

Rubber Crutch Comics presents

the tenth anniversary edition of

the Eavesdropper Cafe

book one: a private journey thru a public place

by brian james koschak

Koschak '10



rubber crutch comicks presents



the tenth anniversary edition of

the Eavesdropper Café

(a private ^{book one} journey thru a public place)
written, drawn, lettered, and designed
by

brian james koschak

concept conceived by sam nerby and brian koschak

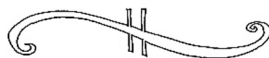
digital restoration by kylene koschak

cover colors by brian + kylene koschak — inspired by ben caldwell

printed by Ka-blam! www.ka-blam.com

Thanks to anyone who has
offered words of encouragement
throughout the years.

THIS EDITION IS DEDICATED TO ME.

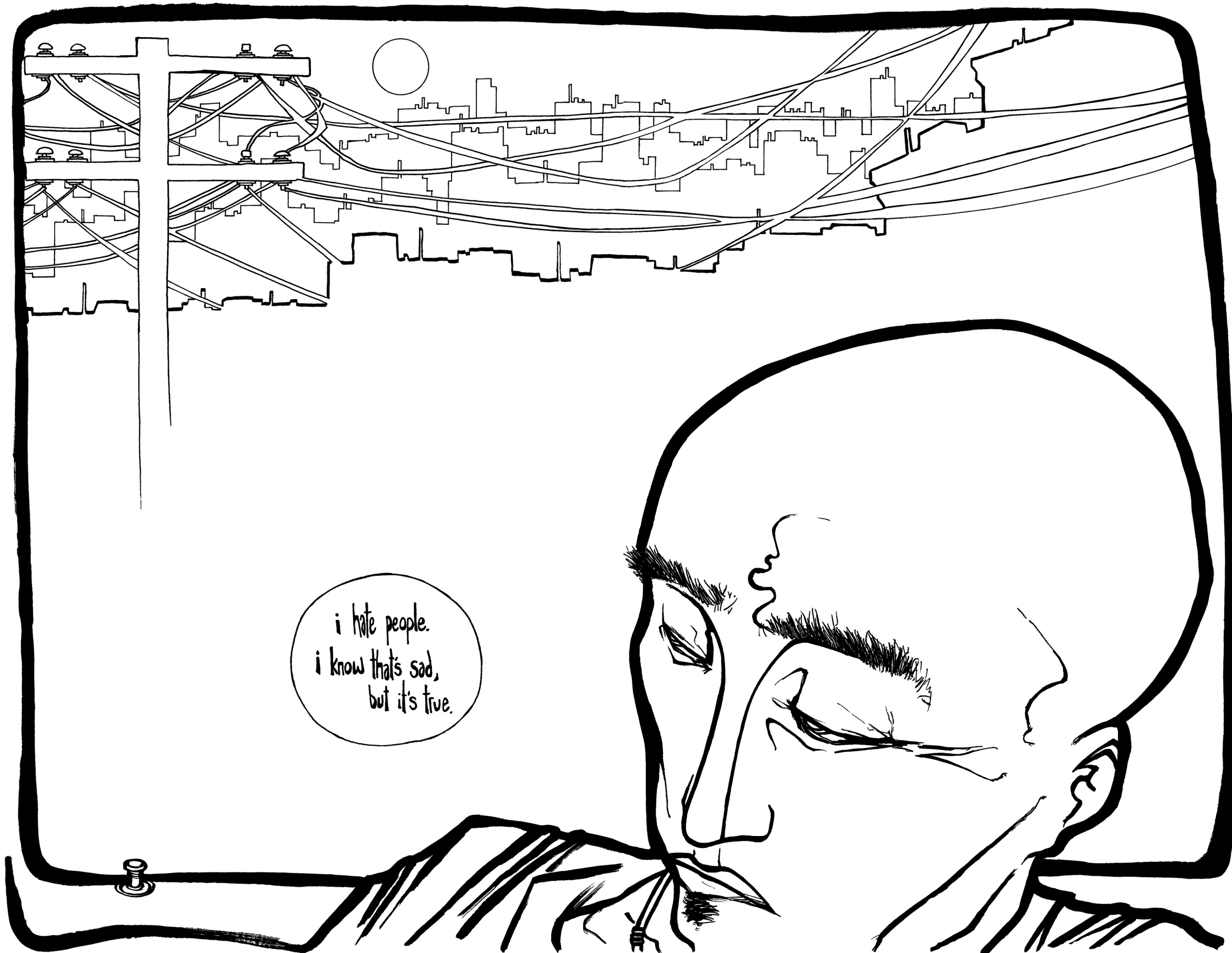


briankoschak.blogspot.com

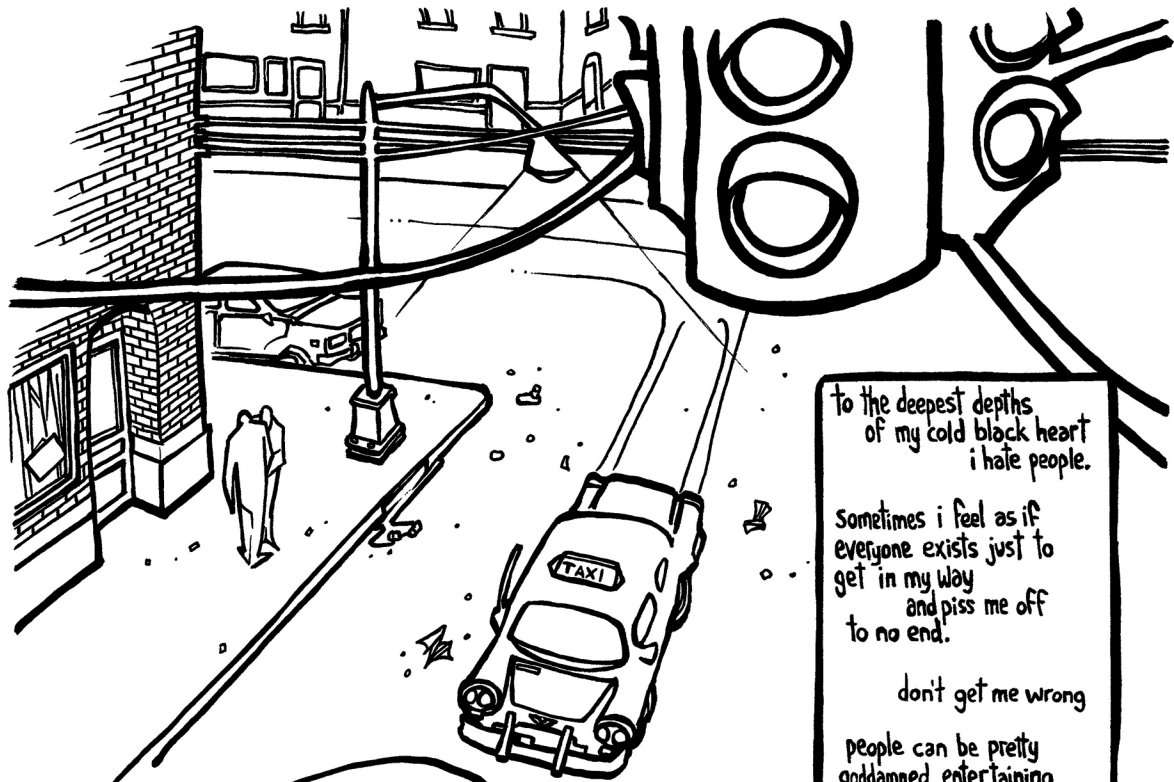
rubbercrutchcomicks@hotmail.com

Comments, praise, threats, and letters of disgust are encouraged — thank you.

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i hate people.
i know that's sad,
but it's true.



to the deepest depths
of my cold black heart
i hate people.

Sometimes i feel as if
everyone exists just to
get in my way
and piss me off
to no end.

don't get me wrong
people can be pretty
goddamned entertaining
Sometimes
if you look past all the crap.
i just choose to
keep my distance.

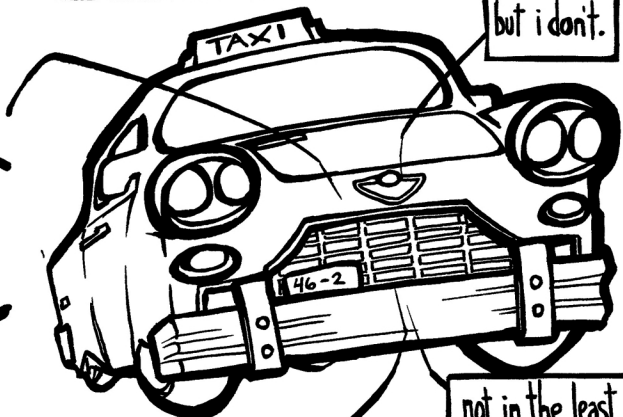


i am alone
that's true. but not lonely.

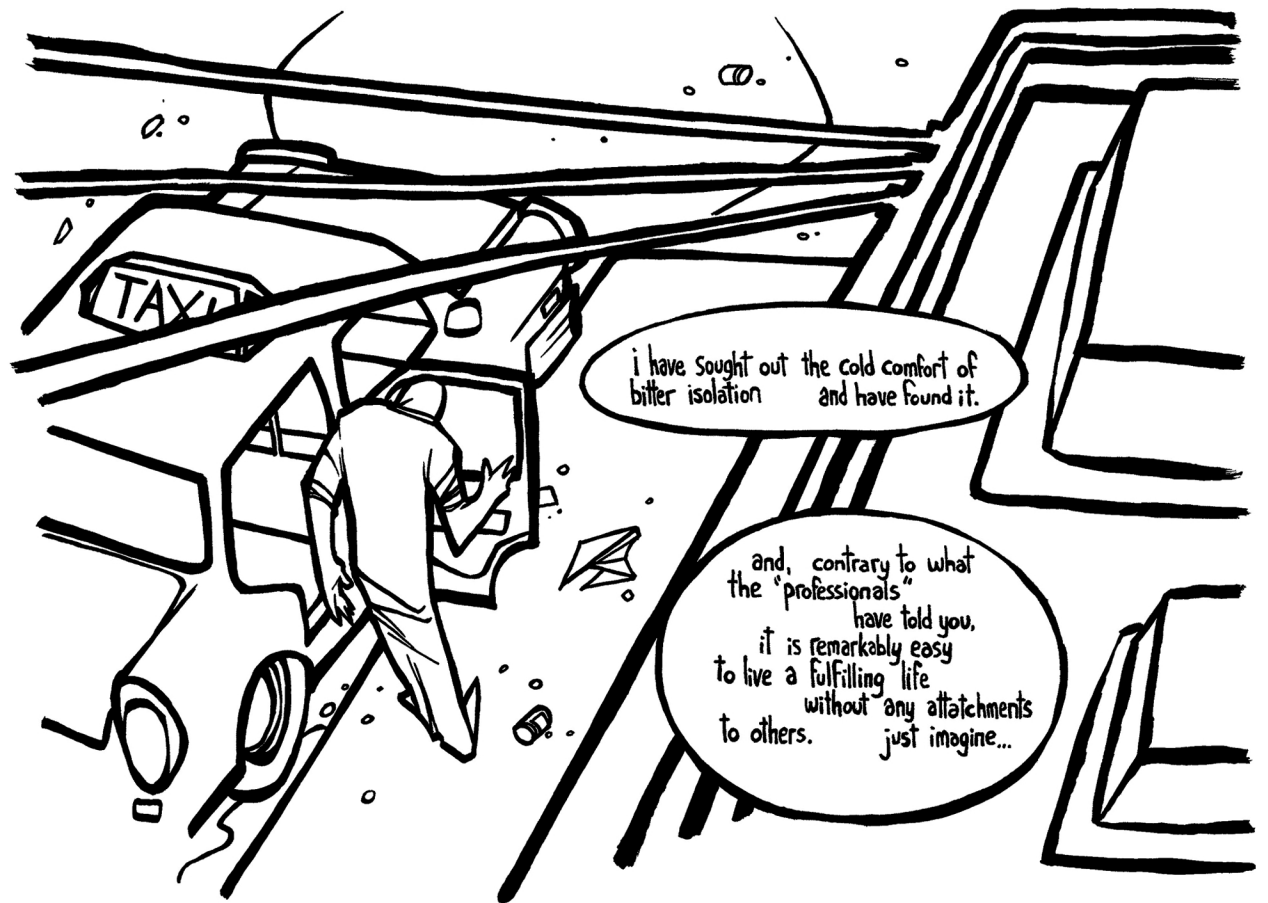


that would mean that i long for the
physical-mental-emotional-spiritual-sexual
companionship which i lack.

but i don't.

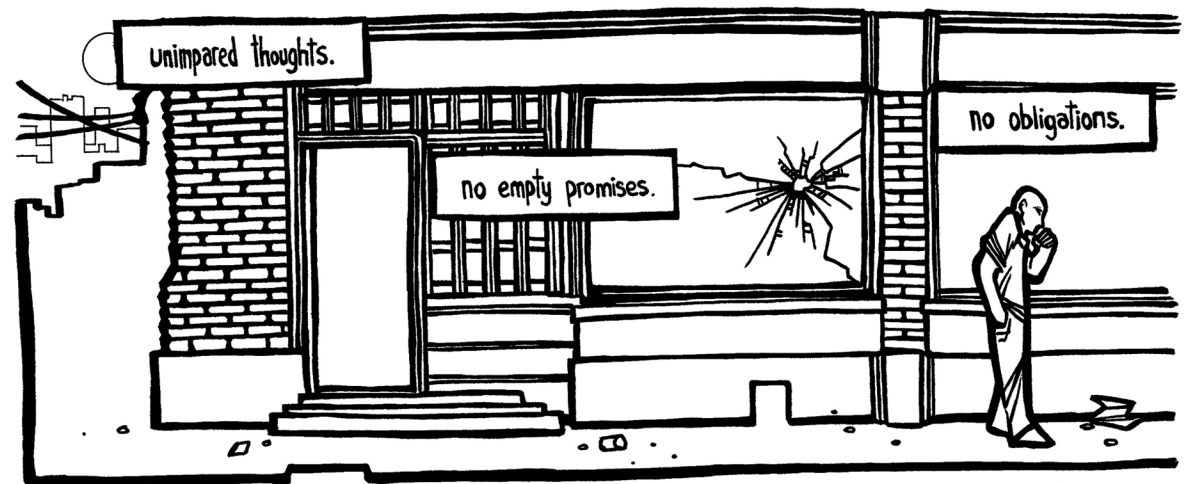


not in the least.



i have sought out the cold comfort of
bitter isolation and have found it.

and, contrary to what
the "professionals"
have told you,
it is remarkably easy
to live a fulfilling life
without any attachments
to others. just imagine...



unimpaired thoughts.

no empty promises.

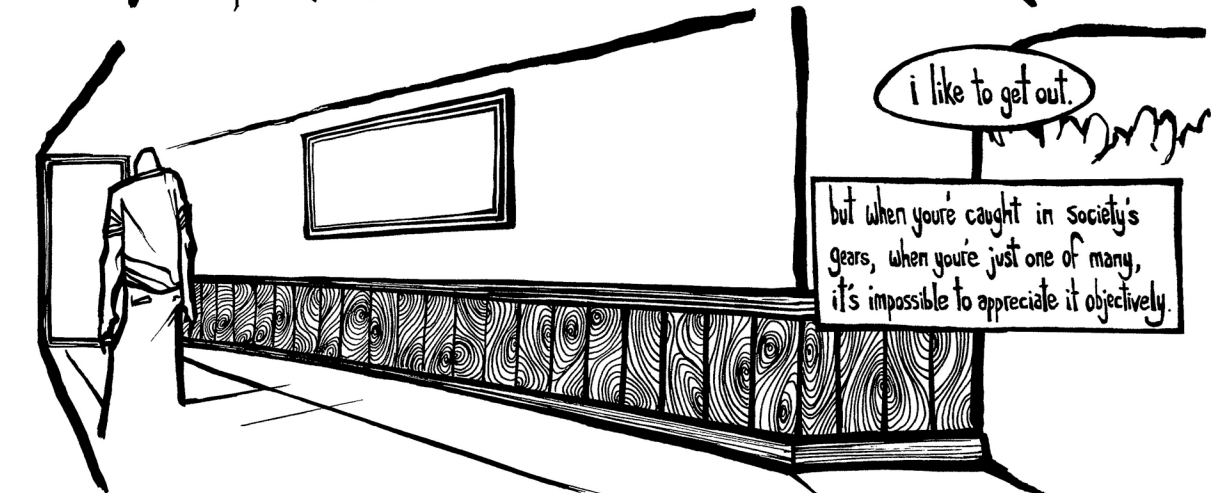
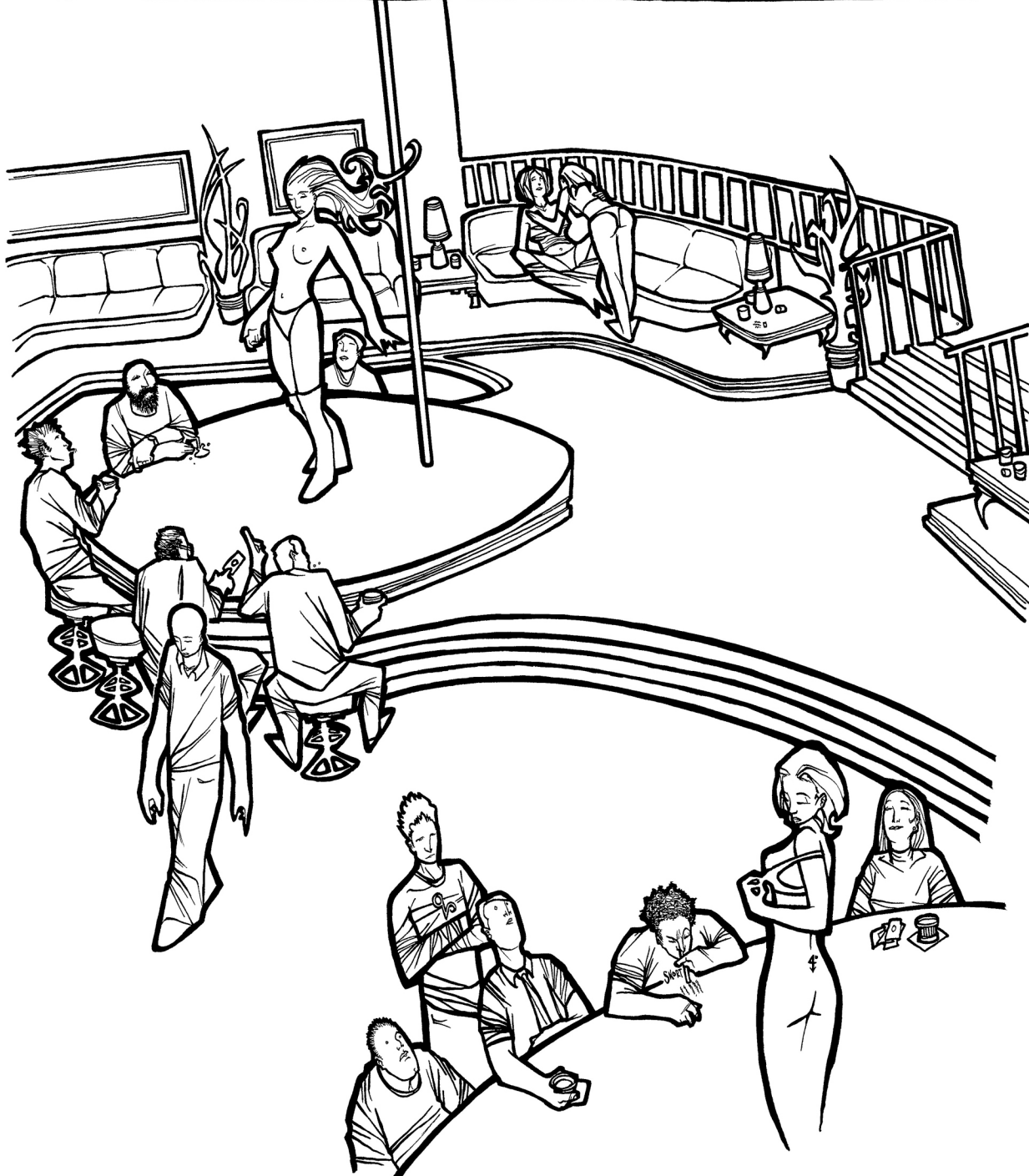
no obligations.

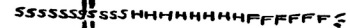
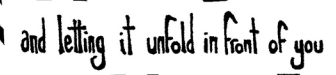


it's a beautiful thing
if you let yourself see it.

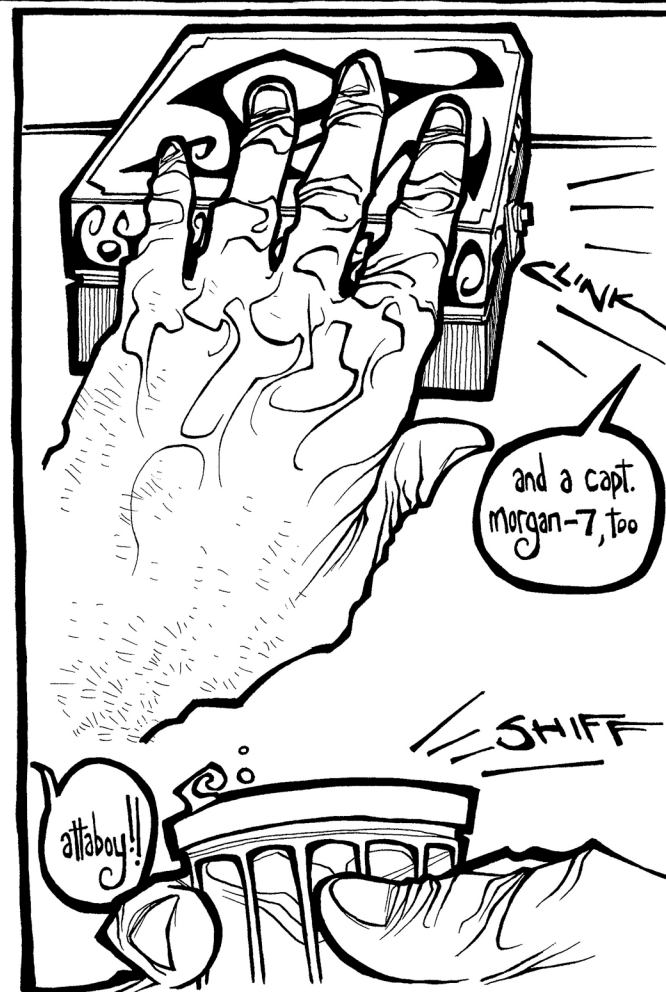
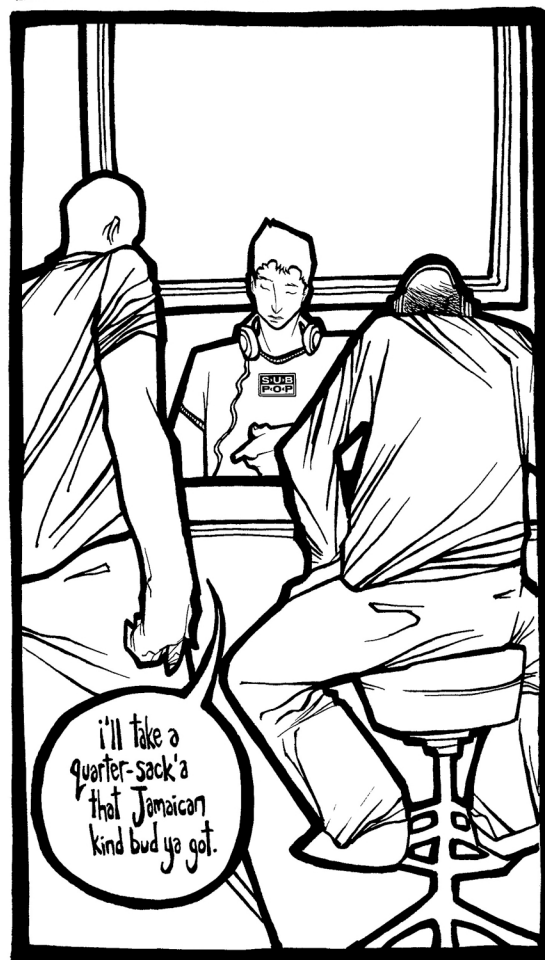
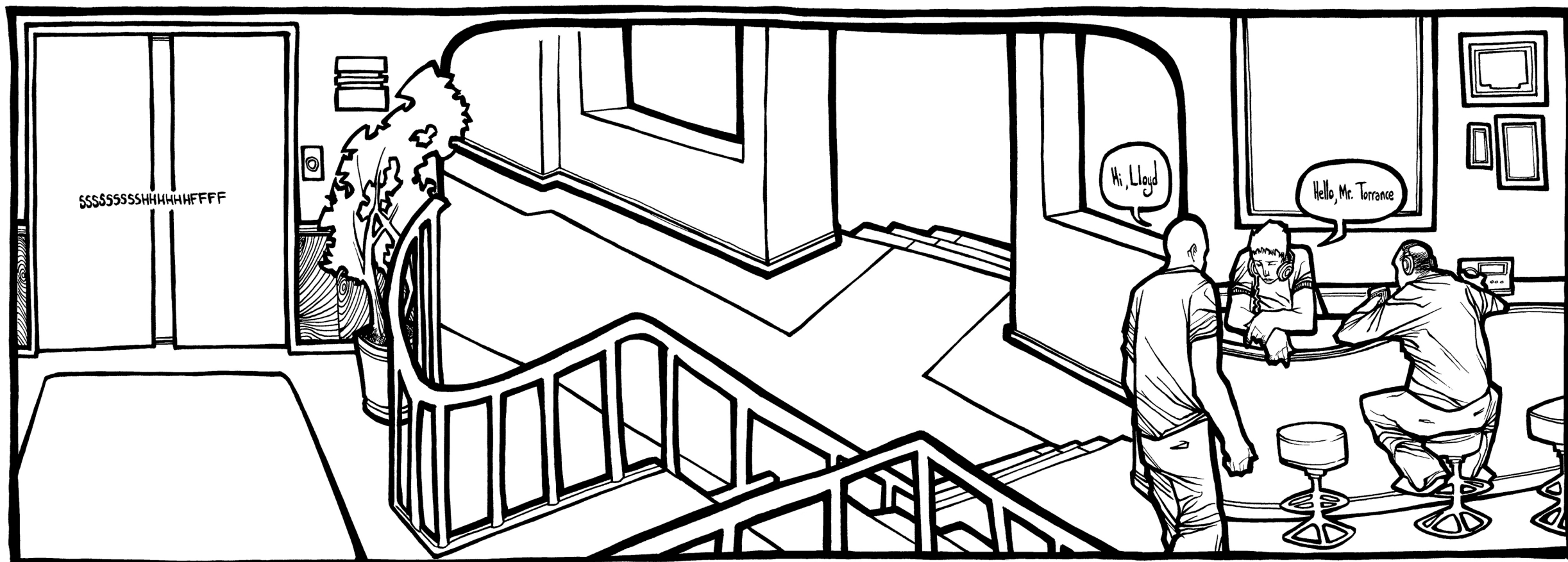








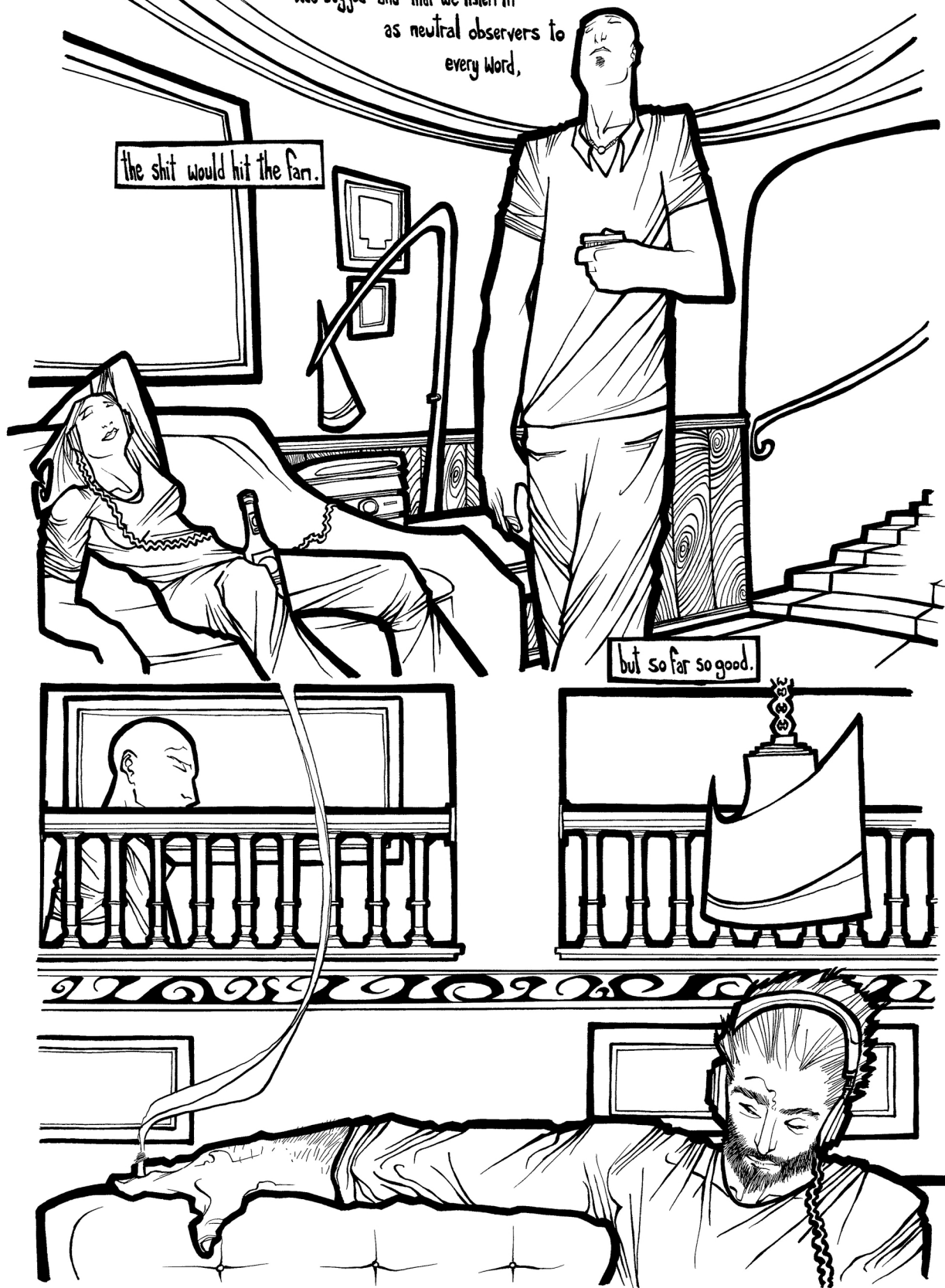
FFFFFFFFFFFFFFFFFFFFFFFFFFFFFFFFFFFF



i'm sure if it ever got out that every room
every table
every light fixture downstairs
was bugged and that we listen in
as neutral observers to
every word,

the shit would hit the fan.

but so far so good.

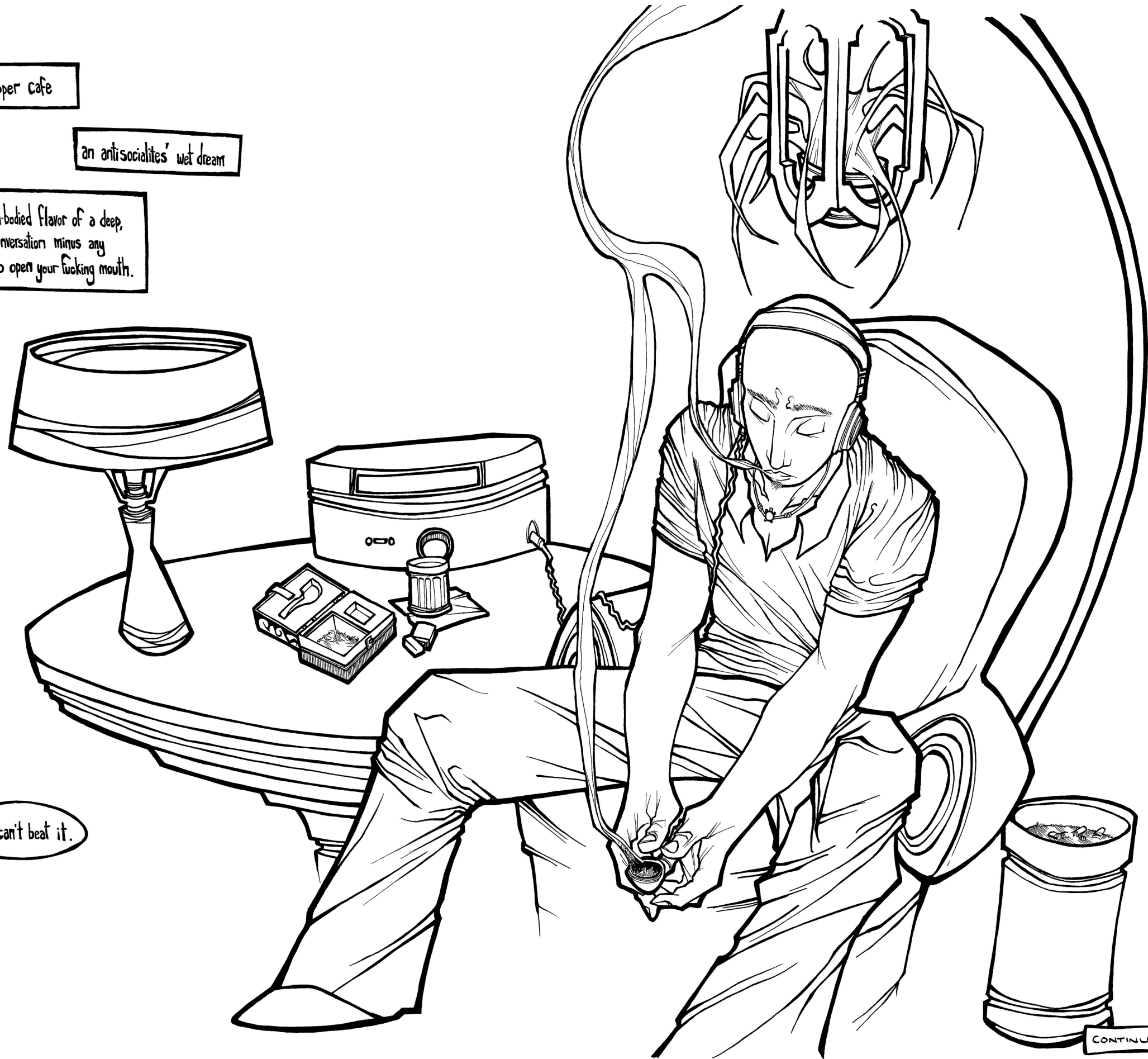


the eavesdropper cafe

an antisocialites' wet dream

all the full-bodied flavor of a deep,
intimate conversation minus any
obligation to open your fucking mouth.

you can't beat it.



CONTINUED...

Afterword

The Eavesdropper Cafe was conceived one hot and sweaty night, back in 1996, in Minneapolis, Minnesota. It all originated from my good friend Sam Nerby's sketchbook, where I stumbled upon a series of vintage microphone drawings and the words "Eavesdropper Cafe." I was intrigued. It was an idea for a cafe where each table had a microphone and a speaker and the patron could either come in and talk or sit down and listen. I thought it was a great idea. But I added that, with the microphone in view, no one would ever come in and reveal anything of value. The microphone would have to be hidden and the eavesdropping a secret. For the rest of the night, we laughed as the entire crazy secret society concept of the Eavesdropper Cafe rained down upon us. It seemed almost effortless.

But writing the story was a bit more difficult. What kind of a story is this? How is it going to be told? and from what perspective? is this even a story? What the fuck is this thing? The endless possibilities plagued my thoughts for the next 4 years. Then, in 1999, i figured it all out and work on this volume began shortly thereafter. It took me three years to complete. My father, on his last day before retiring as a technician for Xerox, ran off a print run of 300 copies for me which i passed around here and there over the years. The reception was good from those who saw it, and i recieved encouragement from some of my most honored comic art heroes. But, for publishers, it was considered universally "unmarketable" and has sat in limbo until now.

I'm really excited to be revisiting the Eavesdropper Cafe, dusting it off, putting some fancy clothes on it, and shoving it off into the world. It's time. Every page has been digitally restored beyond the quality of the original artwork, and I have created a brand new, full color wrap around cover for the occasion. Also included here are early pre-production thumbnail sketches with notes, original pencil art, and a 7-page preview of "The Eavesdropper Cafe : book two — escape into reality."

It's been a long, strange journey to get this into your hands. I hope you enjoyed it. I couldn't be more proud of it.

~ brian james koschak 2010



g.1 is same
g.2 will be pg.2 + 3

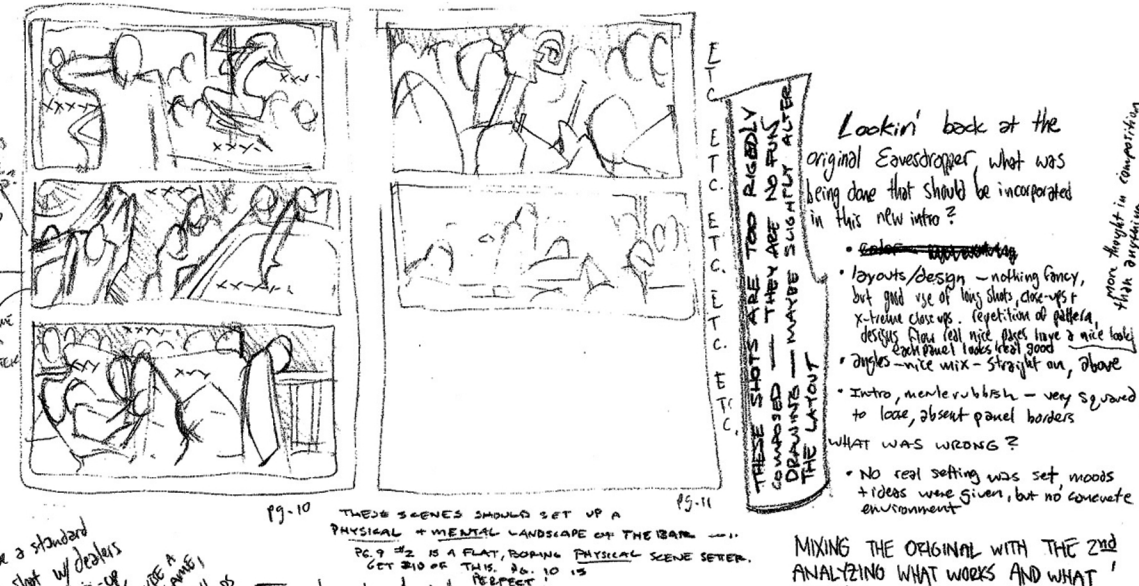
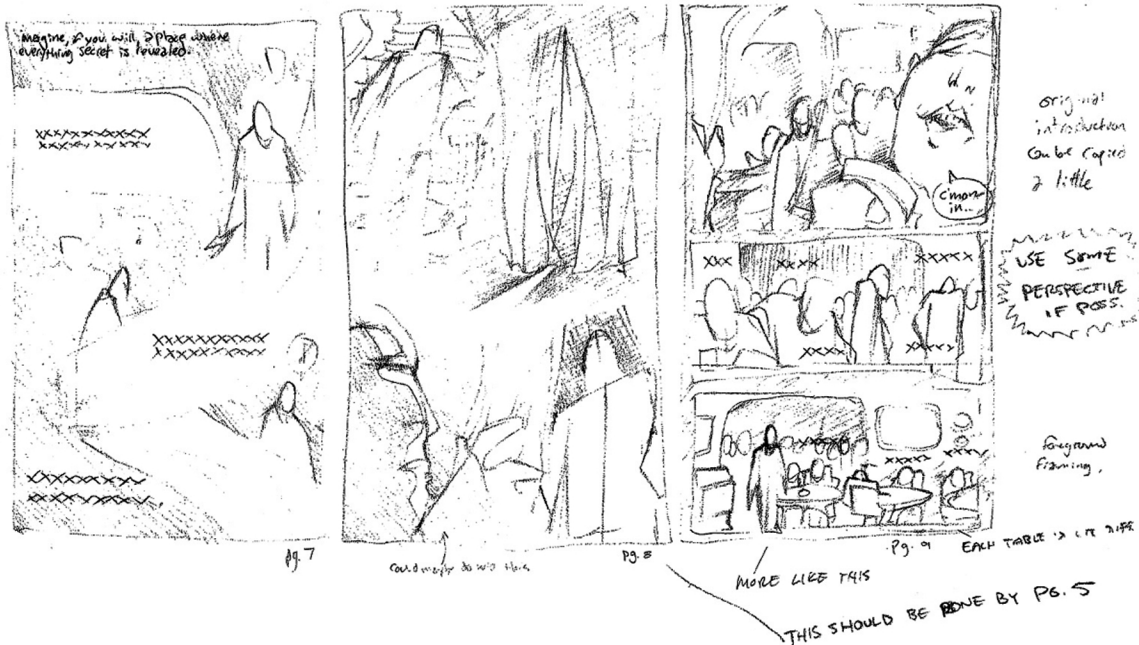
Thumbnail sketches pgs. 1-6 * THINGS TO RESEARCH — CITY SKYLINES, TAXIS, CATS, SECURITY CAMERA LOOKS, CONSTRUCTION MATERIALS (ROCKS, PIPES, ETC.)

white, layered grays — loose composition works well x-left on pg. 6 — (loser that one up a bit; (fess.)

everything here is black and white, layered grays — loose composition works well x-left on pg. 6 — lessen that one up a bit (if poss.)
explore the poss. of this being one page w/ panels w/in panels CONDENSATION!! Too much though? possibly — 6 pgs might be a bit much
pgs. 2, 5+6 could use more framing (top panels x-specific) too BORING as it is — something in foreground, overlapping to give it space
pg. 5 top panel — bring it in a little (maybe) or draw a really detailed background (definitely) pg. 6 last panel — too melodramatic,
something smoother ... maybe a sleeping lion in the foreground?

pages hard to
look real
stick when
long shots alternated
w/ close-ups
(pg. 2)

Some of these pages have to be condensed and brought together — it's going to be 20 yrs. before anyone knows exactly what's going on. I like the idea of a page split into two panels w/ panels inside those — maybe done length-wise?



Thumbnail sketches

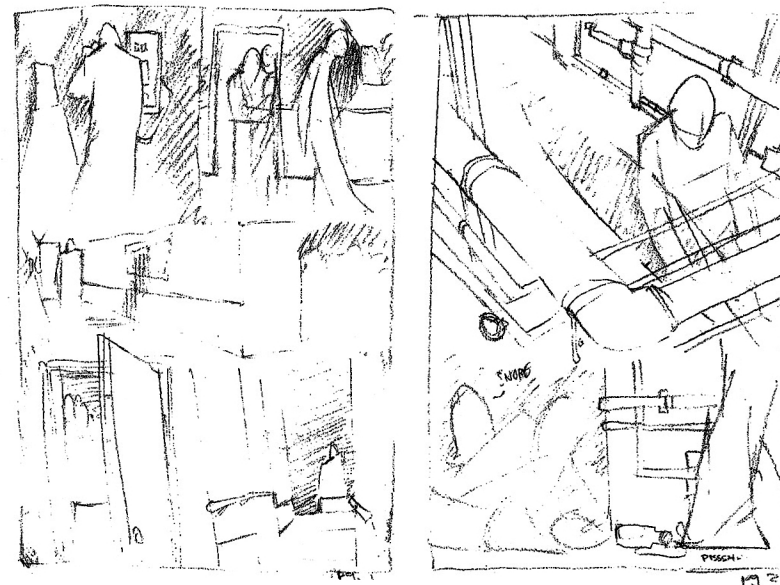
ATTENTION
↓ ↓ ↓

Looks good — maybe try for more shots like panel 3 pg. 9 — full 100% body shots (as many as poss. alternated w/ closely cropped shots like panel 1 pg. 11 — more framing around images, foreground, middle, + background... try to get in each shot give a sense for the physical atmosphere as well as the mental

some places to incorporate — the payphone, the opium den, FURNITURE + WALL HANGINGS + LAMPS, pillars, plants, etc. as framing objects
RELAX w/ THE ANGLES, SKEW 'EM UP A BIT, LOOSEN UP pg. 10 panel 2 is perfect!! good movement + energy!! MORE!

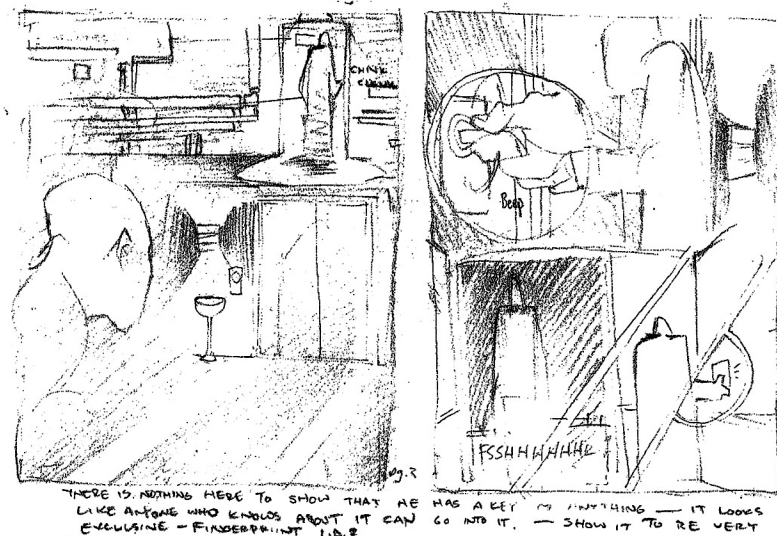
TRY TO THINK HOW MUCH OF WHAT YOU DO IS YOUR "STYLE" OR "TECHNIQUE" AND HOW MUCH IS... WELL... ALL YOU CAN DO. CHALLENGE YOURSELF

* THINGS TO RESEARCH — CASINO TABLES, MUSICAL INSTRUMENTS, SPIRAL STAIRCASES — GO TO BAR NEXT DOOR OR RUGBUNDY RM
jukeboxes, pool tables, pinball machines, plants, fish — + SKETCH THINGS



pg. 1 - pretty good — 1st 2 panels work nice, bottom is too close to scene when he enters building — do not repeat scenes — show a big of tricks for angles + dig deep into it (redo looks good)

pg. 2 - almost perfect — good framing in panel 1, do another scene — drag it out more than condense — need to exaggerate the isolation of the eavesdropper



pg. 3 - Looks good — can't think of a better way to show him entering — need to show its exclusiveness, though... keep working on it...

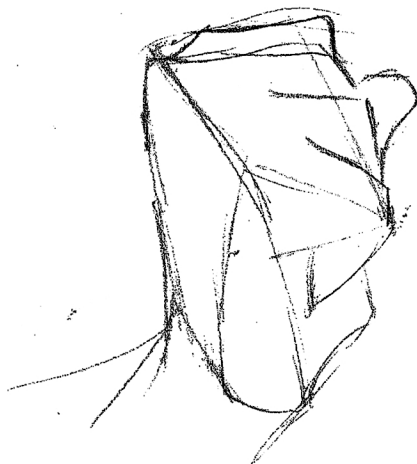
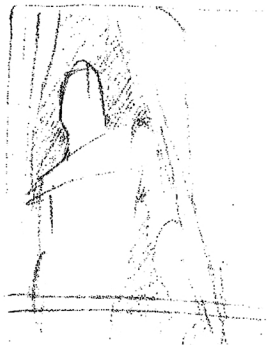
pg. 4 - panel 1 looks real good, panel magnification idea works well, maybe try it elsewhere (top of pg. 3?)

bottom panel... is it, not just I'm sure it can be better if the angle is tilted or skewed a bit — less boring — run inside the elevator is probably the best shot. Think w/ it though... possibility of an elevator man?

SPLICING UP ONE PANEL TO SEPARATE ACTION TIME WORKS GOOD

Notes: So far so good — maybe x-change bottom panel of #1 to middle panel of #3 — a little more of the piping to show its isolation from the rest of the building — good framing in #1, pg. 2 — more!!
Good variety of angles + distance — do a little research on piping + wiring, but don't delay work by procrastinating.
AVID CLICHES + MELDRAMA AT ALL COSTS
USE THE FORMAT OF COMICS TO YOUR ADVANTAGE — DON'T FEEL TRAPPED IN A STIFF "CINEMATOPHANY" STYLE OF STORYTELLING — SHOW TIME + MOVEMENT THROUGH PANELS — WHERE SOME PANELS MIGHT BE SWAPSHOTS, INSTANT SHOTS, SOME MIGHT BE SEVERAL SECONDS OF TIME (IF DONE RIGHT) THIS SHOWS KNOWLEDGE OF THE FORM + HOW IT CAN BE MANIPULATED TO GET YOUR POINTS ACROSS

the bar downstairs
two-page spread



try to keep a good variety of poses, expressions, looks, etc... lots of movement + activities

"work in progress" looks real good... composition real good - horizontals w/ rounded curves - never lose sight of composition, more important than the figures - make sure everything sticks together. SO FAR SO GOOD could use some framing of something in foreground - should all the figures be roughly the same size? or should there be contrasting "close-ups" in foreground? stylistically, the "close-ups" would be best, but much info is sacrificed, more people + environment could be shown, which is more important? Hmmm...



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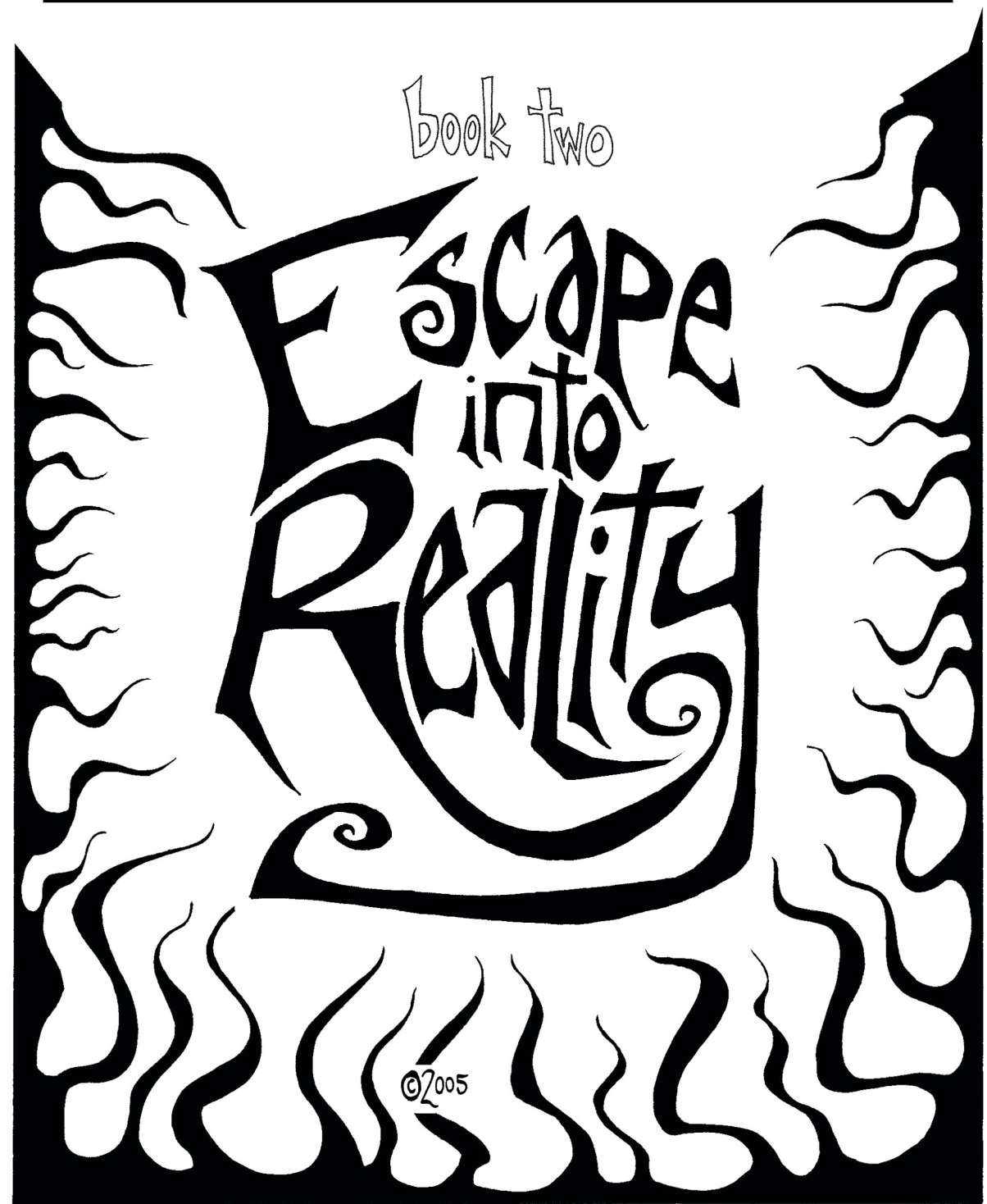


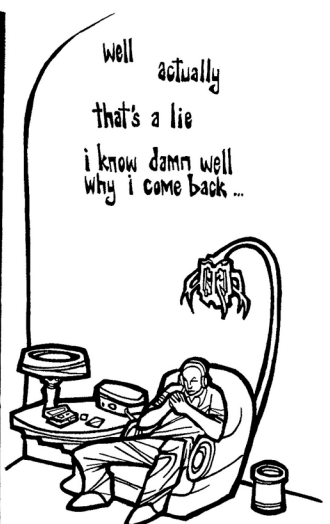
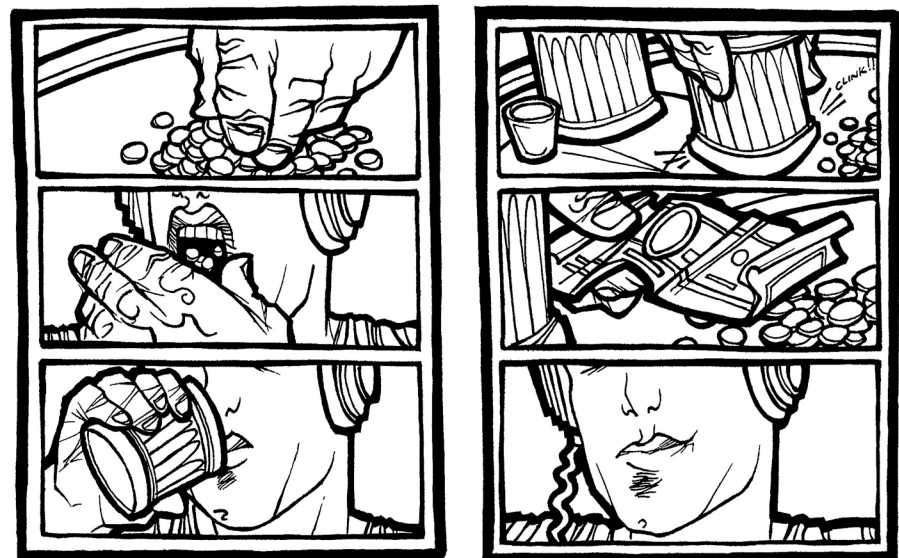
a seven page preview of

the eavesdropper café



book two







i'm bored out of my skull...

...t.v. completely sucks ass...

...and i'm starting to
think the free liquor
and drugs have something
to do with it.

Oh, yeah...

and the buzz that comes from tapping
directly into the collective unconscious
of this living, breathing organism that
is our society.

it's hard to top that one.

Once people walk through those doors downstairs
everything they locked away during the day
is taken off the leash and given some room to run.
Total uninhibited FREEDOM.

i mean, c'mon... seriously... this is better
than being a priest in the confessional...

there's a lot of crazy bastards, sick fuckers, and interesting
characters down there... all liquored up and drugged to perfection

spillin' their guts
revealing their dreams
their greatest fears
their most hidden obsessions

just spillin' it all out
on the floor

for my drunken amusement.

god bless 'em.



