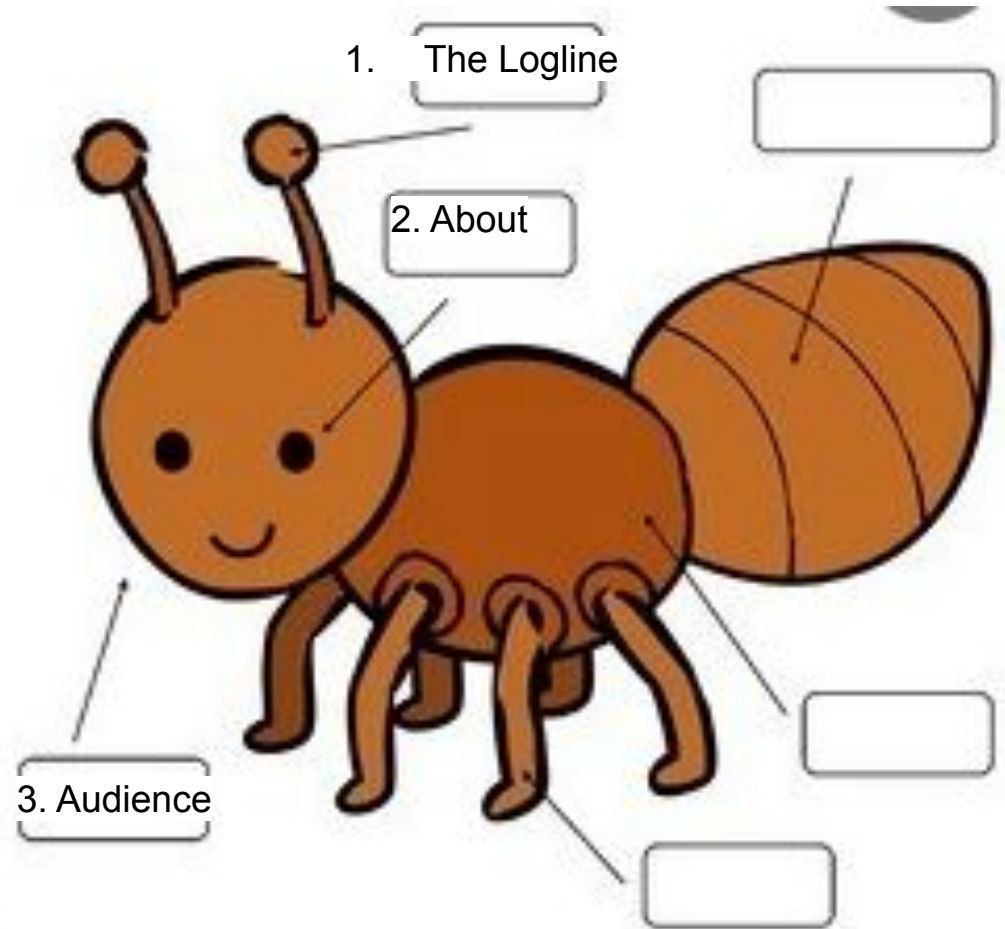
the pitch is
broken down
into:



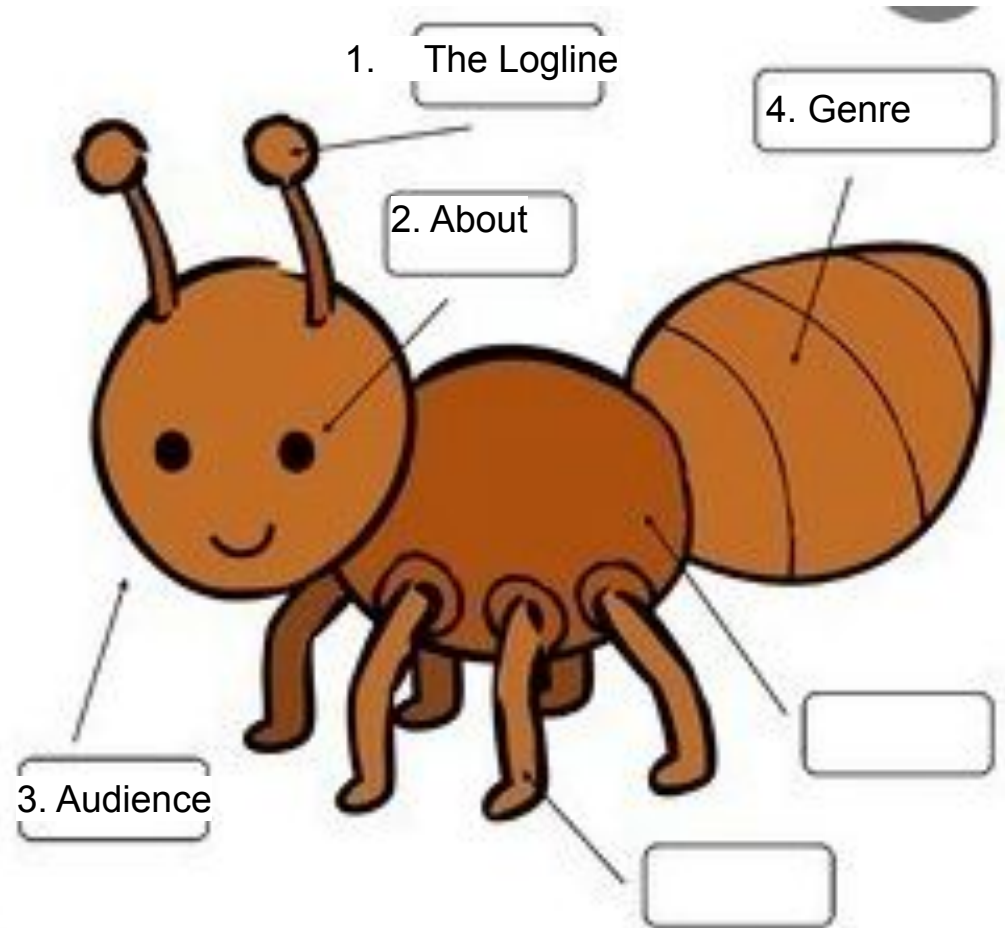
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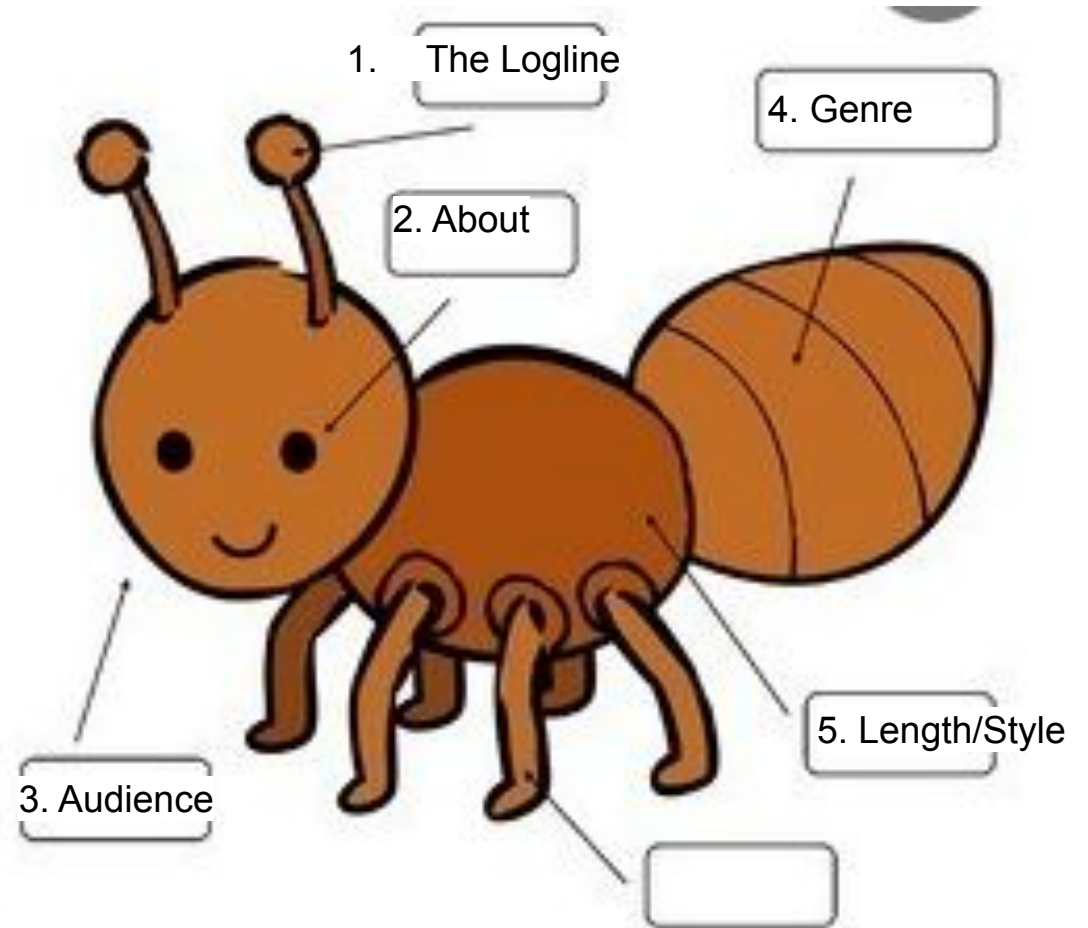
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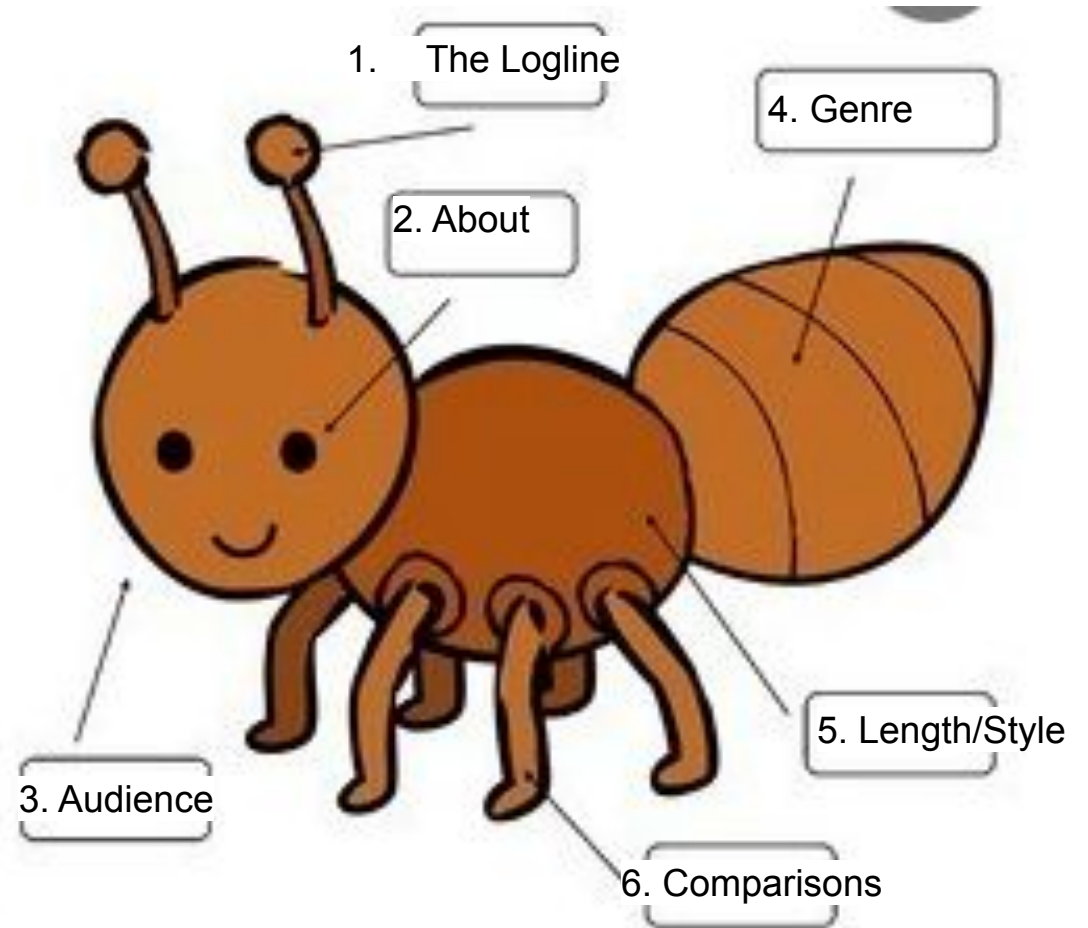
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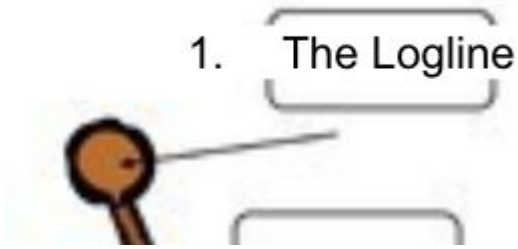


the pitch is
broken down
into:



the pitch is
broken down
into:





the logline is the most succinct explanation of your GN.

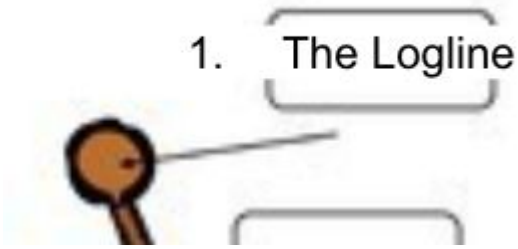
FILL IN THE BLANK LOGLINE GENERATOR

WHEN **INCITING INCIDENT** HAPPENS, **THE PROTAGONIST**

DECIDES TO **TAKE ACTION** AGAINST **THE ANTAGONIST**

WHICH **RAISES THE STAKES**

PDF



the logline is the most succinct explanation of your GN.

It's the same as in film/tv. it's your entire story distilled into 2-3 sentences

FILL IN THE BLANK LOGLINE GENERATOR

WHEN **INCITING INCIDENT** HAPPENS, **THE PROTAGONIST**

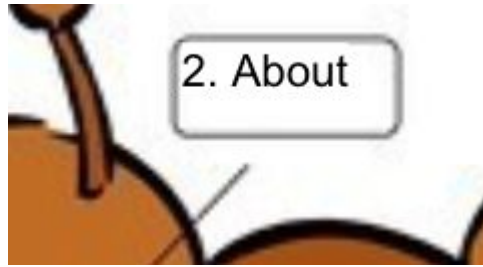
DECIDES TO **TAKE ACTION** AGAINST **THE ANTAGONIST**

WHICH **RAISES THE STAKES**

PDF

when pitching anything, it helps to workshop and repeat the logline to yourself and your friends (who don't find you annoying)



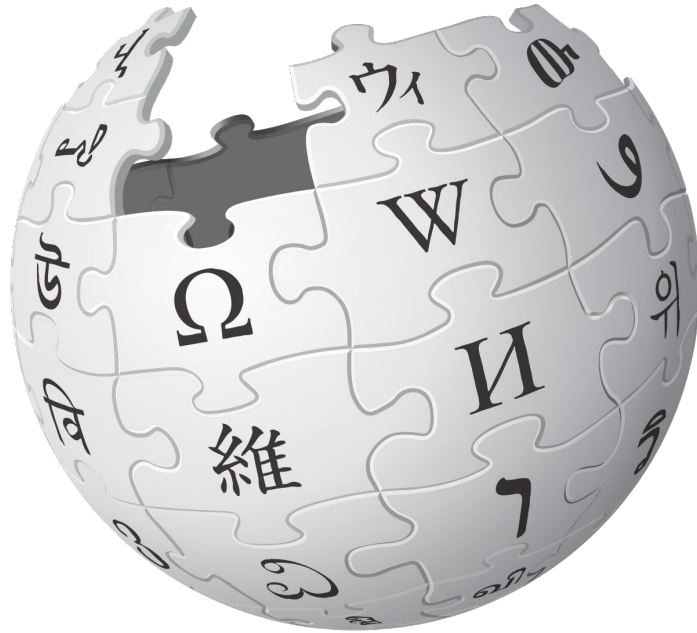


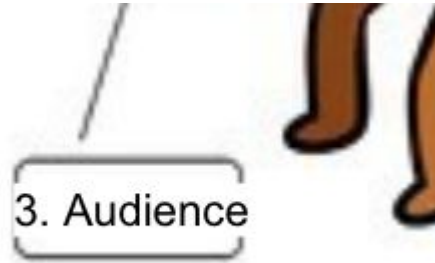
the About is the full version of your GN. its plot, its themes, its ideas. everything must be planned out

you are not selling characters or a world like in television.
you are selling a story

do not aim for intrigue or mystery. give spoilers

look at the wikis of well-known movies and books to give you an idea





The Audience is your intended audience for your graphic novel

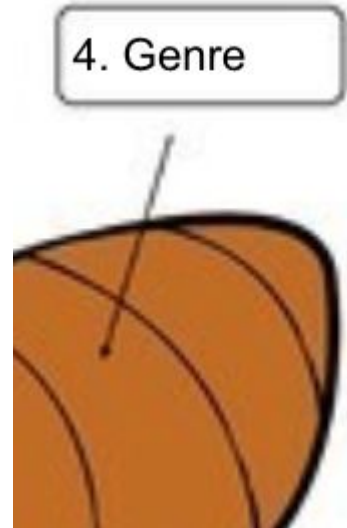
The Audience is your intended audience for your graphic novel

- All-ages, YA, Adult, etc etc

The Audience is your intended audience for your graphic novel

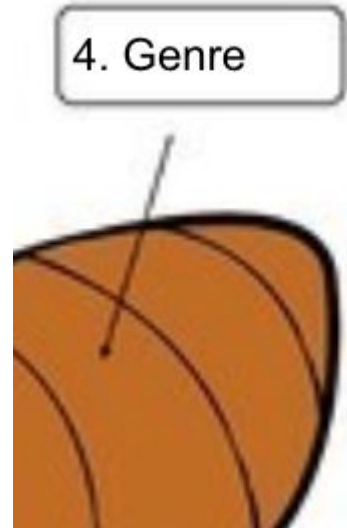
- All-ages, YA, Adult, etc etc
- If you're targeting a specific niche, include that (Ex: Librarians, Families, Pet-owners)

The Genre is where it would be categorized in a library or bookstore

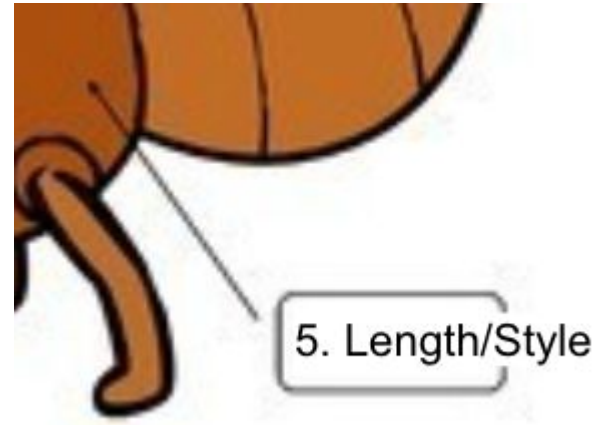


The Genre is where it would be categorized in a library or bookstore

- Historical? Memoir? Self-help?



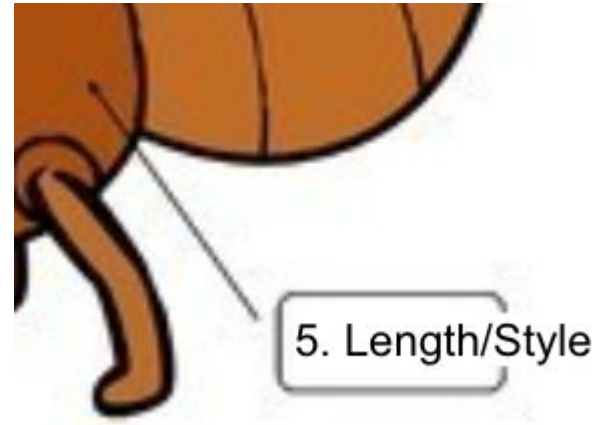
Length refers to the size of your GN.



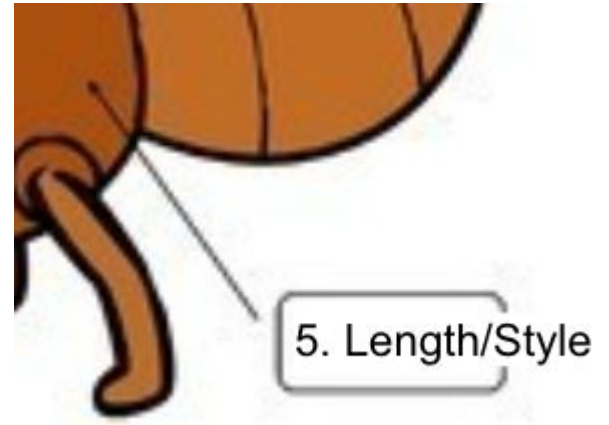
Length refers to the size of your GN.

Page-length may not cross your mind at first, but length affects production cost/pricing and that is very important info for a publisher

It affects how marketable your story is

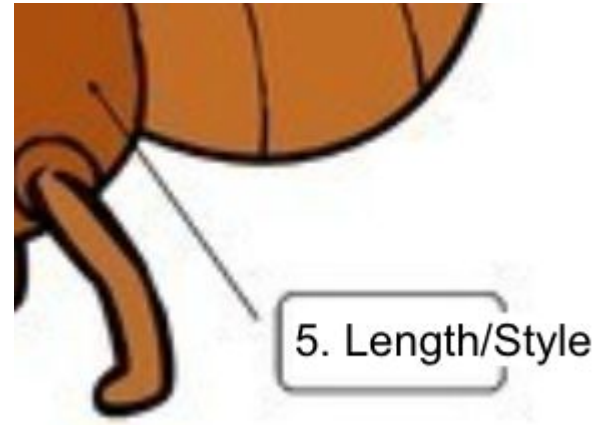


Style is the hard details.

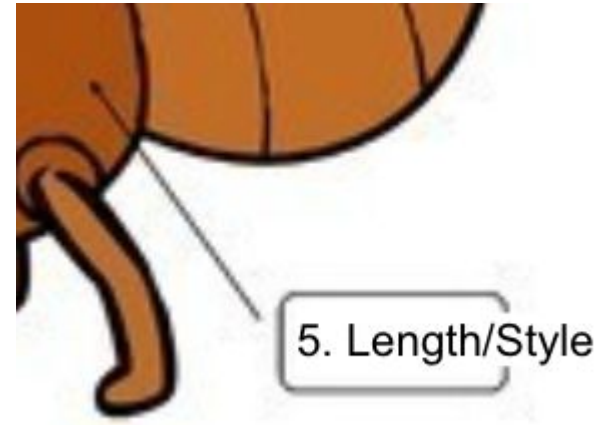


Style is the hard details.

Is it black and white? Is it full color?



Length/style are important to calculate your advance and the budget required to print the book



Comparisons are titles for books that are similar to the GN you're proposing.



Comparisons are titles for books that are similar to the GN you're proposing.

It can be fiction, non-fiction, comics, film, TV or anything that helps sell your idea better



3. The sample

the sample is about 15-30 pages worth of comics that preview the voice, artwork and potential of the GN

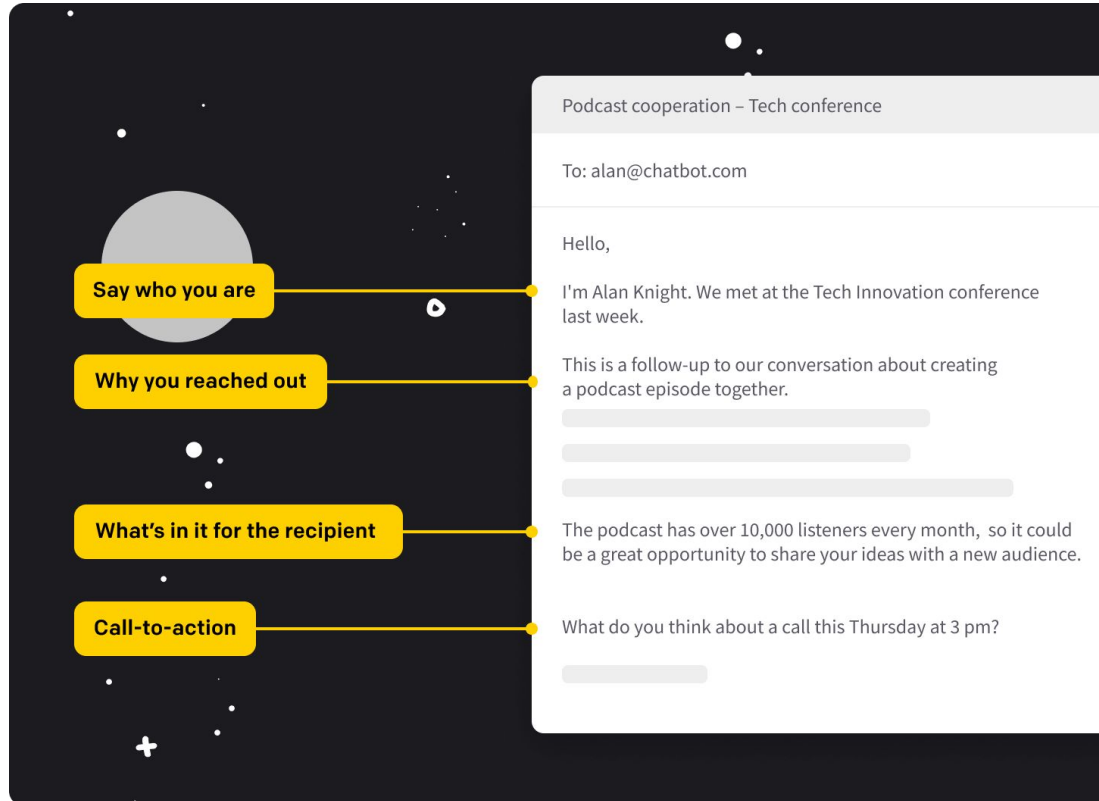
the sample is about 15-30 pages worth of comics that preview the voice, artwork and potential of the GN

- proposals have been sold without the sample, but including it is *highly* recommended

needs of publishers vary, but a lot are looking for a completed first chapter, a drafted second chapter and a written outline for the entire book

4. Structure of the email

The structure of the email is mostly about formatting



If you're cold emailing an agent, editor or publisher, check their **submission guidelines!**



so many artists get this part wrong

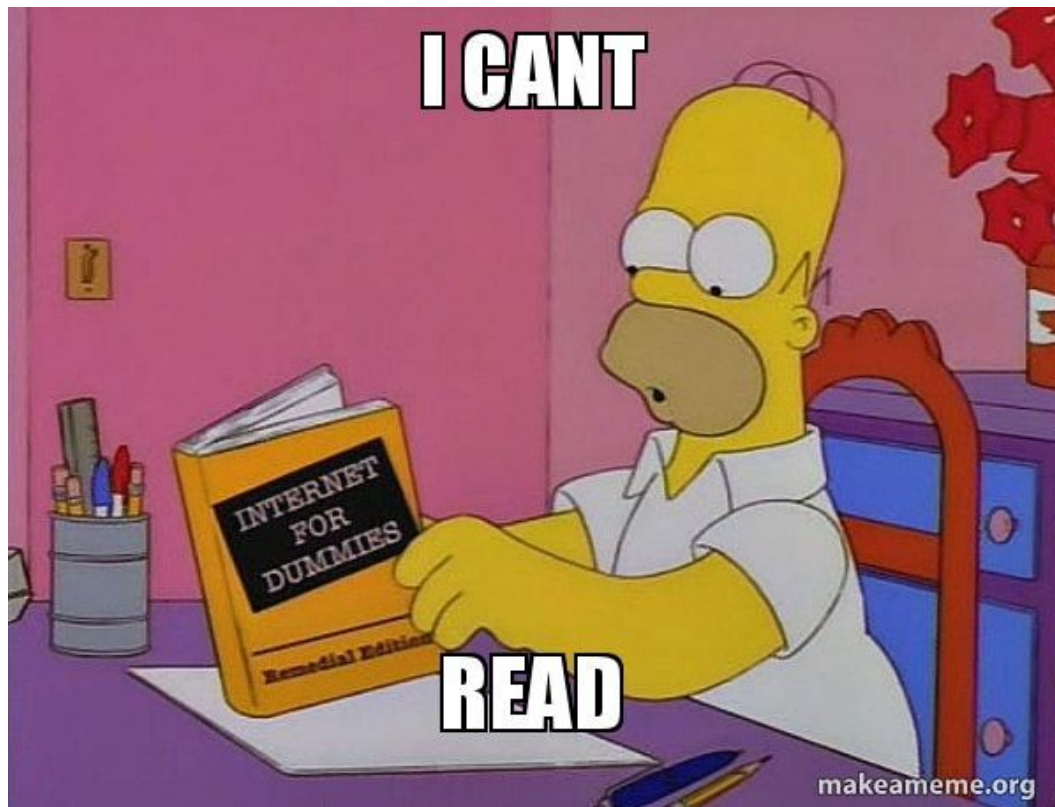


and the consequence for it is the recipient *doesn't look at your work*

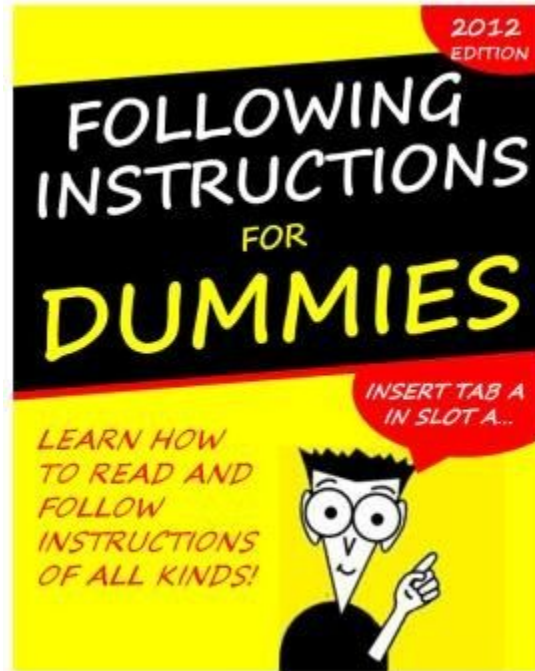


because you're telling the person

that you don't read



you can't follow instructions



and you don't respect the person who set these guidelines



Read the guidelines. It's a life lesson that applies to everything outside of comics, as well



So keep that in mind

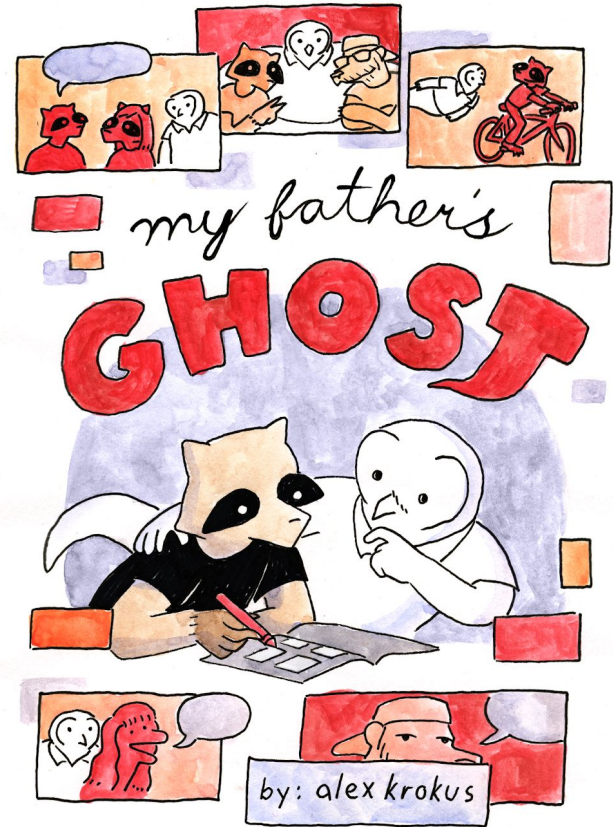
It should be said that publishing is an industry where it's even more crucial to have an agent.

Luckily for me, I was approached by a publisher who wanted me to make original work for them.

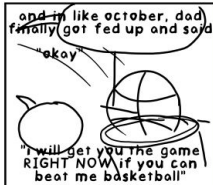
So it was easier for me to find representation because an artist with an interested publisher is practically free money for them.

I didn't wind up working with the publisher, but my agent did find me a much better one that offered a much better book deal.

Let's take a look at the proposal for my book.



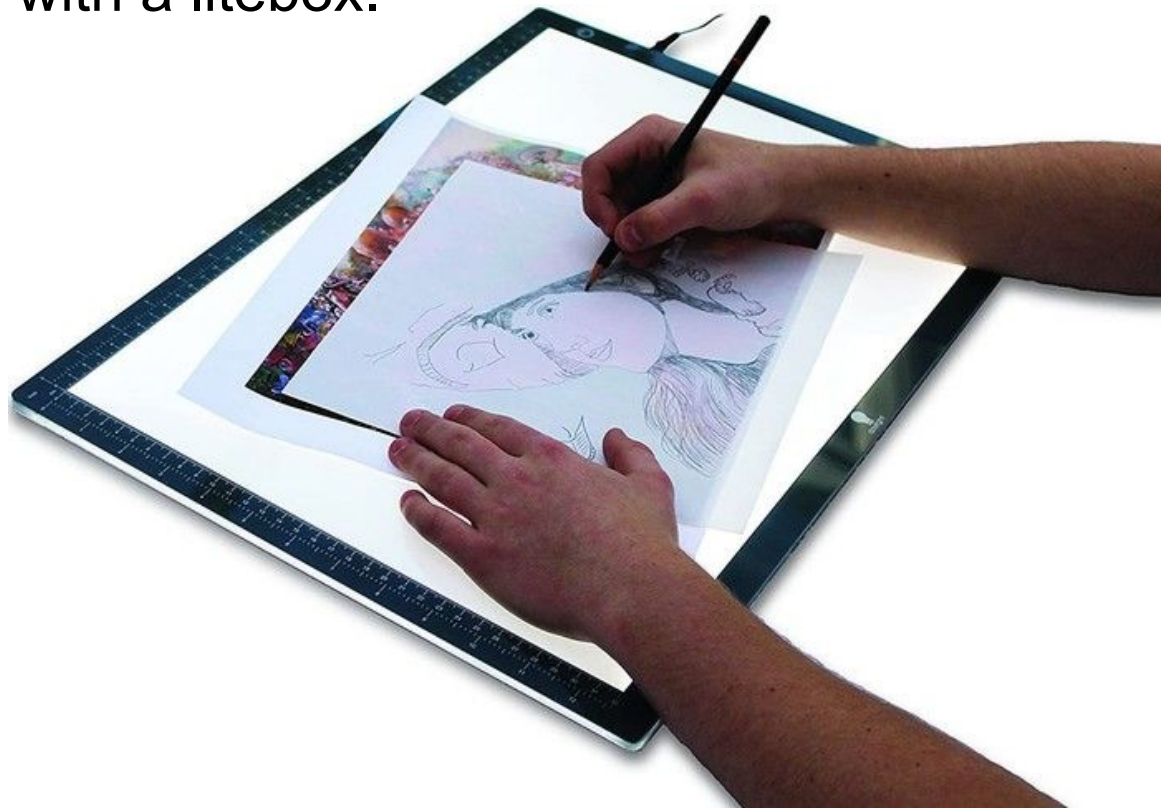
For this book, I cleaned up my style (and process) a lot more.



I introduced color because publishers like that.



And I started doing my sketches digitally, printing them out and then inking with a litebox.



I also use this process for my Instagram comics now.

st. peter



@alexkrokus

st. peter

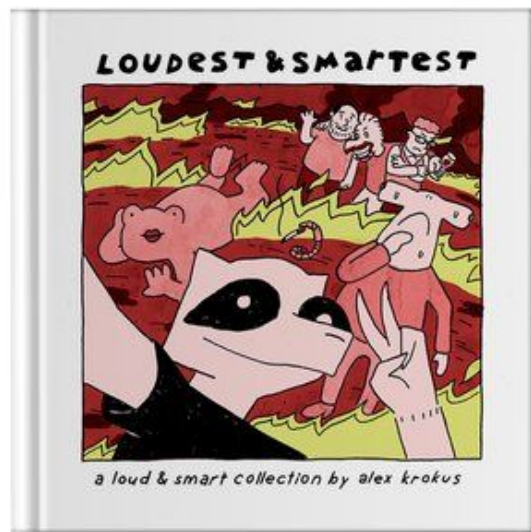


@alexkrokus

It definitely takes me longer than it used to and I have to make them all in my studio now.

But it's good to challenge yourself after you feel like you've plateaued with a style.

And the fact that all the inkwash comics got collected into their own book makes it feel like a different chapter of my art.



For writing, I made an overall story outline and spreadsheet for what happens in every 2-page vignette in the book.

Vignette #	Stage	Title	Vibe	Characters (+Alex/Dad)	Location	Summary	Notes	Notes
1	Chapter 1: Losing a Love (Exposition)	Hospice	Heavy	Whole family	Hospice Room	Establish Dad, Mom, Gerard and myself. Dad's in hospice. He's responsive but can't speak.	-	This is the first scene of the first dra
2		Hospital Cafeteria	Light	Gerard + Alex	Hospital Cafeteri	Gerard and I kill time in the hospital cafeteria. We talk to the cashier, who tells us that losing a parent changes you.	-	This is the second scene of the first
3		Meet the Cashier	Heavy	Gerard + Alex	Hospital Cafeteri	The cashier in the hospital cafeteria understands grief.	-	This is the second half of the secon
4		Dad passes	Heavy	Mom, Gerard, Alex + Dav	Hospice Room	Dad passes and we return to the hospital to pay our respects. Dad's best friend, Dave arrives late.	-	This is the second chapter of the MI
5		Funeral Logistics	Heavy	Mom, Gerard, Alex	Family Kitchen	Mom, Gerard and I discuss everything that has to go into a funeral.	-	"Jesus, we have to throw an event
6		Writing an obituary	Medium	Alex	Backyard bench	I struggle to write an obituary.	-	It's hard summing up someone's life
7		Discussing eulogies	Light	Alex + Gerard	Backyard bench	Gerard and I discuss our different approaches to writing a eulogy.	-	"I think I'm just gonna wing it."
7		Photos of Dad	Medium	Alex + Mom	Family Kitchen	T. Dad's character gets developed through a series of vignettes from a photo album.	-	
8		Funeral - Meet The Family	Medium	A lot	Funeral Home	At the funeral, there is a rapidfire introduction of characters who will appear throughout the book (In the Developments section)	-	
9		Funeral 2 - Dad's Friends	Light	Alex + Mike/Pete	Funeral Home	A family friend brings cookies to a funeral. I carry the box around along with my Mom's purse. My father's friends, Mike and Pete	-	
10	Funeral 3 - More of Dad's Friends	Light	Alex + Mike/Pete	Funeral Home	I tell my father's friends that he was an inspiration for me to hold on to the friends I've made in my childhood. They tell me that m	-	"Your father was the glue" "Your bro	
11	Funeral 4 - Gerard's Eulogy 1/2	Medium	Gerard	Funeral Home	For his eulogy, Gerard talks about how not only did he learn morals from our father, he also learned how to gamble.	-	Adapted from the basketball story ir	
12	Funeral 5 - Gerard's Eulogy 2/2	Medium	Gerard	Funeral Home	Part 2 of Gerard's eulogy.	-	Adapted from the basketball story ir	
13	Funeral 6 - Alex's Eulogy 1/2	Heavy	Alex	Funeral Home	For my eulogy, I talk about how if my father teased or harassed you, it meant he loved you.	-		
14	Funeral 7 - Alex's Eulogy 2/2	Heavy	Alex	Funeral Home	Part 2 of my eulogy	-		
15	Funeral 8 - Dave's Eulogy 1/2	Light	Dave	Funeral Home	Dave's eulogy. He tells the story of when him and my Dad got jumped on the subway platform in The Bronx.	-		
16	Funeral 9 - Dave's Eulogy 2/2	Light	Dave + Gerard	Funeral Home	Part 2 of Dave's eulogy/Closer	-	Gerard ends with "We got an open I	
17	Silver Star Diner	Medium	Alex + Dad	Silver Star Diner	The day after the funeral, I go to a diner alone and make a really complicated order. I then say "That was for you, Dad. You were	-	1:30am ordered "That was for you,	
18	Convo w/ Mom	Medium	Mom, Gerard + Alex	Family Kitchen	My Mom talks to me and my brother about post-funeral arrangements, selling the house and bringing to our attention a plot of us-	-		
19	Family Pride	Heavy	Mom, Gerard + Alex	Driveway	Gerard tells us he's leaving tomorrow to go back to his big fancy, corporate sales job in Colorado. It is also revealed that I do not	-	"I'm glad dad was able to see my su	
20	Chapter 2: My Father's Ghost (Inciting Incident)	My Father's Ghost	Light	Alex + Dad	Silver Star Diner	Dad visits me at Silver Star diner. He makes his intro by telling me to send my burger back because it's overcooked.	-	Tries to wave the server down but n
21		Discussing the funeral	Light	Alex + Dad	Diner parking lot	Dad missed the funeral because "there's a lot of paperwork you gotta do when you enter the afterlife". So I fill him in.	-	Similar to Calvin's dad, he should al
22		Revisiting photos with Dad	Medium	Alex + Dad	Dad's Man Cave	I revisit some more photos with Dad. We talk about his high school sketchbook. We talk about the comics he made in high school	-	
23		Spirituality with Mom	Medium	Alex + Dad + Mom	Brunch	I mention seeing dad's ghost and mom talks about her relationship with spirits. It feels different from my experience.	-	Mom says she was visited by dad's
24		The Beach Episode	Light	Alex + Dad	The Beach	Now that my Dad is no longer disabled, we can go to the beach. On the way there, he negs me about my driving.	-	
25		Growing Up	Medium	Alex + Dad	Mini-golf course	While playing beachside mini-golf, I talk about my struggle with "stepping up" in the family. Dad talks about what reaching adult	-	Adapted from the old Tumblr comic
26		Keep Yr Friends Close	Light	Alex + Dad	Backyard	In the car (Dusk) Talked about how inspiring it was that he held on to friends he made in grade school. I also tell him what Dave said for his eulogy	-	Says that Dave's eulogy was full of
27		The Universe	Heavy	Alex + Dad	Backyard (Night)	I talk with Dad about the Universe. He finds it frightening. I find it freeing. Dad compares the smallness of life to how he felt when-	-	
28		Taxes	Light	Alex + Dad	Grocery Store	Dad tells me I gotta put money aside for taxes. And I gotta put money aside for saving. "Am I gonna live to see 65? I mean, you c	-	
29		Cheese plate	Light	Alex + Dad	Backyard	I make a nuanced cheese plate for Dad. He asks why I stopped working in cheese. I'm indignant and defensive about not having-	-	"Yknow your mother thinks you cou
30	Last Convo	Heavy	Alex + Dad	Backyard	One of the last conversations I had with my father before he lost his voice was about how beautiful the light was in Arizona. We n	-		
31	Chapter 3: Family Knowle (Developments 1)	Talking to Mom about loss	Heavy	Alex + Mom	Garden	My mom talks about how hard it was losing her parents. She gives advice for coping with grief.	-	I say "Gerard said Dad and Grandp
32		Grandpa John Story	Light	Alex + Dad	Backyard Bench	Dad tells the story of when him and his father-in-law made a pact to kill each other if either of them ever became a vegetable	-	
33		Grandpa John Story II	Light	Alex + Dad	Backyard Bench	Dad continues the story where he thinks Grandpa John is trying to talk him to kill him at the retirement home	-	
34		Working Hard	Heavy	Alex + Dad	???	Dad recalls when Gerard and I said we never wanted to work as hard as him. My brother and I watched his small business deteriorate his health. Who would want to en	-	
35		Cousin Hank	Heavy	Alex + Hank	Museum	While exploring a museum with my cousin Hank, we discuss coping with grief and if he believes in ghosts	-	
36		Aunt Carole	Heavy	Alex + Carole + Family	Beach	While enjoying a beachside picnic with my Mom's side of the family, I ask her Aunt Carole similar questions about grief and gho	-	
37								

And then started writing out the script (in a very similar fashion to my webcomics).

Chapter 1: Losing a Loved One

Vignette 1: Hospice

1. (Header) *Closeup of Dad in hospital bed. Eyes half-lidded, looking to the left.*
2. *Same shot* **Mom**: *Offscreen* Jeff?
3. *Same shot*
4. *Same shot, eyes follow source of voice* **Mom**: *Offscreen* Jeff?
5. *Establishing shot of family: Mom, Gerard and Alex* **Mom**: Gerard and Alex are going to the cafeteria for lunch. **Alex**: Dad, do you want anything?
6. **Dad**: *coughs* **Mom**: You know your father can't eat anything from there. The nurse said he's only allowed to have crushed ice.
7. **Gerard**: *Exiting with Alex* Cmon, Mom. Let the man have some wine.
8. **Mom**: *Offscreen* No wine!
9. *Panel of Mom angry, arms crossed next to my father in the hospital bed*
10. *Same shot of Dad turning towards Mom and shrugging*
11. **Mom**: NO WINE! *Swatting at Dad*

Vignette 2: Hospital Cafeteria

1. (Header) *Establishing shot of the Bridgeport Hospital*. **Gerard**: *inside cafeteria* Of all the hospitals Dad has been to recently, this one has the most fire cafeteria.
2. **Gerard**: I'd much rather've been here than where I went after I busted my leg in Tampa. **Alex**: Ah yes. The 'Skydiving Santa' Incident.
3. **Gerard**: *Exploring* Yo, they got a pizza station too?
4. **Gerard**: Maybe Dad should get hospitalized more often. **Alex**: Pfft stop.
5. **Gerard**: *Hunched over sneeze guard* These fries look good. **Alex**: Yeah you can tell by how they glisten in the light.
6. **Alex**: *Disappointed in self* Ugh, am I gonna get another burger and fries for my second meal in a row? **Gerard**: *Annoyed* Yes, dude.
7. **Gerard**: *Gesturing with hands* We're grieving. We're gonna eat whatever we want.
8. **Gerard**: *To grill guy* Yeah, can I get a philly cheesesteak quesadilla?
9. **Gerard**: *Pointing at Alex* And he wants a burger and fries.
10. *Gerard walks offscreen. Alex pauses.*
11. **Alex**: Can you also put bacon, avocado, jalapeno and onion rings on mine, too?

Vignette 3: Meet the Cashier

1. (Header) **Gerard**: *Presents card to cashier* Put it all on this.
2. **Cashier**: Hey, I've seen you guys around recently. Are you both visiting someone?
3. **Gerard**: *Performatively nonchalant* Yeah, our Dad's dying. **Alex**: *shrugging* What can you do?
4. **Cashier**: I'm really sorry to hear that. *Pensive* When I lost my father, it wasn't easy.
5. *Closeup of Cashier, weary* **Cashier**: It changes you.
6. **Cashier**: *Walking from behind register* Let me give you guys a hug.

I'm working on this now until my deadline in the spring.

And then I'll lay down for a long time.



STARTING A WEBCOMIC



Aww what's the matter, Billy?





i've got a great
idea for an
animated tv
show but i don't
have the clout
or resources to
make it happen!



i suppose i'll
just toil away in
production and
hopefully climb
the ladder
enough to pitch
to corporate
executives...

Haha, well that sounds like a great way to spend your next 5-10 years...





But what if I told you there was another way to work on your show, develop your voice AND find an audience for the work you want to make?



i don't want to
crowdfund
anything...

Haha don't worry, Billy



I'm talking about starting
a webcomic!





a webcomic?
aren't webcomic
artists mentally
ill shut-ins who
aren't fairly
compensated for
their labor?



Only if you're a
perfectionist!

But what webcomic artists get in return for endangering their sanity is:





CREATIVE
CONTROL

CREATIVE CONTROL

OPPORTUNITY TO BUILD
YOUR OWN FOLLOWING



CREATIVE CONTROL

OPPORTUNITY TO BUILD
YOUR OWN FOLLOWING

& well-rounded experience
in:



CREATIVE CONTROL

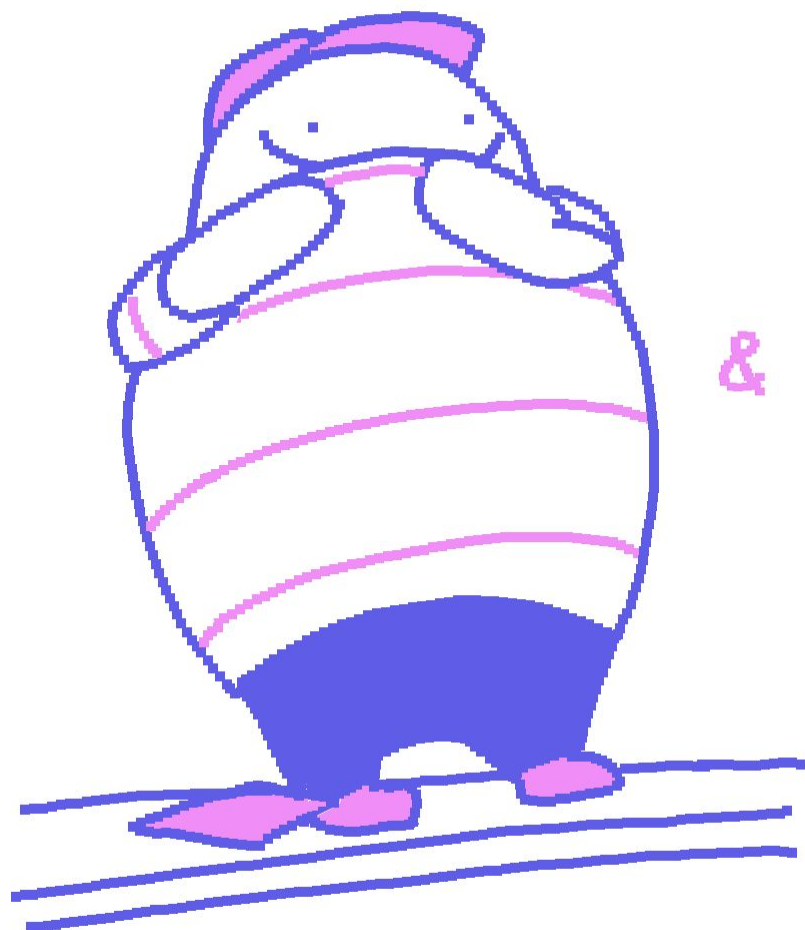
OPPORTUNITY TO BUILD
YOUR OWN FOLLOWING

& well-rounded experience

in:

- CHARACTER
WRITING





CREATIVE CONTROL

OPPORTUNITY TO BUILD
YOUR OWN FOLLOWING

& well-rounded experience

in:

- CHARACTER
WRITING
- WORLDBUILDING



CREATIVE CONTROL

OPPORTUNITY TO BUILD YOUR OWN FOLLOWING

& well-rounded experience
in:

- CHARACTER WRITING
- WORLDBUILDING
- & STORYTELLING

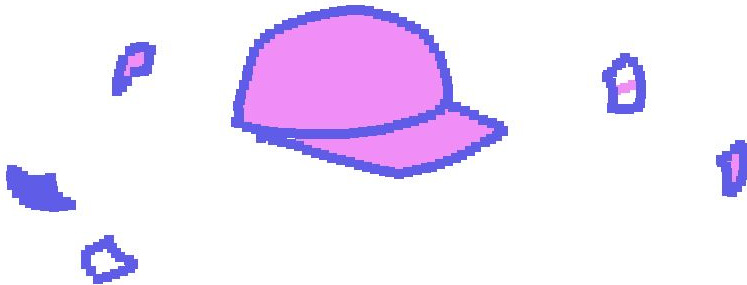
POP!





In short, you are
directing, writing and
showrunning your own
series!

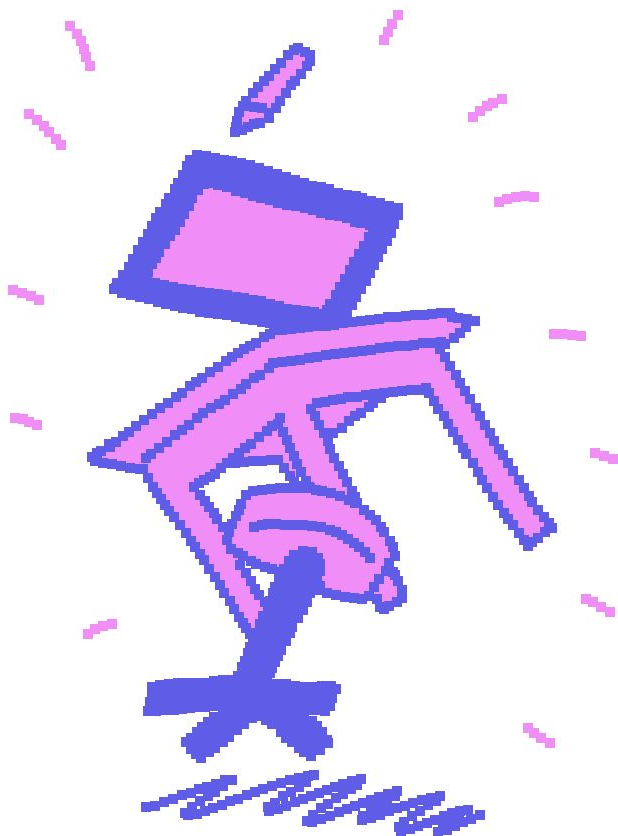
And you can start today!



For free!



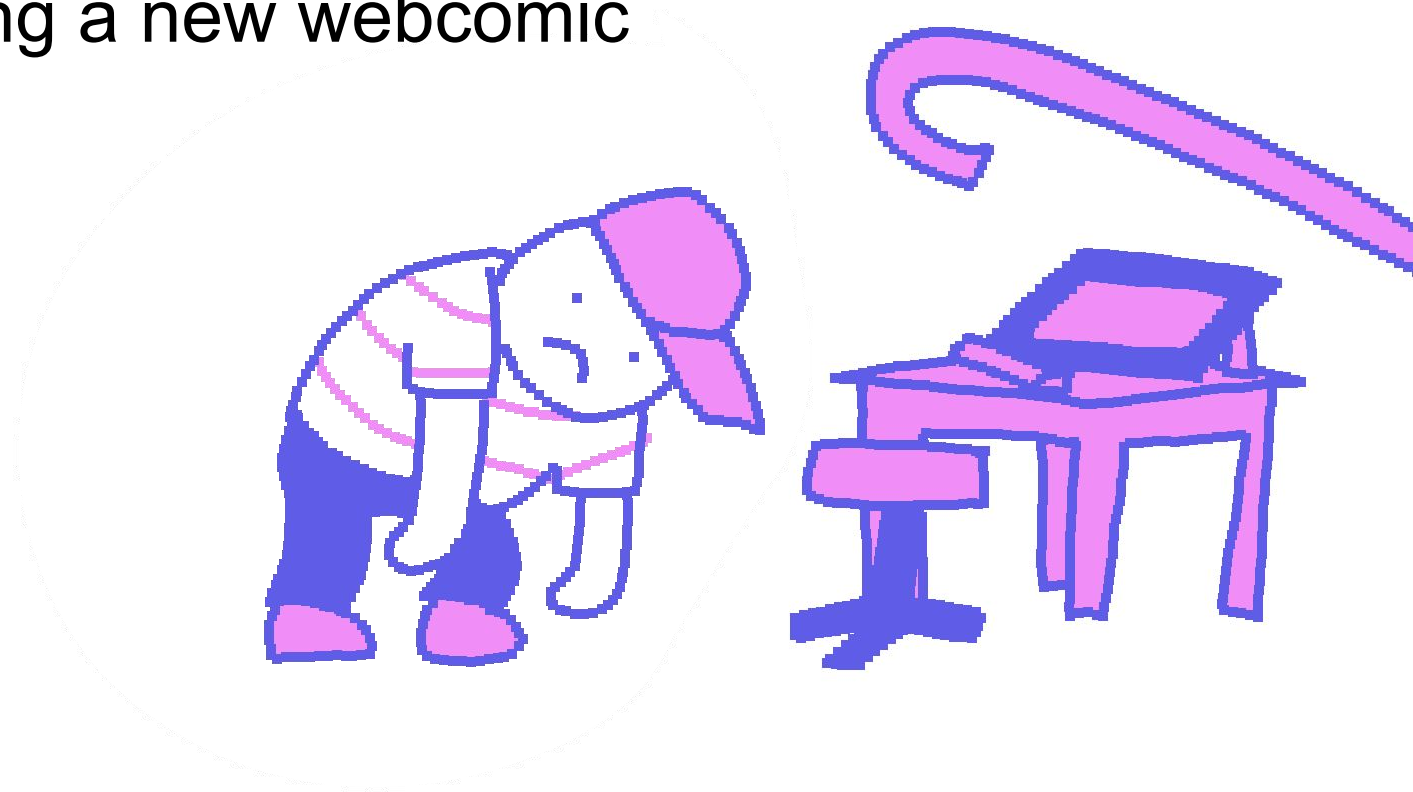
Sounds great!
Let's do it!

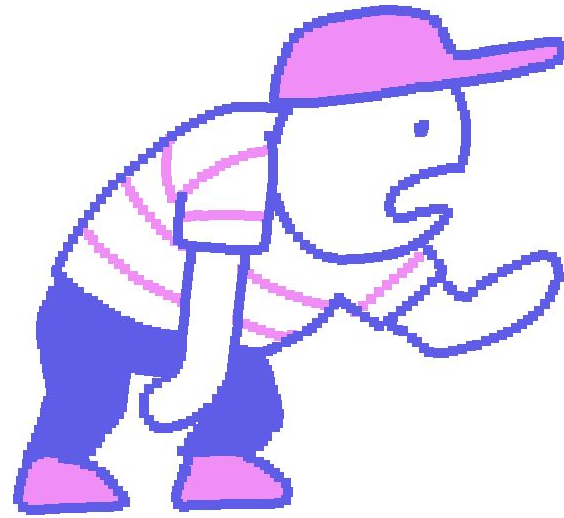


Hey slow down there, Billy!



There are a couple things to keep in mind when you're starting a new webcomic





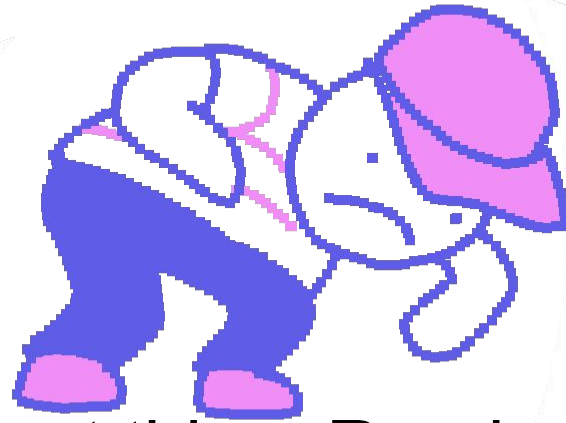
yoink



1. POST CONSISTENTLY



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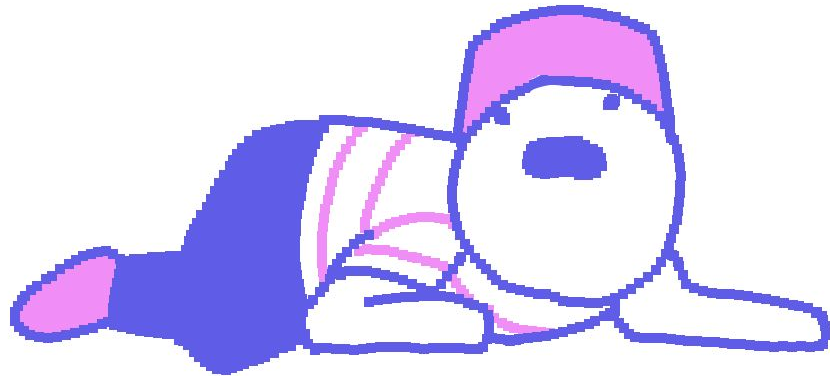
This is the most important thing. Readers need to know when they can expect an update. It keeps them excited and engaged!

2. POST OFTEN



2. POST OFTEN

This is the second most important thing! Posting weekly is better than posting monthly, but if you can only manage the latter, stick to that! Consistency comes first!



3. DONT OVEREXTEND YOURSELF



3. DONT OVEREXTEND YOURSELF

Keep things manageable so you can stick to your schedule and not burn out



3. DONT OVEREXTEND YOURSELF

Keep things manageable so you can stick to your schedule and not burn out

You may be frustrated by how long things take in the beginning



3. DONT OVEREXTEND YOURSELF

Keep things manageable so you can stick to your schedule and not burn out

You may be frustrated by how long things take in the beginning



But it gets easier!

REMEMBER:

WITH EVERYTHING IN LIFE

REMEMBER:

WITH EVERYTHING IN LIFE

*FIRST YOU GET **GOOD***

REMEMBER:

WITH EVERYTHING IN LIFE

FIRST YOU GET **GOOD**

AND THEN YOU GET **FAST**

REMEMBER:

WITH EVERYTHING IN LIFE

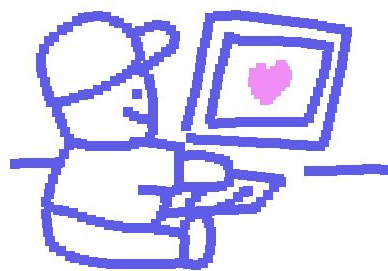
FIRST YOU GET **GOOD**

AND THEN YOU GET **FAST**

but always be kind and patient with yourself <33

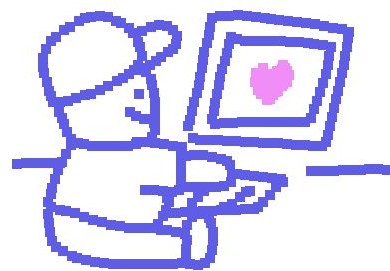
*these principles apply to everything!
whether it be:*

*these principles apply to everything!
whether it be:*



**POSTING
ONLINE**

*these principles apply to everything!
whether it be:*

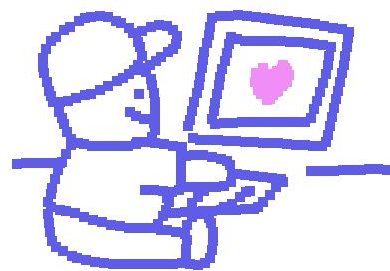


**POSTING
ONLINE**



**WORKING
OUT**

*these principles apply to everything!
whether it be:*



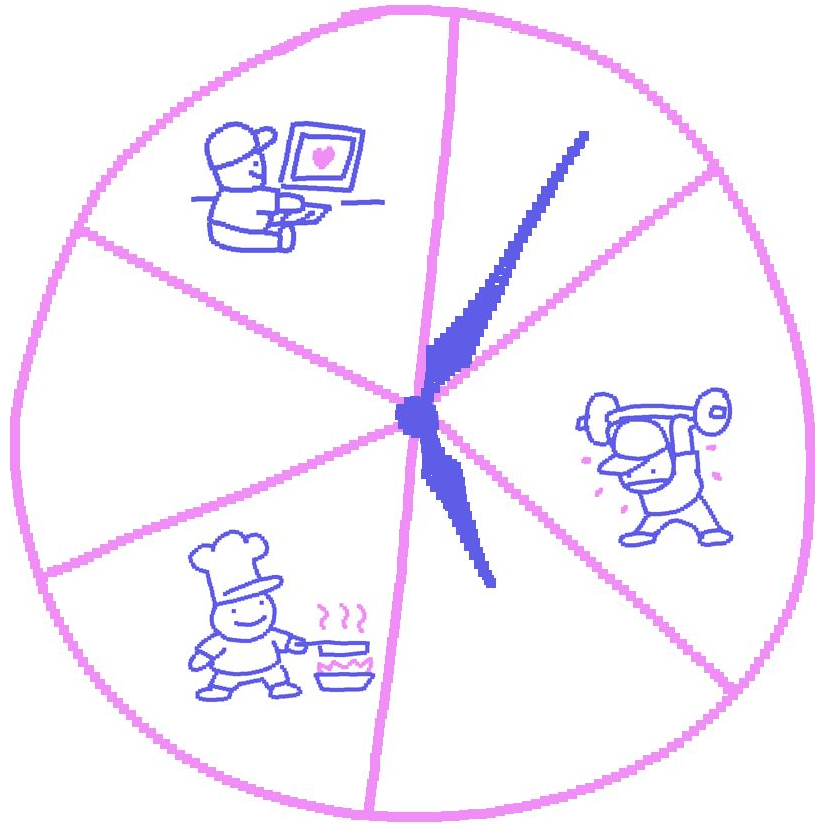
**POSTING
ONLINE**



**WORKING
OUT**



OR COOKING



And remember: you don't have to be a full-time comic artist to run a successful webcomic!

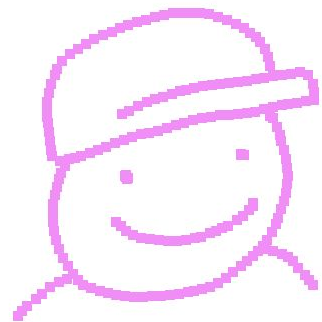
you can make time for it as a routine

you can make time for it as a routine



before
work

you can make time for it as a routine



*before
work*



*after your
school projects*

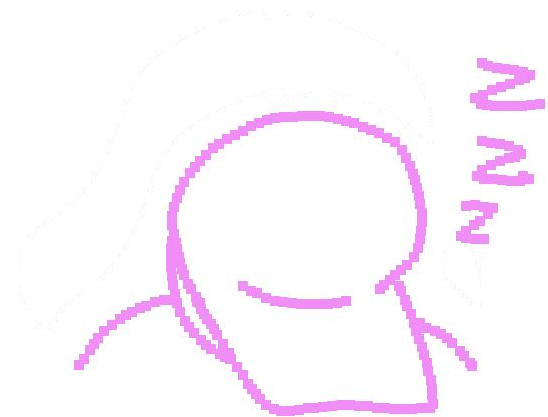
you can make time for it as a routine



before
work



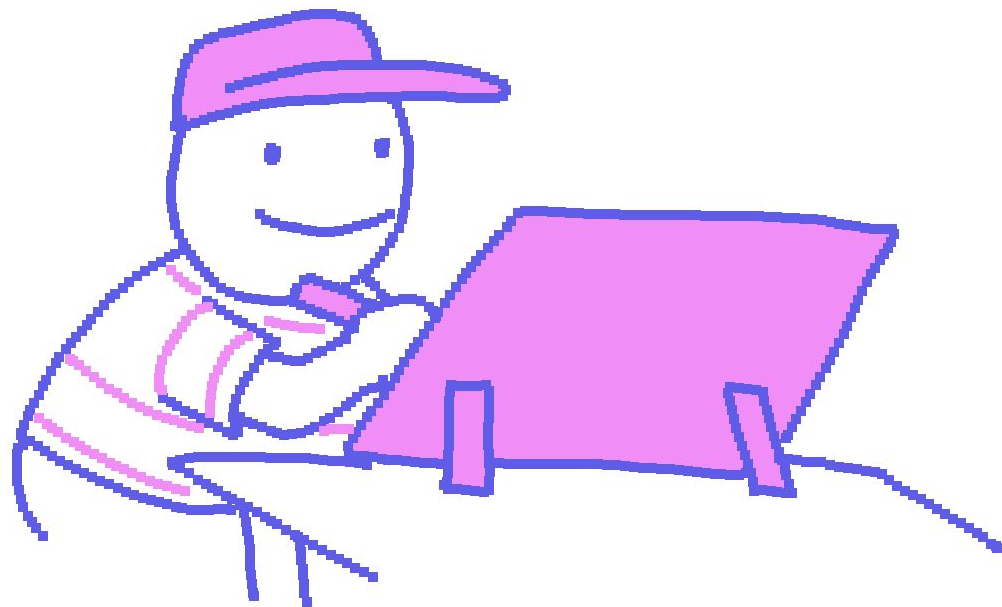
after your
school projects



or
whenever!

and then you too can build an audience and go from this:

and then you too can build an
audience and go from this:



to this!



golly, thanks for believing in me,
Mr. Disembodied Voice!



No problem, Billy! That's what your tuition is for!



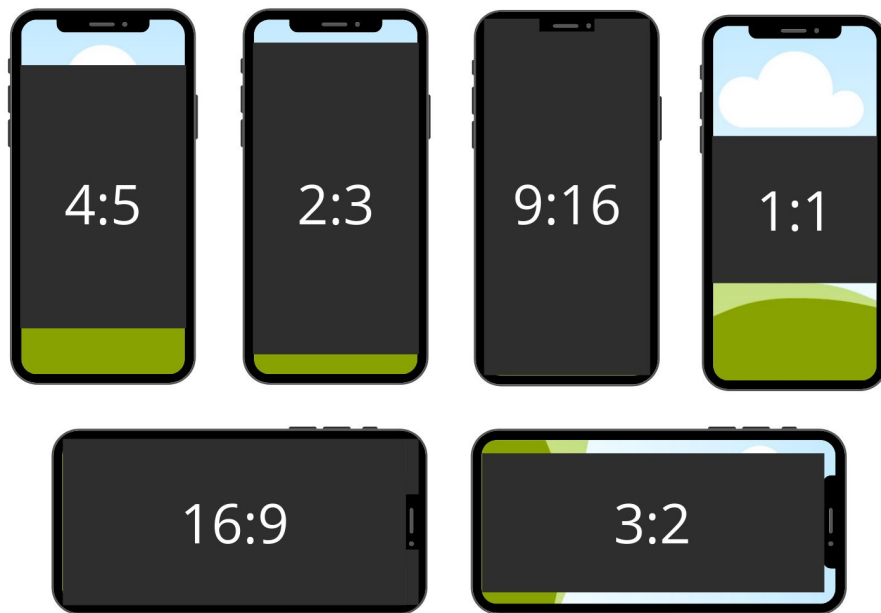
POSTING

ONLINE

So pretty much everything I make is formatted for the Internet.

And every *post* I make is formatted for where it's going to *live* on the Internet.

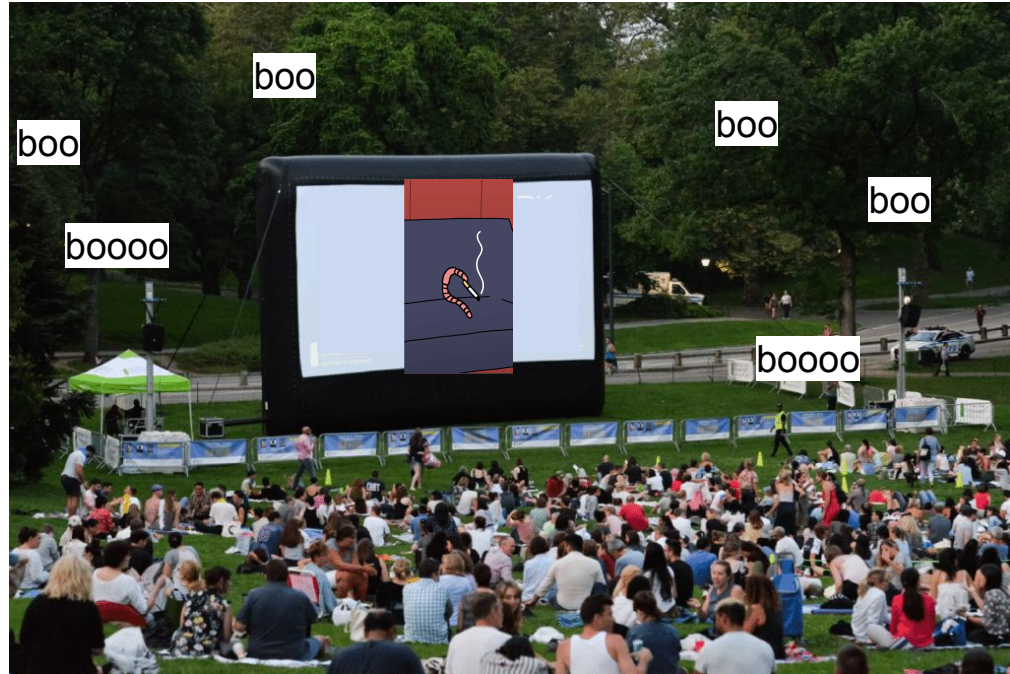
I kinda wound up making comics in a 4 panel grid because not only did it look good on Instagram, it's also guaranteed to look good everywhere else.



I didn't post Anthony DiPelicano on Tiktok because it wouldn't look good on it.



I don't submit my 16:9 animations to film festivals because it wouldn't look good on the screen.

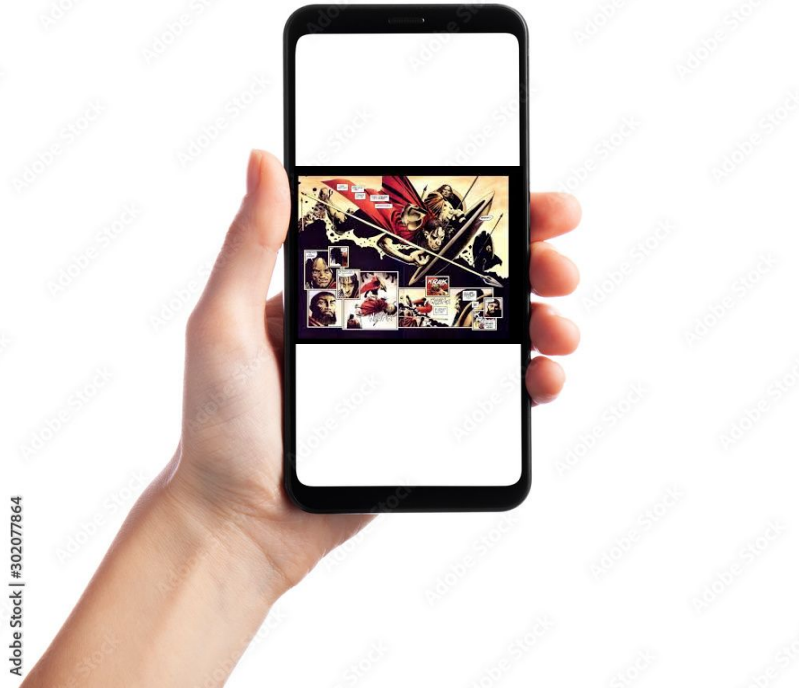


These are all things that got hammered in my head working for ad agencies who needed their work exported in every single format for Facebook Newsfeed, Snapchat Ads, Instagram Grids and whatever else.



It's useful knowledge and can also be applied to posting comics, art or anything.

If you draw a comic on a big sheet of paper and then post it to Instagram, you need to make sure that your text is legible.



Or else no one will want to read it.



If you post an animation on Tiktok that starts with a blank white screen...



People are just gonna scroll right by it.

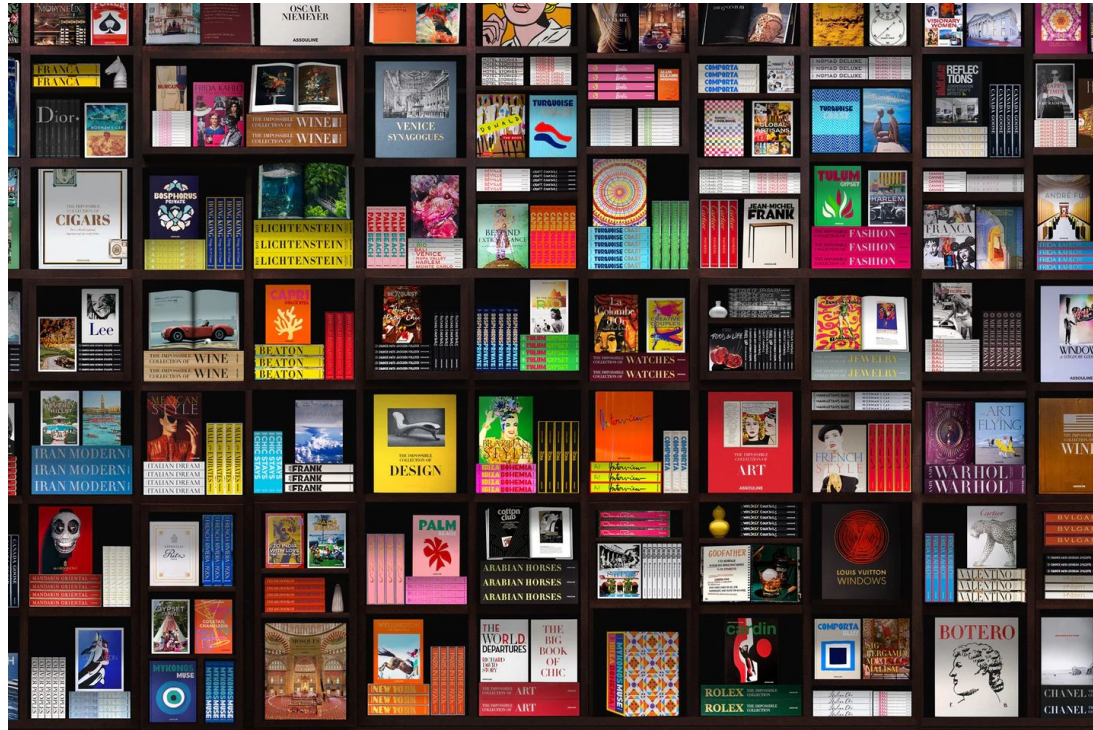


Consider how people are going to see your work.

I know there are only 3 websites left and it feels like a huge inconvenience to have to think about how the presentation of your work is going to affect eNgAgEmEnT on these platforms

But it's kind of always been like this?

The job of book cover designers for the last 100 years has been founded on making them look good on a bookstore shelf.



People are more likely to read the entirety of your zine if you lay out your pages so they fit an 8.5" x 5.5" space.



And you're maybe more likely to be engaged by a television show if it cold-opens on a crazy action sequence.



Yeah, everyone is overstimulated and it's harder than ever to compete for people's attention



But all I'm saying is that there is a difference between

Drawing for yourself in the comfort of your sketchbook, where there are no wrong answers



And sharing your drawing with other people in a way that it'll get noticed.



For example,

I do live readings of my comics occasionally.



Over the past year, Instagram has really been pushing artists to make video content.

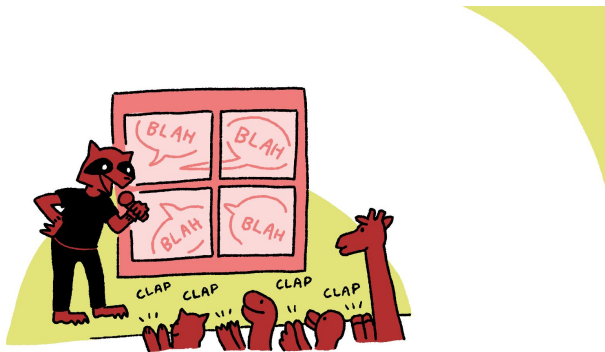


So I thought why not record my live readings

Chop it up

And post the good ones?

So I organized a West Coast book tour, recorded the whole thing



LOUDEST & SMARTEST

WEST COAST BOOK TOUR 2023

2/15 - LOS ANGELES - OTHER BOOKS

2/17 - SAN FRANCISCO - SILVER SPROCKET

2/19 - PORTLAND - FLOATING WORLD

2/21 - SEATTLE - FANTAGRAPHICS

And now I'm sitting on a stack of Reels that I can post while this book is taking up a lot of my time.

They do well.



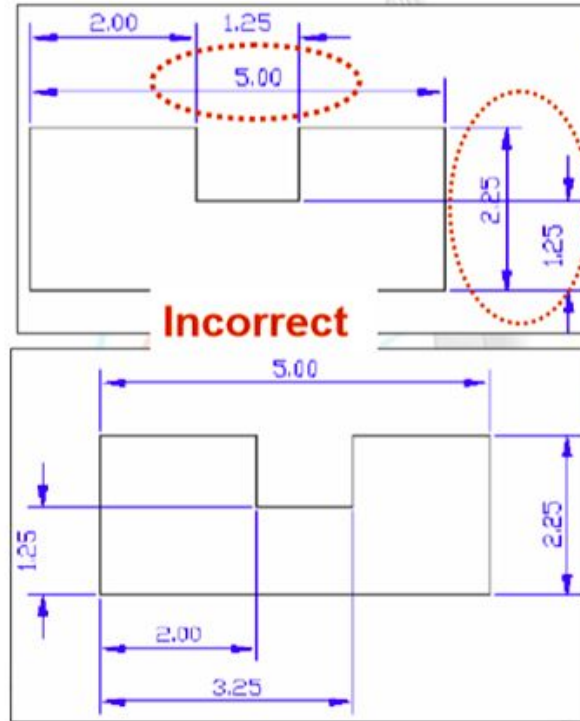
Why do I bring this up?

Because when you post online, you should consider the format that your audience will be viewing it in.

Maybe that means getting the dimensions right.

Name: _____ Date: _____

Draw the correct dimensions in a separate piece of paper,



Maybe that means playing to the preferences of the algorithm.



All this is to say you should always consider the stage that you do your little dance on.



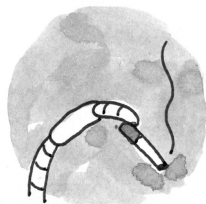
THE IMPORTANCE OF COMMUNITY

Yknow, you don't have to do this alone.

I owe a lot to my peers at the beginning of my career.



me



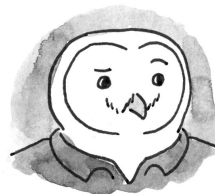
james



angie



my mom



my dad



my brother



jensine



bryce



ricardo



siah



esteban



gabby



k dawg



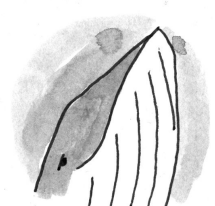
winemouth



jen liu



kelsey



jay

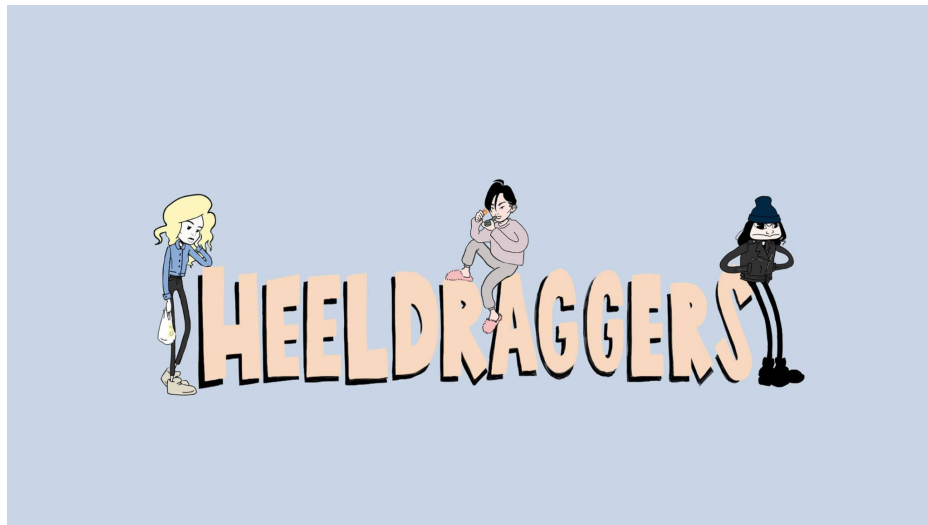


cecilia

The friends I made at my internship were my first contacts when I started freelancing.



They got me my first jobs.



A lot of my comics work is based on the time I spend with my friends and family.

And the events I read for wouldn't be possible without the comics community making it a fun experience.



& book release! curated by pyrite press

6:30PM • FREE • @MUCHMORE'S

2 HAVEMEYER ST BROOKLYN, NY 11211

What I'm trying to say is do your best to put yourself out there.



Whether it be online or in person.



A lot of us can be pretty introverted but there are great rewards for the people who

go to conventions, whether you're tabling or not



Organize events



And even just comment on posts

7:04



Comments



alyssa_hirose fun fact: i am a cartoon character and do not exist in real life 🍜

5d

you're lying

message



If you invest in your community, you can do anything

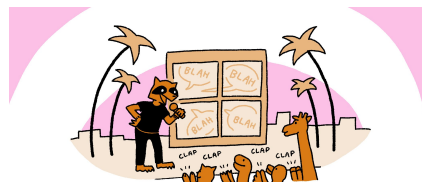


**YOU CAN
DO
ANYTHING**

From making films together



To organizing a book tour



LOUDEST & SMARTEST

WEST COAST BOOK TOUR 2023

2/15 LOS ANGELES

7PM @ OTHER BOOKS FREE
(2006 E CESARE CHAVEZ AVE)

with readings by:

Alex Krokus
Seo Kim
Stephan Neary
Mikey Heller
Ryan Pequin

Alec Robbins
Richie Pope
Violaine Briat
Nick Edwards
Connor Brown



LOUDEST & SMARTEST

WEST COAST BOOK TOUR 2023

2/17 SAN FRANCISCO

7PM @ SILVER SPROCKET FREE
(1018 VALENCIA STREET)

with readings by:

Alex Krokus
Rosemary Valero O'Connell
and more!



LOUDEST & SMARTEST

WEST COAST BOOK TOUR 2023

2/19 PORTLAND

4PM @ FLOATING WORLD FREE
(1123 LLOYD CENTER)

with readings by:

Alex Krokus
Molly Mendoza
...and more!



LOUDEST & SMARTEST

WEST COAST BOOK TOUR 2023

2/21 SEATTLE

7PM @ FANTAGRAPHICS FREE
(1201 S.VALE STREET)

with readings by:

Alex Krokus
Lyle Partridge
Alex Barsky
Zack Lydon
...and more!?

to making a weird bohemian
talk show for you and your
friends



IN CLOSING

It needs to be said that having a big following on social media
Is not important



| shutterstock.com · 441324022

And it won't make you money



It *will* increase your reach so you can promote something that *can* make you money



ONLINE SHOP

Every product delivered to you.

@onlyFans



But sadly, you can't just post for work.



Here are some resources for those interested in learning more about the animation and comic industries I glossed over today:



PODCAST

Comic Lab

Brad Guigar and Dave Kellett

FOLLOWING

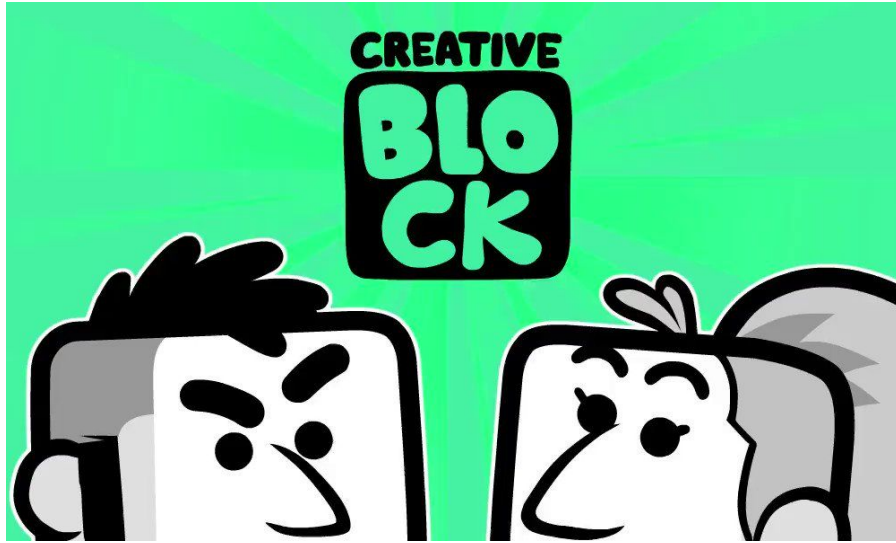


About

The podcast about making comics — and making a living from comics! It's half shop-talk, half how-to, and half friendship. WE SQUEEZED IN THREE HALVES. It's tips and tricks and all the joys of cartooning as a pro. So pull up your drawing chair, put on some headphones, and join us while you draw! And if you like what you hear, join our community at patreon.com/comiclab (For sponsorship inquiries: comiclabpodcast@gmail.com)

[Comic Lab with Brad Guigar and Dave Kellett](#)

A weekly podcast that's half shop-talk and half how-to! There are some great resources in this podcast. Even if the artists' personal styles aren't your thing and you can't stand two old guys cracking jokes together, give it a shot. Here's a great episode about [Webtoons](#).



[Creative Block with Gene Goldstein & Violaine Briat](#)

Creative Block is mostly a podcast that interviews artists in the Kids Animation Industry but there are a few insightful episodes that profile webcomic artists.

Here are a few! Click the image for a link.





[Tongue & Pencil with Chris P.](#)

Chris P. records himself drinking and drawing with other friends in the animation industry at his animation studio, Titmouse.

And that's the show.

Art is hard work but you need to always remember why you choose to wake up every morning and continue drawing:

Art is hard work but you need to always remember why you choose to wake up every morning and continue drawing:

because you enjoy it!

Follow me at @alexkrokus on [Instagram](#), [Tiktok](#) and [Twitter](#)

thank you