WHAT'S THE FURTHEST PLACE FROM HERE?™

BOSS AND ROSENBERG
WITH OTSMANE-ELHAOU

ONE

WHAT'S THE FURTHEST PLACE FROM HERE?

ISSUE one

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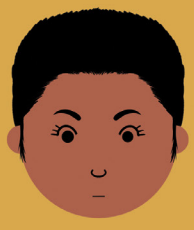


ALABAMA

SID

PRUFROCK

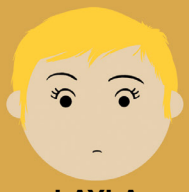
MALLORY

OBERON

POLY

ARI

LAFAYETTE



LAYLA

MARKY

SLUG

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THIS IS BAD.
IMAGE COMICS PRESENTS

WH
THE FU
PL
FER
HER
~~IAN~~ WAS HERE
~~HENRY~~
~~darby~~
~~SLUG~~
MALLORY
TOOT TOOT
MEAT IS

AT'S
RTHEST
ACE
OM
RE?
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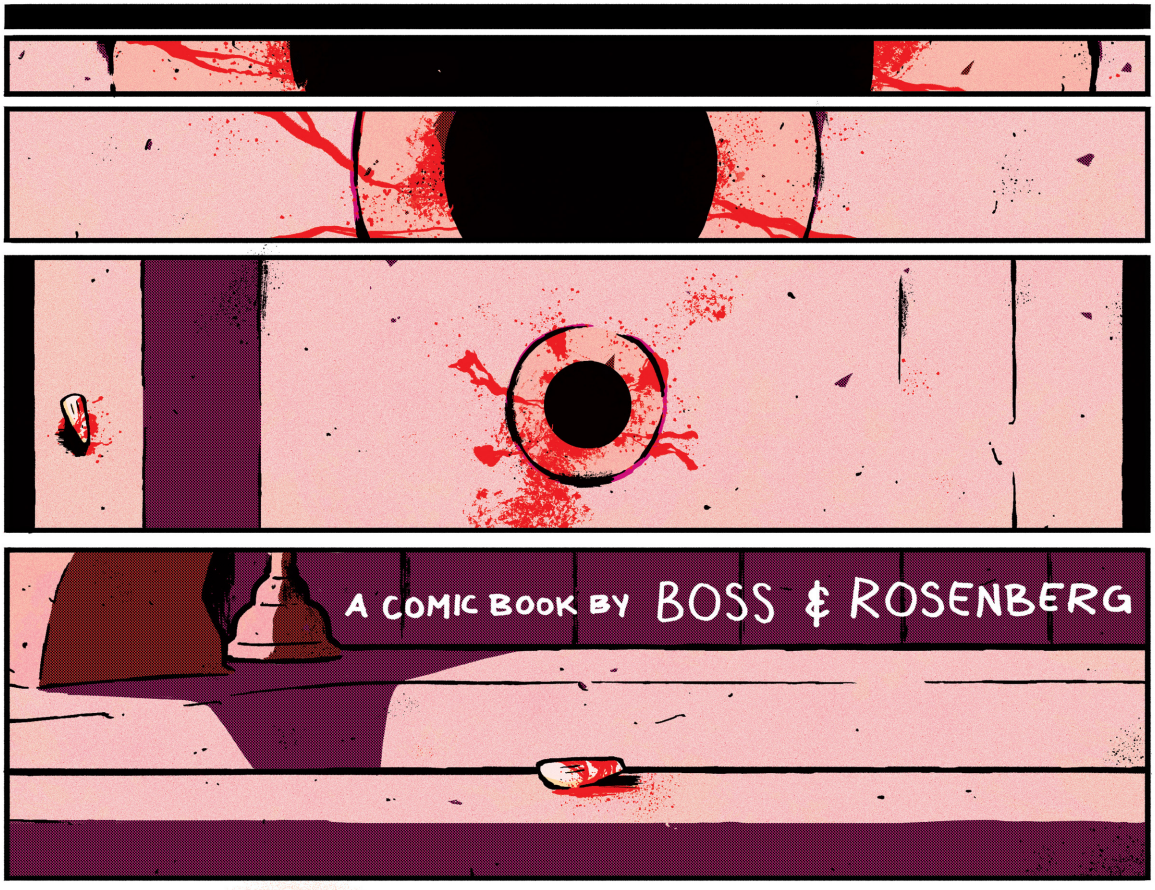
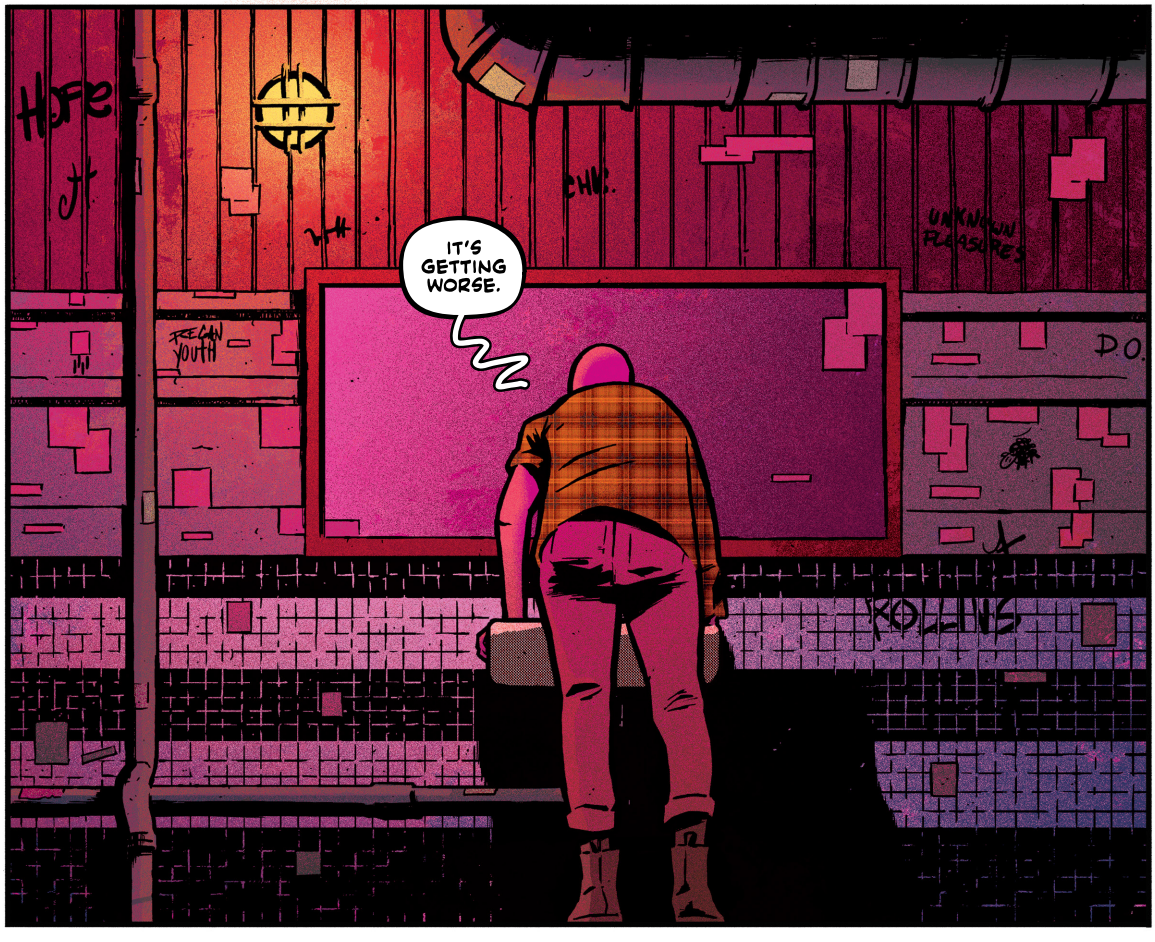
BLACK
FLAG

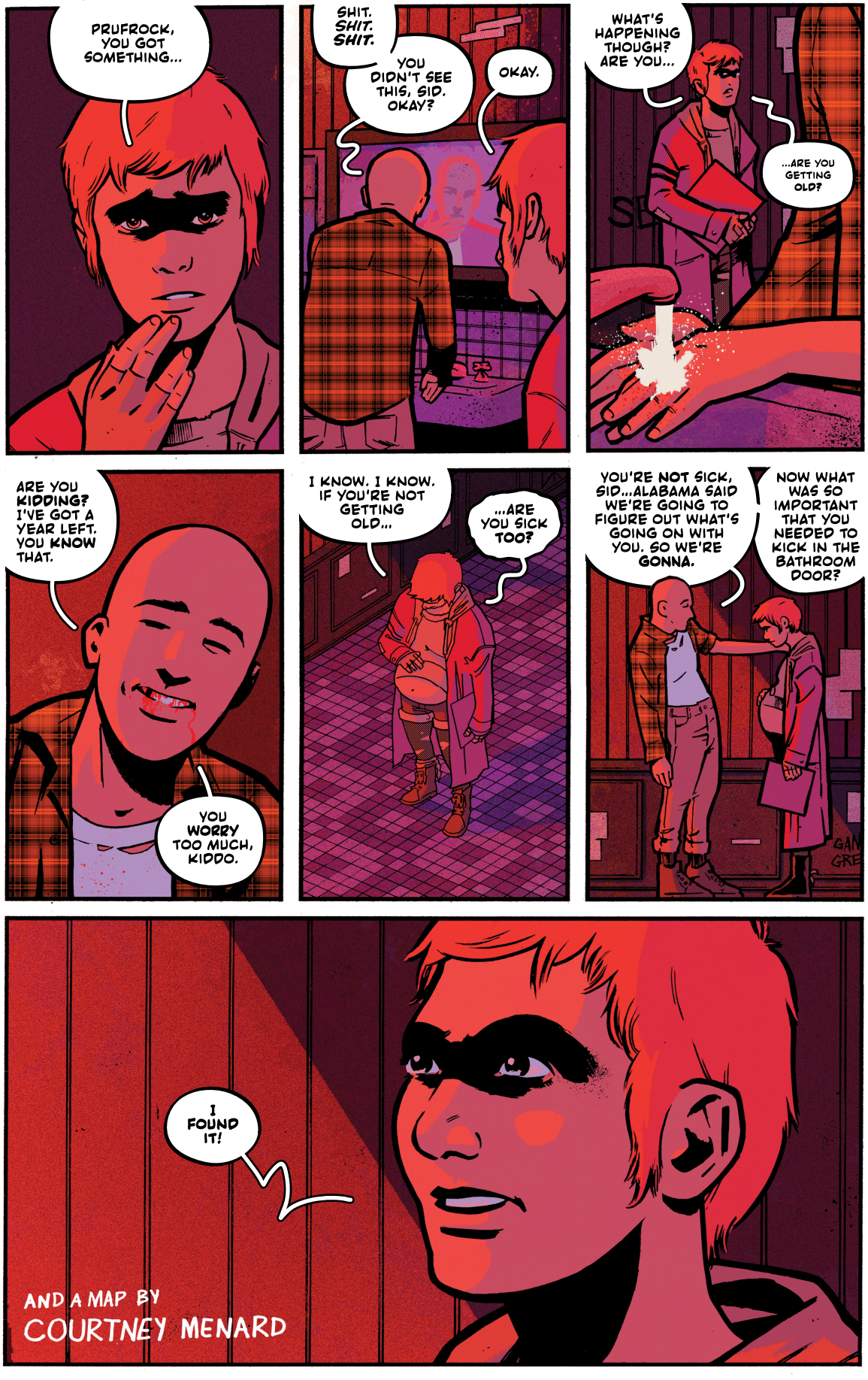

A COMIC BOOK BY BOSS & ROSENBERG


IT'S GETTING WORSE.

CHAPTER ONE

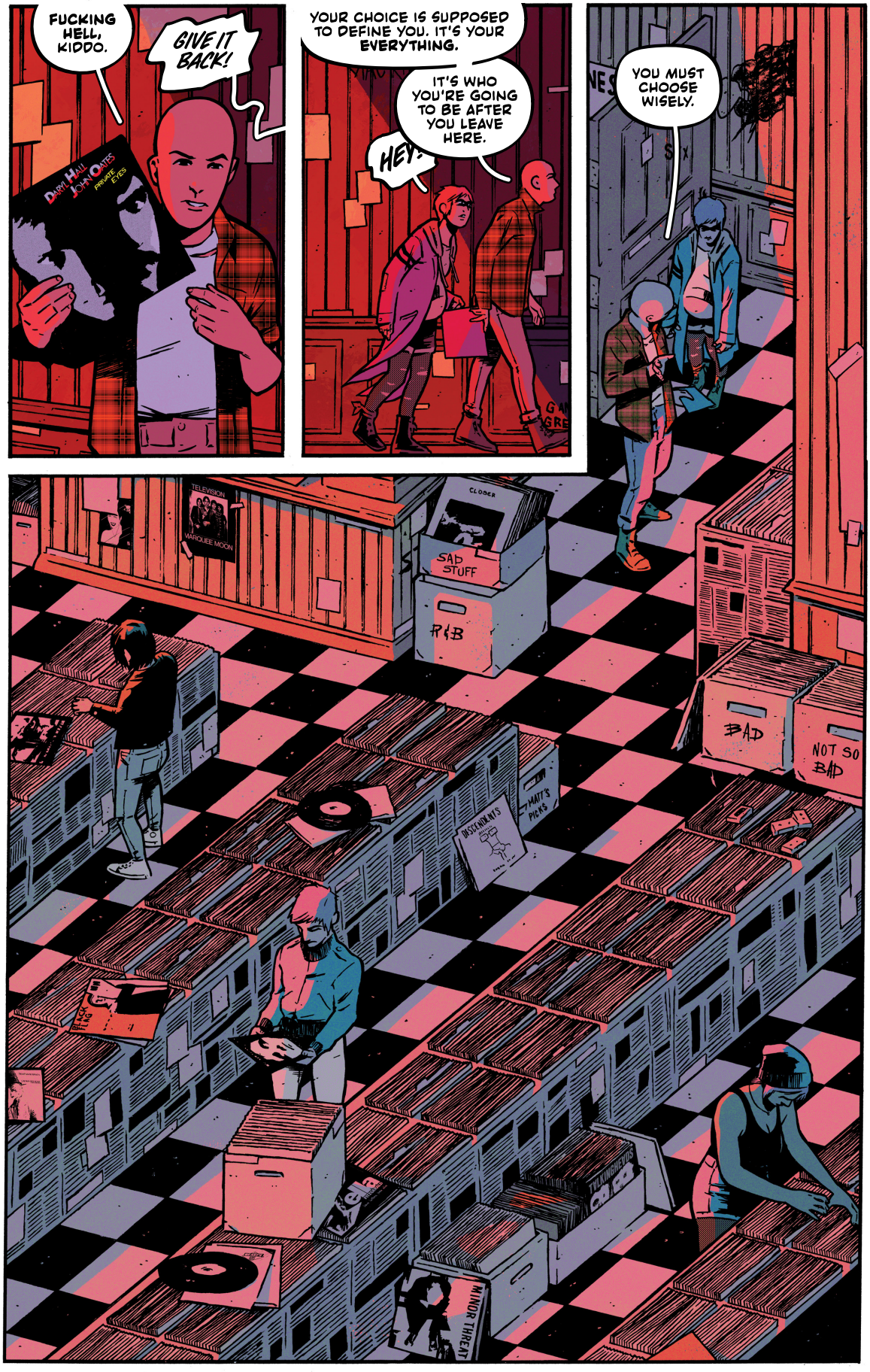
ARE YOU SICK TOO?

CREEAK
I FOUND IT!
I FOUND--
WHAT THE FUCK, SID!? THIS IS A BATHROOM!
I KNOW BUT
YOU CAN'T JUST BARGE IN. YOU COULDA SEEN ME NAKED.
WHY WERE YOU NAKED?
WITH LETTERING BY
HASSAN OTSMANE-ELHAOU
I WASN'T. I'M JUST SAYING I COULDA BEEN NAKED IN HERE.
YOU COULD BE NAKED ANY-WHERE.
YOU'RE RIGHT. I'M JUST SAYING...
...TRY TO REMEMBER THAT THE LOCK IS BROKEN AND PEOPLE DO THINGS IN HERE THAT THEY DON'T WANT YOU TO SEE.
WHAT WERE YOU DOING?
NOTHING.


PRUFROCK, YOU GOT SOMETHING...
SHIT. SHIT. SHIT.
YOU DIDN'T SEE THIS, SID. OKAY?
OKAY.
WHAT'S HAPPENING THOUGH? ARE YOU...
...ARE YOU GETTING OLD?
ARE YOU KIDDING? I'VE GOT A YEAR LEFT. YOU KNOW THAT.
YOU WORRY TOO MUCH, KIDDO.
I KNOW. I KNOW. IF YOU'RE NOT GETTING OLD...
...ARE YOU SICK TOO?
YOU'RE NOT SICK, SID...ALABAMA SAID WE'RE GOING TO FIGURE OUT WHAT'S GOING ON WITH YOU. SO WE'RE GONNA.
NOW WHAT WAS SO IMPORTANT THAT YOU NEEDED TO KICK IN THE BATHROOM DOOR?
I FOUND IT!
AND A MAP BY
COURTNEY MENARD

I FOUND MEANING.
DAR
BASED
TRUE

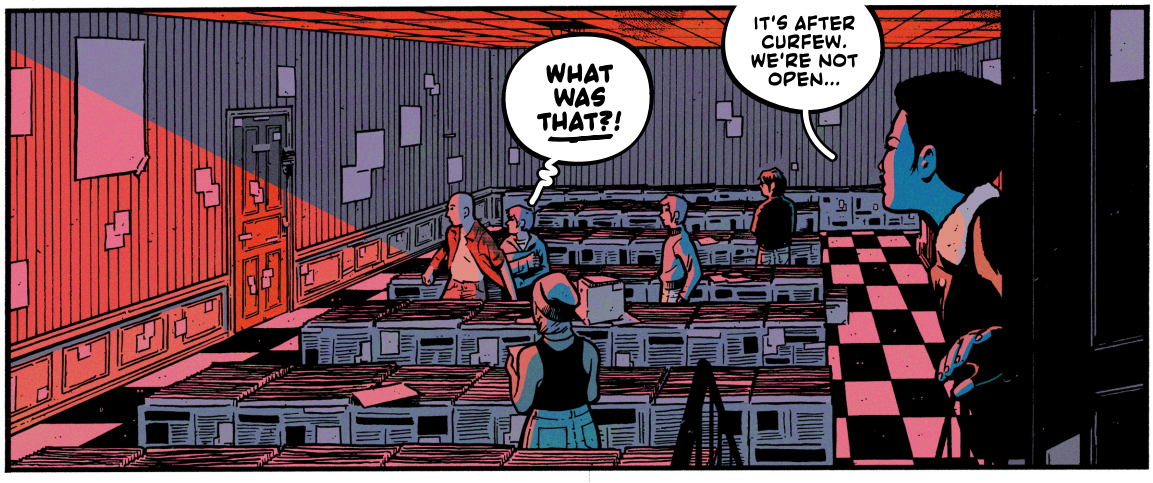
RYL HALL
JOHN OATES
PRIVATE EYES
ON A STORY


FUCKING HELL, KIDDO.
GIVE IT BACK!
DARYL HALL JOHN OATES PRIVATE EYES
YOUR CHOICE IS SUPPOSED TO DEFINE YOU. IT'S YOUR EVERYTHING.
IT'S WHO YOU'RE GOING TO BE AFTER YOU LEAVE HERE.
HEY!
YOU MUST CHOOSE WISELY.
TELEVISION
MARQUEE MOON
CLOSER
SAD STUFF
R&B
BAD
NOT SO BAD
MATT'S PICKS
DISCLEMENTS
MINOR THREAT

BUT THAT'S THE RIGHT ONE FOR ME!
OH, YEAH? WHY'D YOU CHOOSE IT?
I DON'T KNOW.
THEY LOOKED COOL.
THESE TWO GUYS LOOK COOL TO YOU?
YEAH...MAYBE. I'VE NEVER SEEN ANYONE THAT LOOKED LIKE THAT. THEY LOOK...
...TOUGH.
THIS IS COOL.
THE KIDS WILL HAVE THEIR SAY
WHOA. DO YOU THINK THIS IS WHAT IT WAS REALLY LIKE BEFORE?
NO. IT WAS ALWAYS IN COLOR.
YOU KNOW WHAT I MEAN! THEY LOOK SO--
KNOCK KNOCK KNOCK

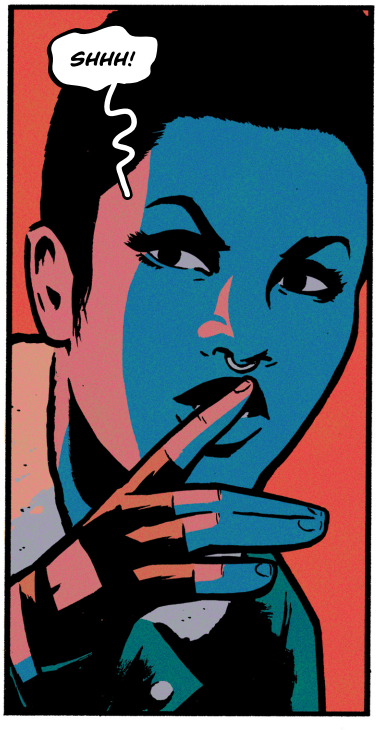
CHAPTER TWO

WE'RE NOT OPEN.


WHAT WAS THAT?!
IT'S AFTER CURFEW. WE'RE NOT OPEN...

WHAT HAPPENED?
NOTHING. WE WERE JUST TALKING AND THEN--

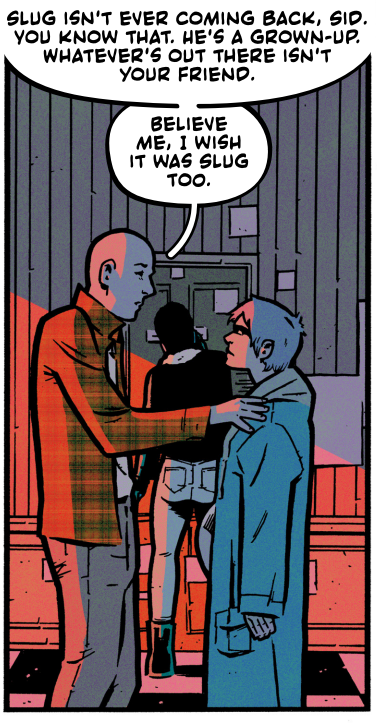
KNOCK
KNOCK
KNOCK


SHHH!

YEAH, OKAY. BUT SERIOUSLY WHA TH
SERIOUSLY SHUSH THE FUCK UP, PRUFROCK!

YOU GUYS GRAB YOUR GEAR. OBERON, GET TO THE ROOF AND TELL ME WHAT YOU SEE. EVERYONE ELSE STAYS INSIDE.
BANG BANG BANG

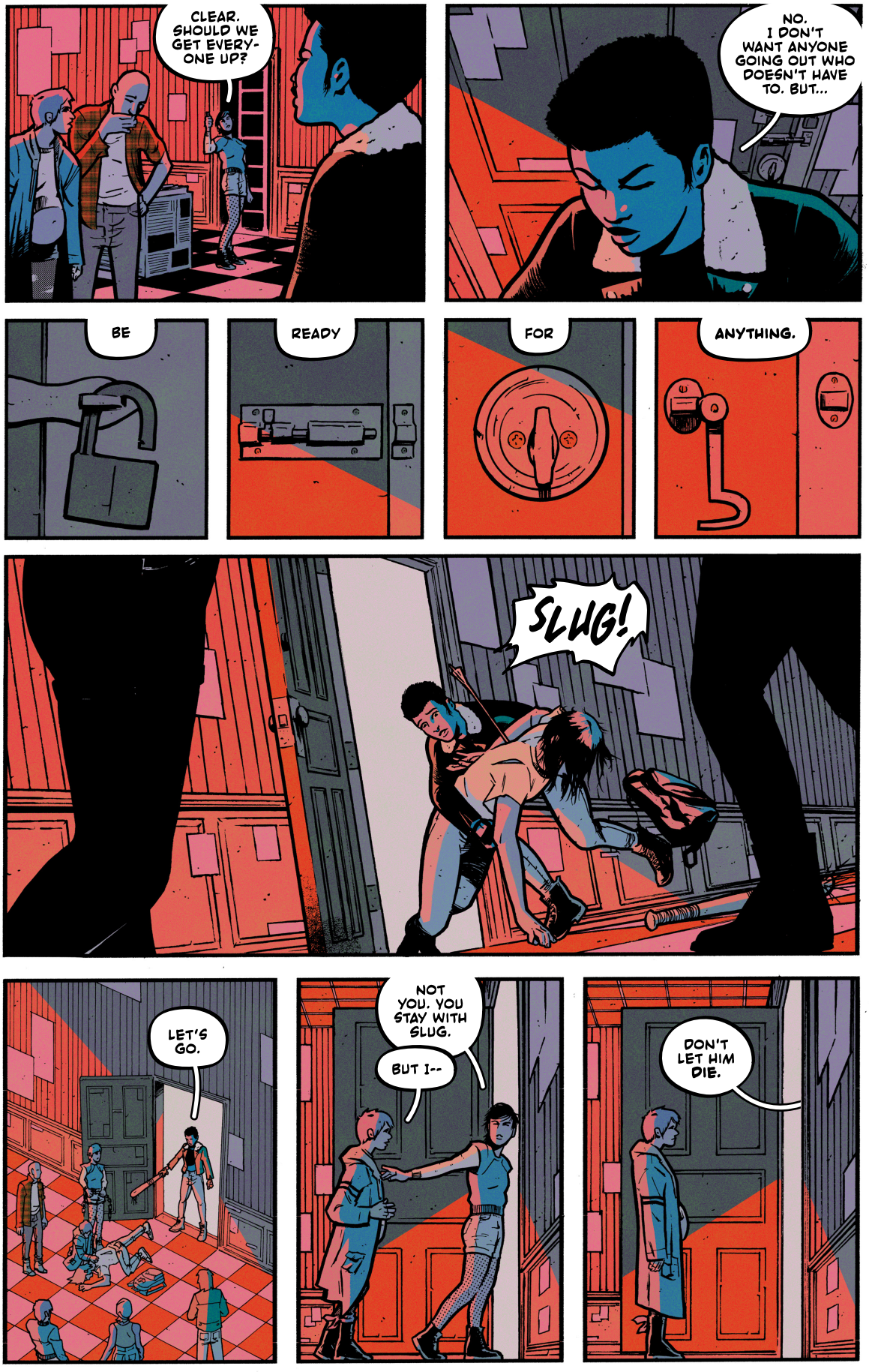
IT'S SLUG.
IT'S NOT SLUG, KIDDO.
I TOLD YOU HE'D COME BACK!


SLUG ISN'T EVER COMING BACK, SID. YOU KNOW THAT. HE'S A GROWN-UP. WHATEVER'S OUT THERE ISN'T YOUR FRIEND.
BELIEVE ME, I WISH IT WAS SLUG TOO.

IT'S SLUG.

FUCK.

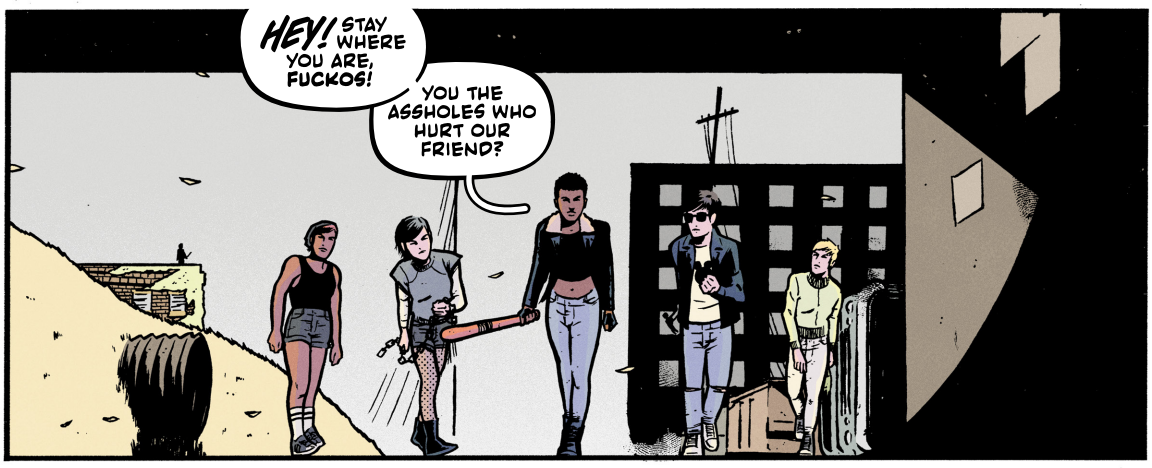
I KNEW IT! I KNEW IT! LET HIM IN!
HOLD ON. ALABAMA, HOW DOES HE LOOK?
HE'S ALL MESSED UP.
OPEN IT!
IT'S SLUG. OPEN THE DOOR, ALABAMA.
NOT SURE THAT'S A GOOD IDEA, KID.
MALLORY, MAKE HER OPEN THE DOOR.
NOT UNTIL WE KNOW WHAT'S OUT THERE, SID.
OBERON?
LOOKS C-C-CLEAR.

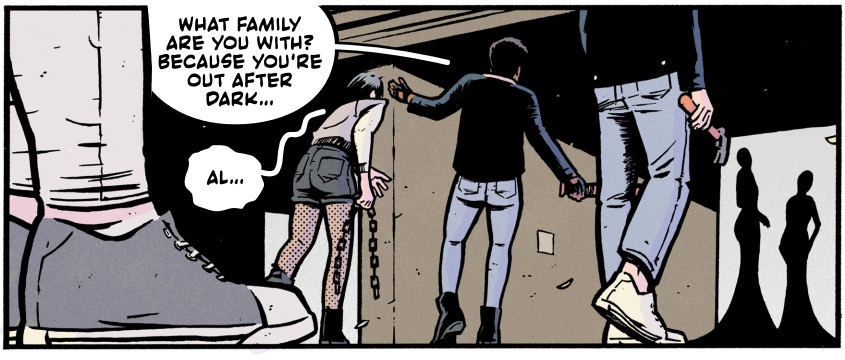

CLEAR. SHOULD WE GET EVERY-ONE UP?
NO. I DON'T WANT ANYONE GOING OUT WHO DOESN'T HAVE TO. BUT...
BE
READY
FOR
ANYTHING.
SLUG!
LET'S GO.
NOT YOU. YOU STAY WITH SLUG.
BUT I--
DON'T LET HIM DIE.

CHAPTER THREE

TOO LATE.

THERE'S SOMEBODY OUT THERE.


HEY! STAY WHERE YOU ARE, FUCKOS!
YOU THE ASSHOLES WHO HURT OUR FRIEND?


WHAT FAMILY ARE YOU WITH? BECAUSE YOU'RE OUT AFTER DARK...
AL...

WE GOT SOME QUESTIONS
AL, STOP! LOOK AT THEM.

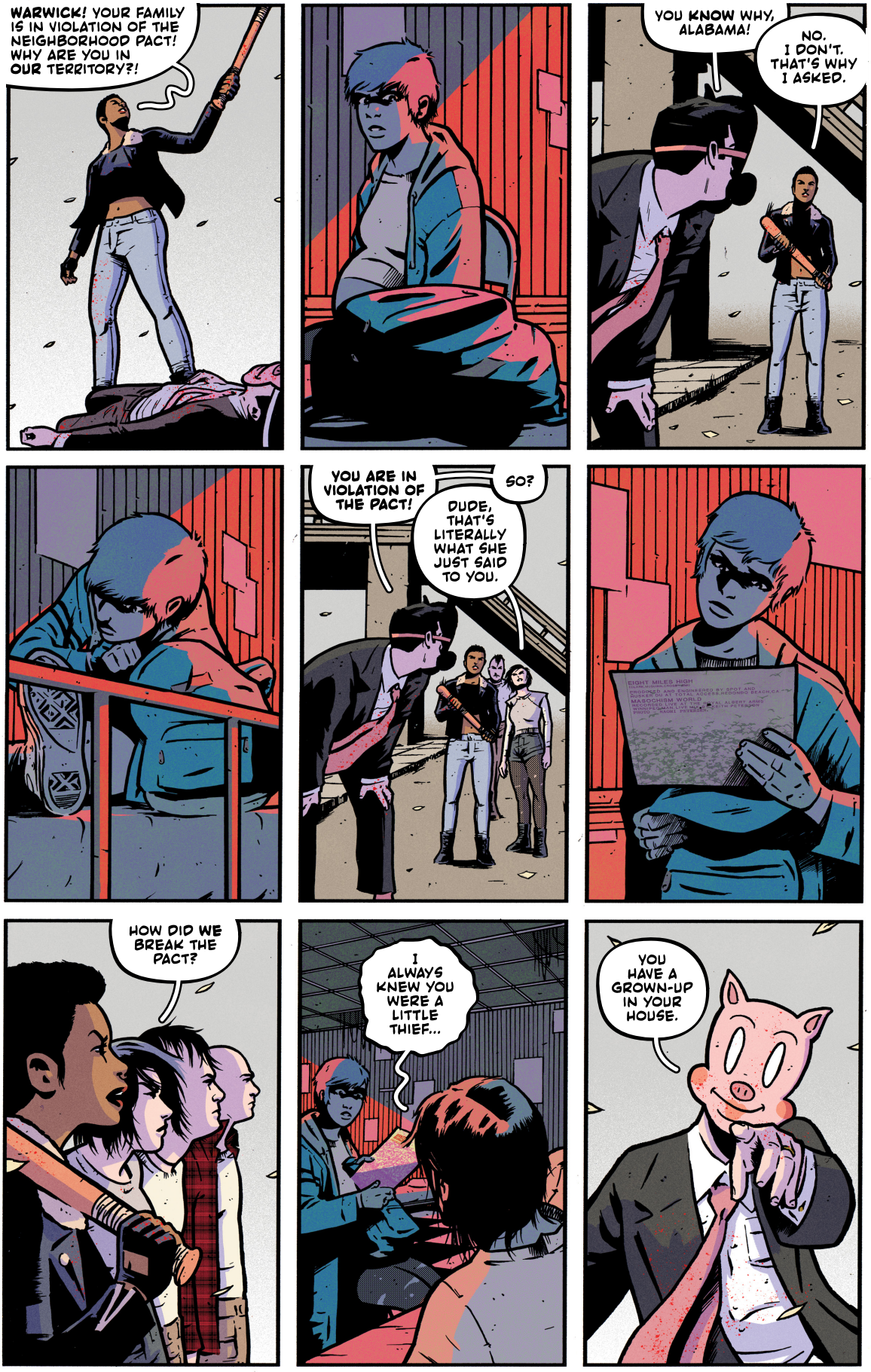
THEY'RE THE STRANGERS!

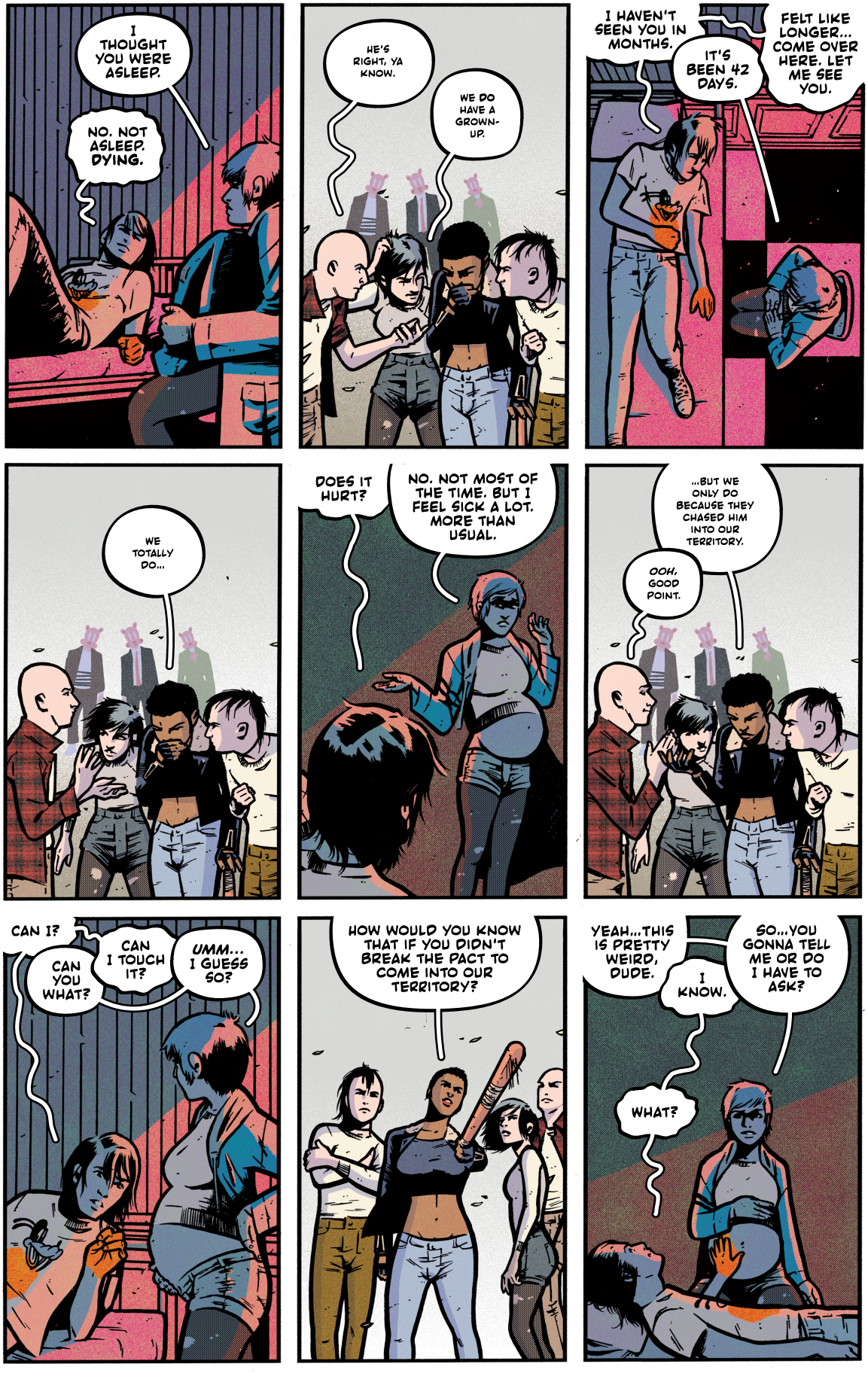
FUCK! EVERYONE GET BACK INSIDE NOW!

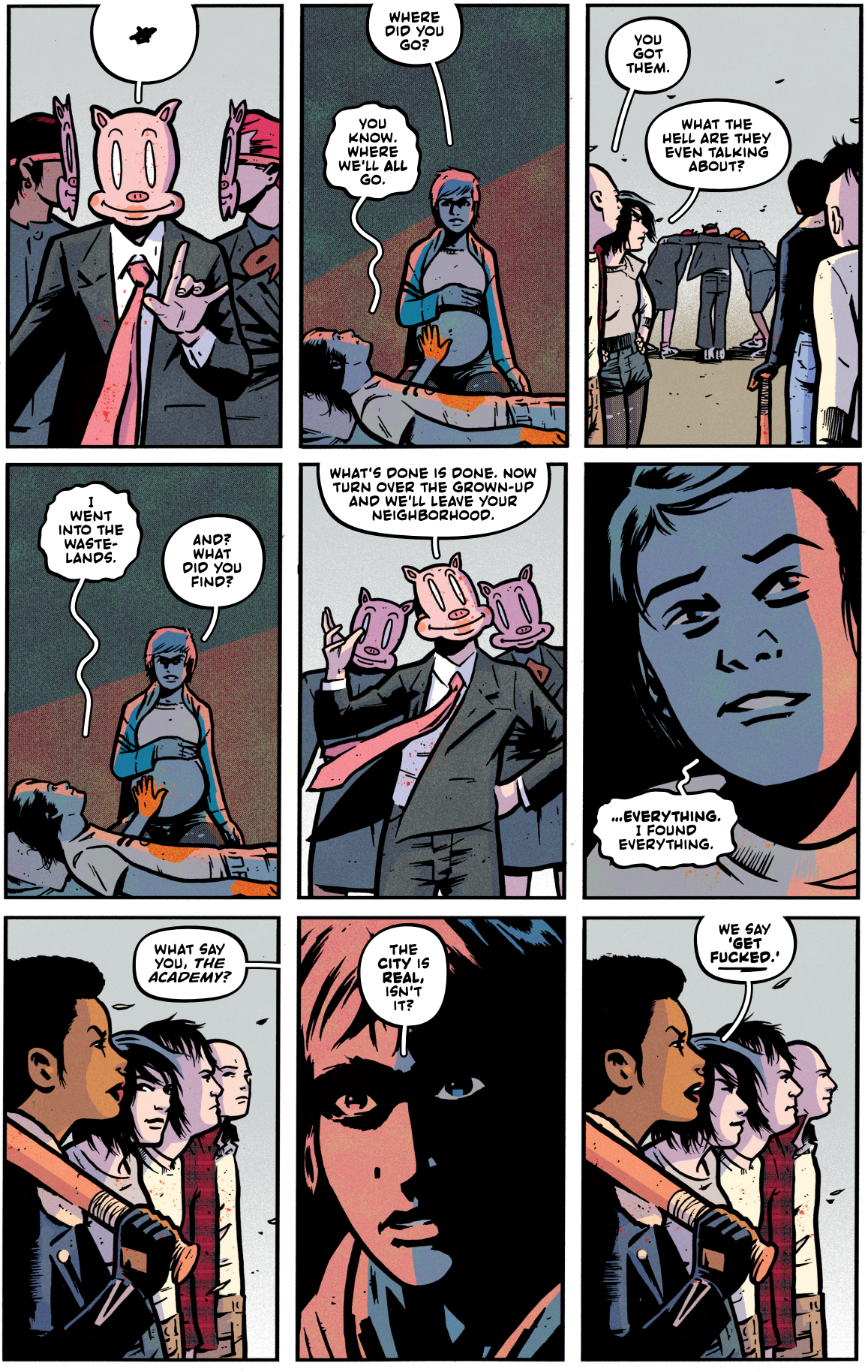
THUNK

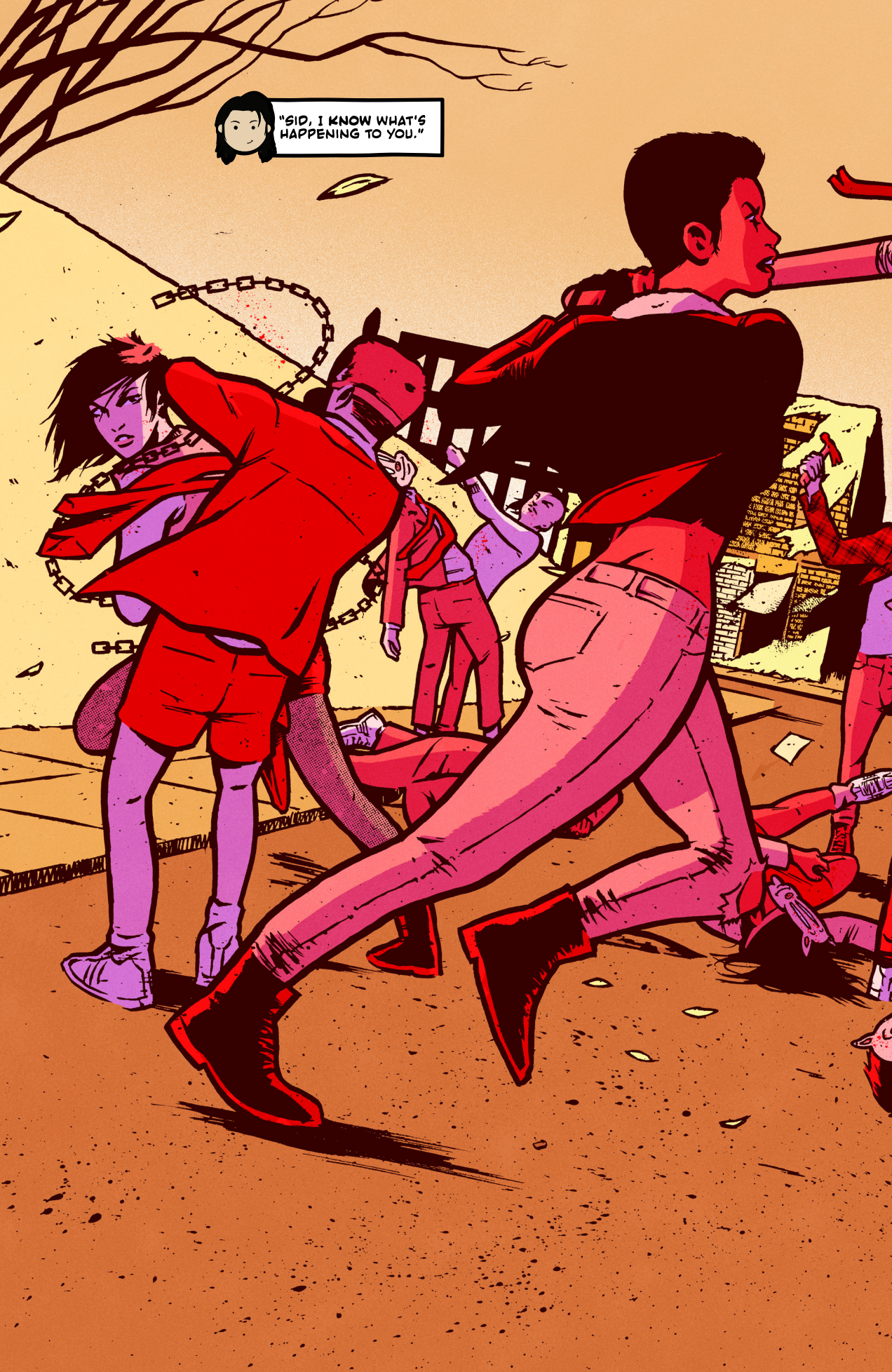
TOO LATE.

WHERE HAVE YOU BEEN?


WARWICK! YOUR FAMILY IS IN VIOLATION OF THE NEIGHBORHOOD PACT! WHY ARE YOU IN OUR TERRITORY?!
YOU KNOW WHY, ALABAMA!
NO. I DON'T. THAT'S WHY I ASKED.
YOU ARE IN VIOLATION OF THE PACT!
SO?
DUDE, THAT'S LITERALLY WHAT SHE JUST SAID TO YOU.
EIGHT MILES HIGH
MASOCHISM WORLD
HOW DID WE BREAK THE PACT?
I ALWAYS KNEW YOU WERE A LITTLE THIEF...
YOU HAVE A GROWN-UP IN YOUR HOUSE.


I THOUGHT YOU WERE ASLEEP.
NO. NOT ASLEEP. DYING.
HE'S RIGHT, YA KNOW.
WE DO HAVE A GROWN-UP.
I HAVEN'T SEEN YOU IN MONTHS.
IT'S BEEN 42 DAYS.
FELT LIKE LONGER... COME OVER HERE. LET ME SEE YOU.
WE TOTALLY DO...
DOES IT HURT?
NO. NOT MOST OF THE TIME. BUT I FEEL SICK A LOT. MORE THAN USUAL.
...BUT WE ONLY DO BECAUSE THEY CHASED HIM INTO OUR TERRITORY.
OOH, GOOD POINT.
CAN I?
CAN YOU WHAT?
CAN I TOUCH IT?
UMM... I GUESS SO?
HOW WOULD YOU KNOW THAT IF YOU DIDN'T BREAK THE PACT TO COME INTO OUR TERRITORY?
YEAH...THIS IS PRETTY WEIRD, DUDE.
I KNOW.
SO...YOU GONNA TELL ME OR DO I HAVE TO ASK?
WHAT?


WHERE DID YOU GO?
YOU KNOW. WHERE WE'LL ALL GO.
YOU GOT THEM.
WHAT THE HELL ARE THEY EVEN TALKING ABOUT?
I WENT INTO THE WASTE-LANDS.
AND? WHAT DID YOU FIND?
WHAT'S DONE IS DONE. NOW TURN OVER THE GROWN-UP AND WE'LL LEAVE YOUR NEIGHBORHOOD.
...EVERYTHING. I FOUND EVERYTHING.
WHAT SAY YOU, *THE ACADEMY*?
THE CITY IS **REAL**, ISN'T IT?
WE SAY '**GET FUCKED.**'


"SID, I KNOW WHAT'S HAPPENING TO YOU."

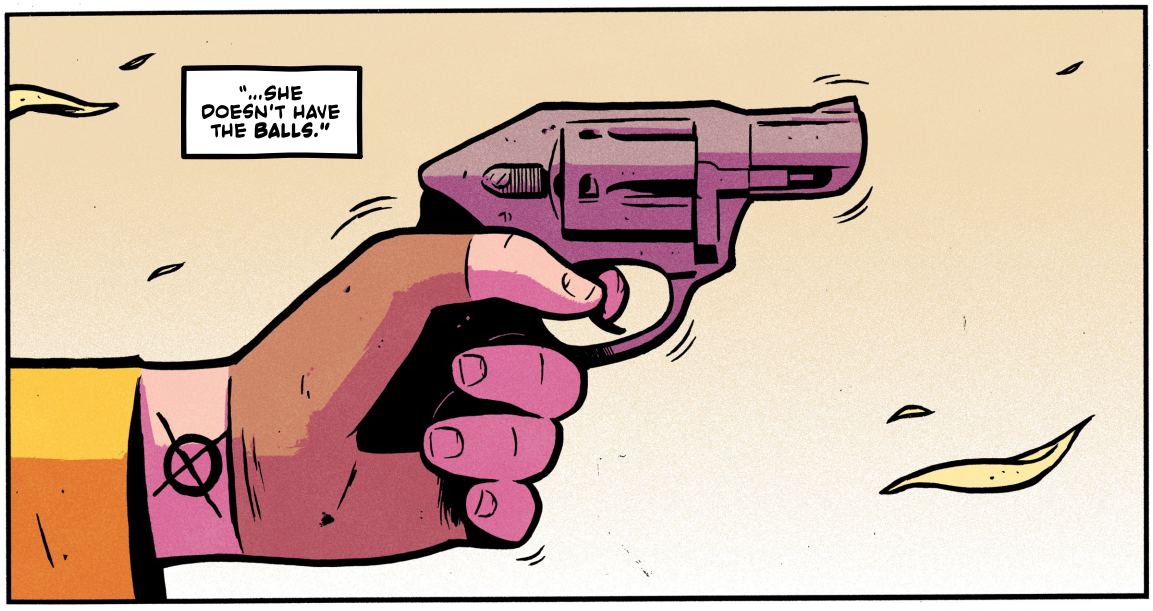
KOFF
BRING ME MY BAG, KID.
I SWEAR I WASN'T STEALING.
I KNOW.
I CAME BACK TO GIVE YOU THIS.
YOU CAME BACK FOR ME?
THERE ARE PEOPLE WHO CAN HELP YOU... I FOUND THEM...
YOU CAN TAKE ME THERE?
NO, KID. I CAN'T GO BACK NOW.
HOLY SHIT. IS THIS REAL?
...SLUG?

CHAPTER FOUR

I DIDN'T KNOW IT WOULD DO THAT.

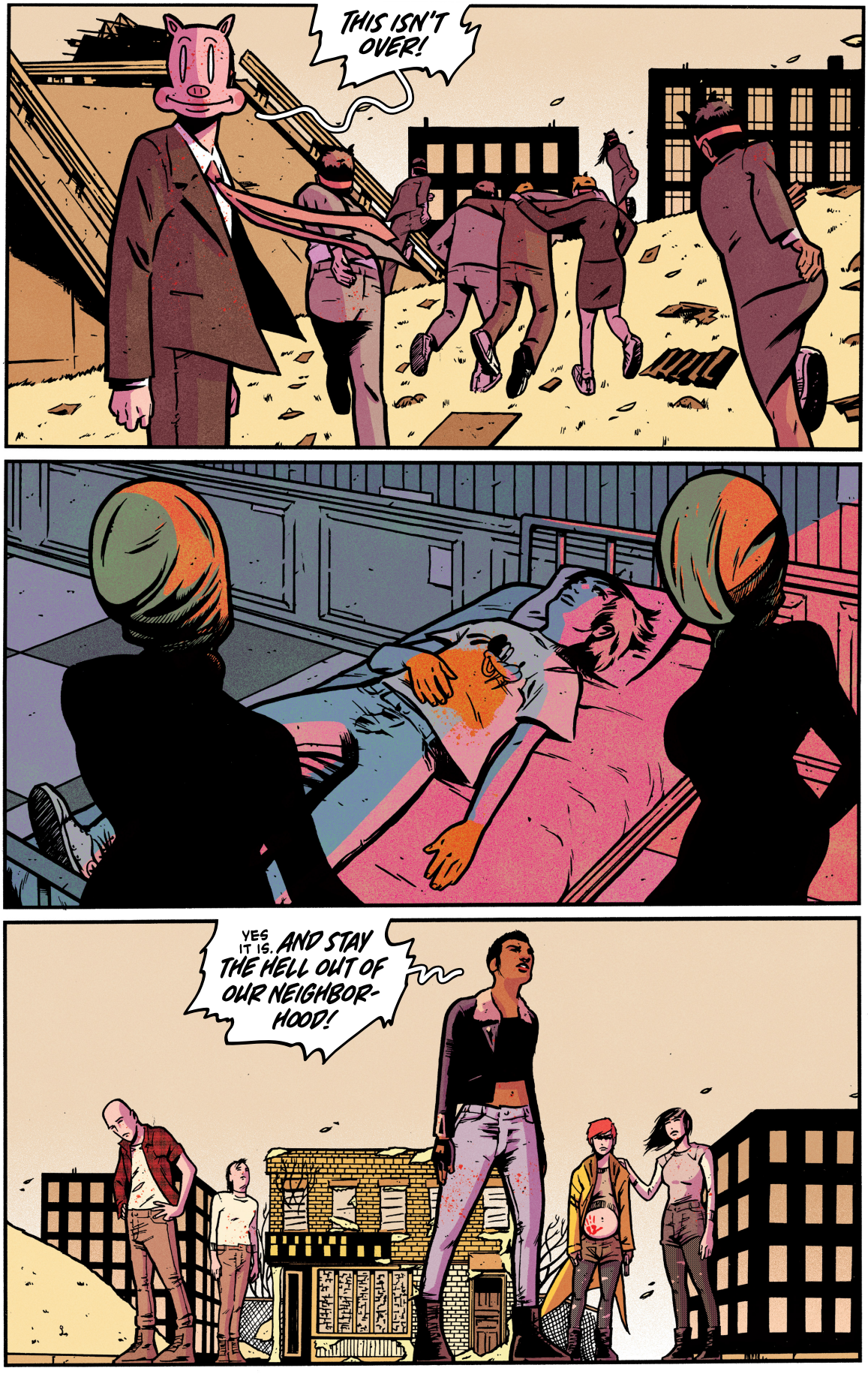
SID! WHAT THE HELL? GET BACK INSIDE!
THAT'S ENOUGH.
HEY, ASSHOLES! I SAID THAT'S ENOUGH!
WHOA.

IT'S NOT REAL.
YES, IT IS.
THERE'S NO WAY. HOW COULD YOU HAVE IT?
KLIK
SID... IS IT REAL?
I DON'T KNOW.
SREEAAAAAK
I CALL BULLSHIT. MAYER, TAKE THE GUN AWAY FROM HER.
REALLY? I'M NOT SURE THAT'S A GOOD IDEA, WARWICK.
EVEN IF IT IS REAL...



BANG.

JESUS CHRIST, KID. ARE YOU INSANE?
I GUESS IT'S REAL...
WHEN ALL THIS IS OVER...
"...WE'RE GONNA HAVE A TALK."
OKAY. IT'S REAL. SO WHAT?
"SHE COULDN'T TAKE ALL OF US AND SHE PROBABLY CAN'T EVEN HIT ANY OF--"


THIS ISN'T OVER!
YES IT IS. AND STAY THE HELL OUT OF OUR NEIGHBOR-HOOD!

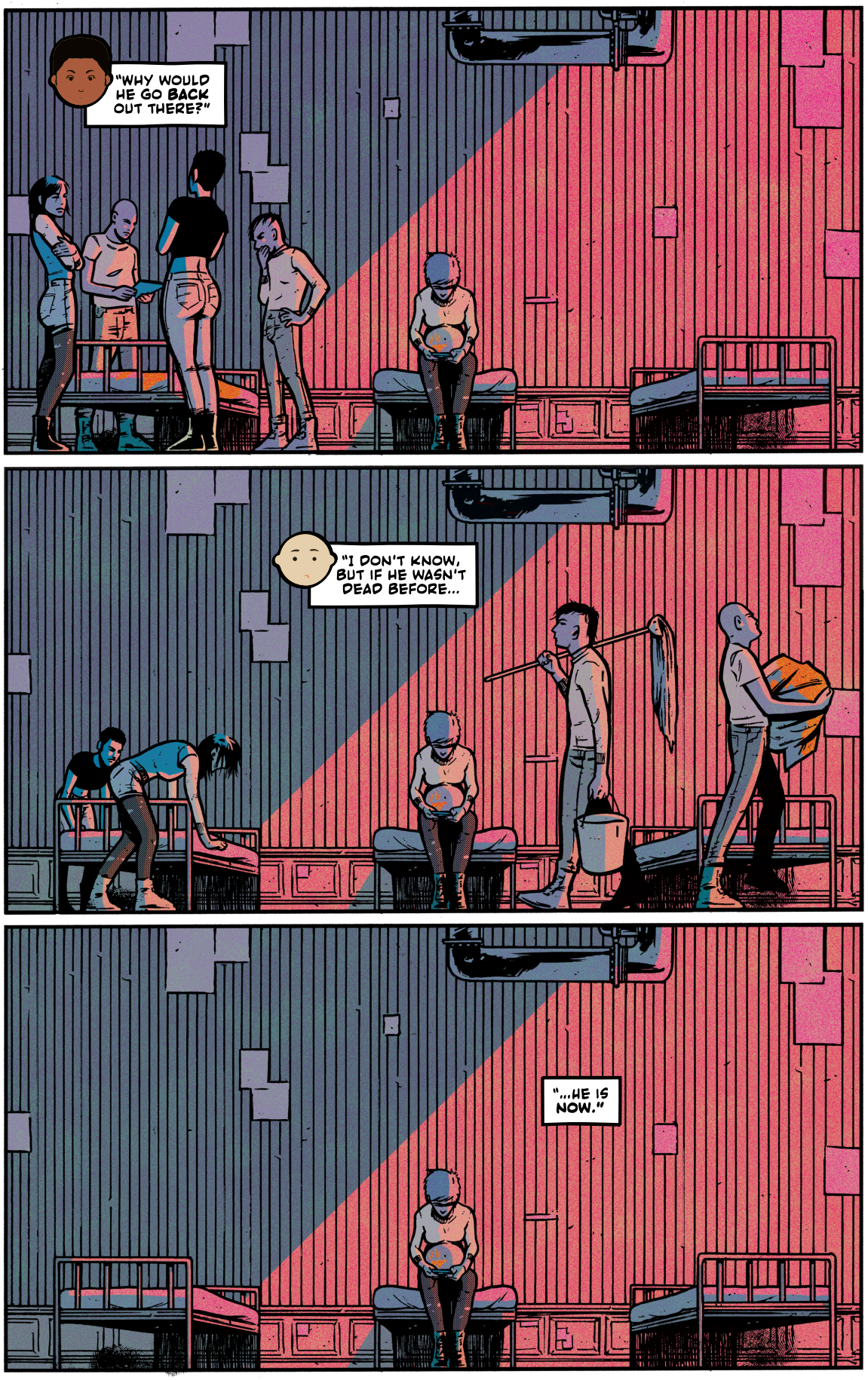
FUCKIN' A, SID.
I DIDN'T KNOW IT WOULD DO THAT.
...THAT WAS SO AWESOME.
ARE YOU AN IDIOT, MALLORY?
WHAT DID I DO?
SHE JUST KILLED ONE OF THEIRS. WE'RE FUCKED AND YOU'RE ALL "AWESOME!"
NO, I WAS--
SHUT THE FUCK UP.
HAND IT OVER, SID.
NO. IT'S MINE.
I'M NOT PLAYING. HAND IT OVER.
NO!
LET GO!
NO! YOU LET GO! SLUG GAVE IT TO ME!
LET HER HAVE IT, ALABAMA. C'MON. SHE'S THE REASON WE ALL DIDN'T JUST GET OUR ASSES KICKED.
YEAH. AND SHE'S THE REASON WE ALL MIGHT BE KILLED TOMORROW.
THANKS FOR SAVING US, KID. BUT YOU WERE SUPPOSED TO STAY WITH SLUG.
"IS HE OKAY?"

CHAPTER FIVE

HE IS NOW.

SLUG? HELLO?
HE'S NOT GOING TO ANSWER YOU.
WHAT THE FUCK?!
WHERE IS HE?

I DON'T... HE... I DON'T KNOW.
WHEN YOU SAID HE WASN'T GOING TO ANSWER I THOUGHT YOU MEANT HE DIED.
HE DID.
HE STOPPED BREATHING WHILE I--
LOOK!
WAS THIS HERE BEFORE?
IF HE UNDIED JUST TO GO DIE AGAIN ON MY STUFF I'M GONNA BE SO ANNOYED.
PLEASE SHUT UP.
IT LEADS OUT THE BACKDOOR.
IMPOSSIBLE. HE COULDN'T OPEN THAT. THERE'S NO WAY TO UNLOCK IT.
I'M JUST TELLING YOU WHERE IT GuhGuh GOES.


"WHY WOULD HE GO BACK OUT THERE?"
"I DON'T KNOW, BUT IF HE WASN'T DEAD BEFORE...
"...HE IS NOW."

CHAPTER SIX

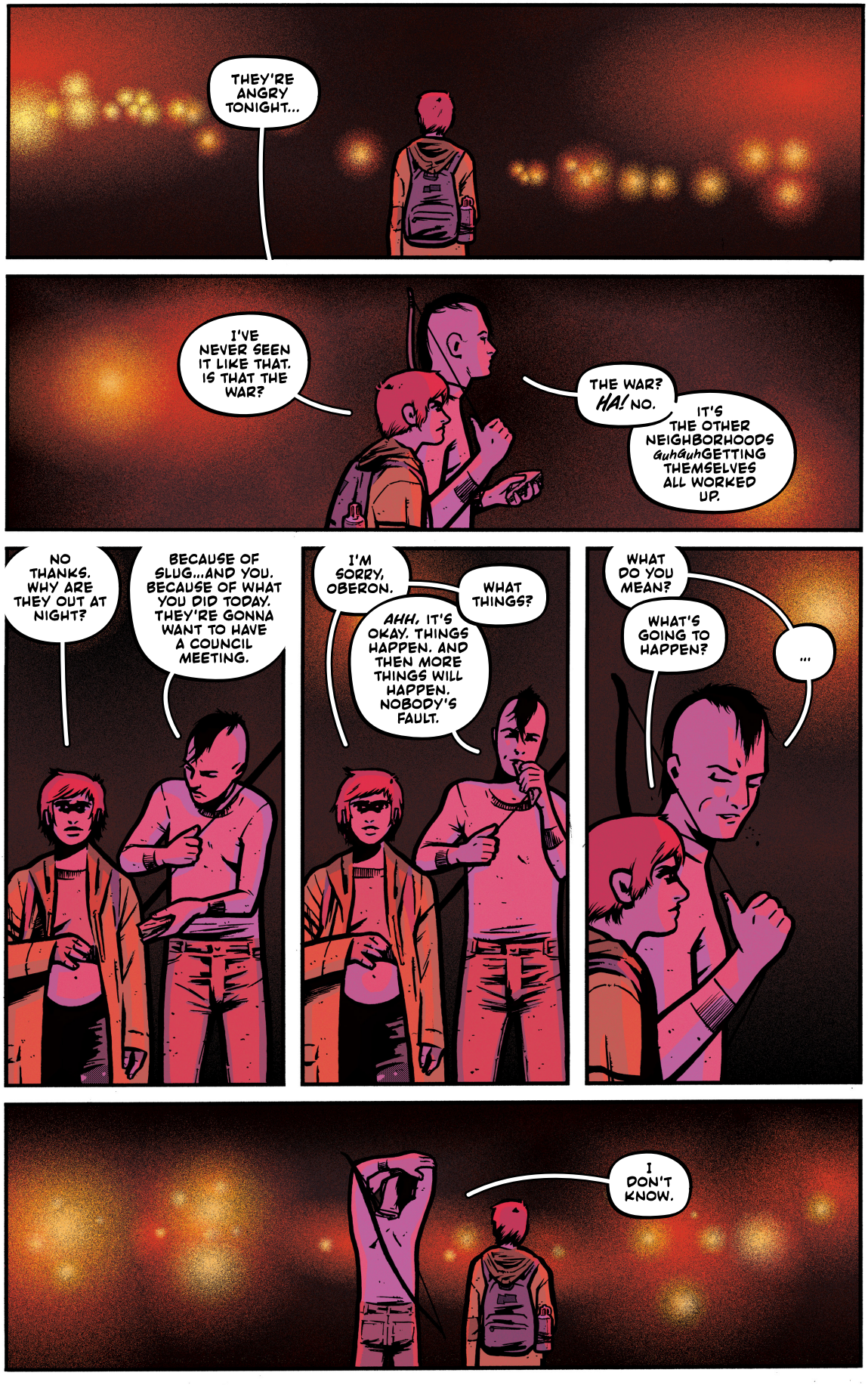
RAISED IN THE CLUTTER.

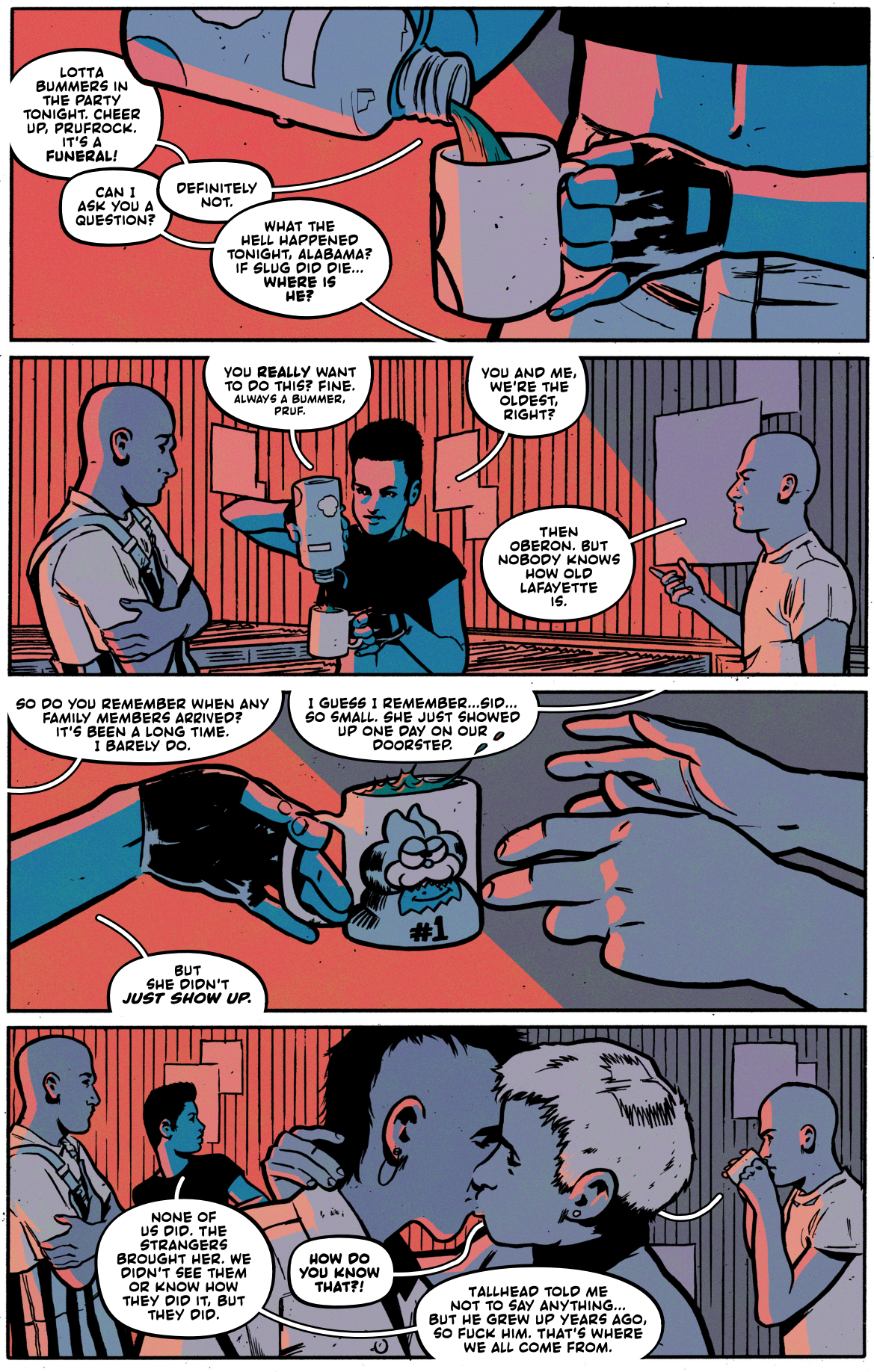
I'M NOT GOOD AT THIS...WHICH I GUESS MEANS MAYBE I AM A GOOD DEN MOTHER.
WE DON'T BURY MANY OF OUR OWN. AND MAYBE SLUG WASN'T TECHNICALLY OURS ANYMORE, BUT HE CAME BACK TO US. SO TONIGHT WE HONOR HIM BY FEEDING HIM TO THE FIRE.
PLEASE BRING ME HIS REMAINS.
WHAT?
SHE MEANS HIS RECORD.
WHAT?! NO.
SID, WE NEED IT.
SLUG WAS OUR BROTHER. RAISED IN THE CLUTTER. HE'LL NEVER GROW OLD.
HE'LL NEVER GROW OLD.

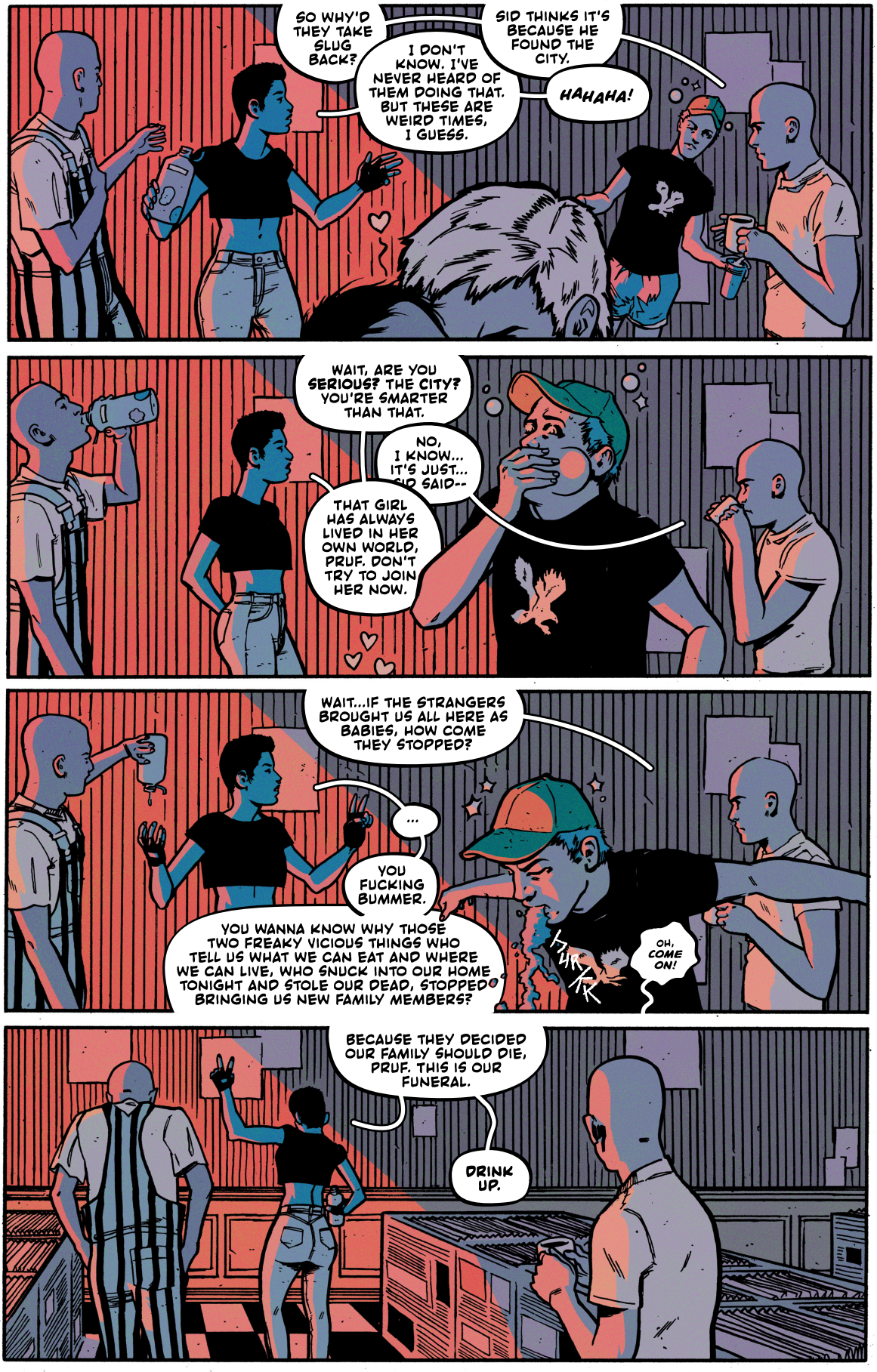
CHAPTER SEVEN

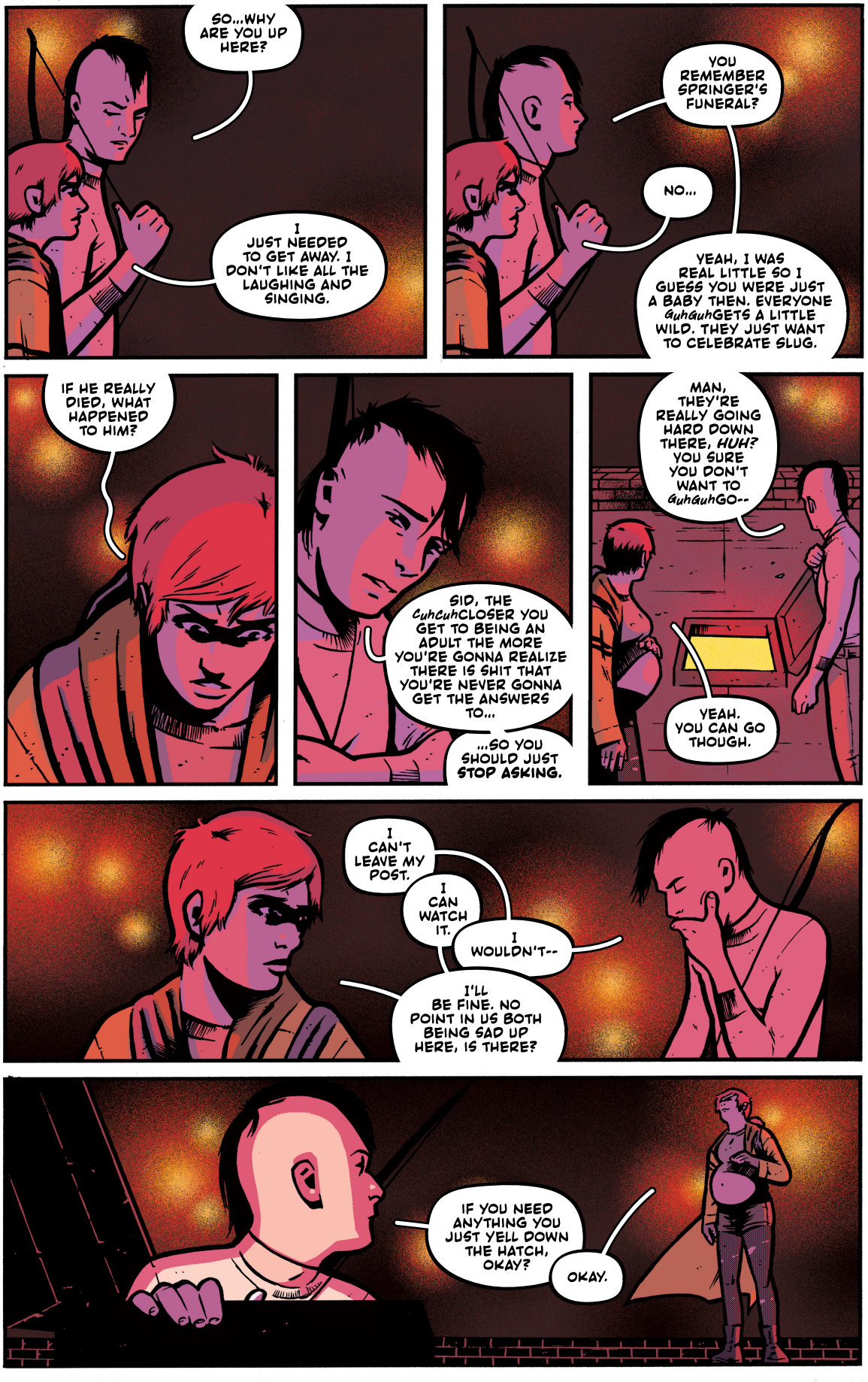
THINGS HAPPEN AND THEN MORE THINGS HAPPEN.

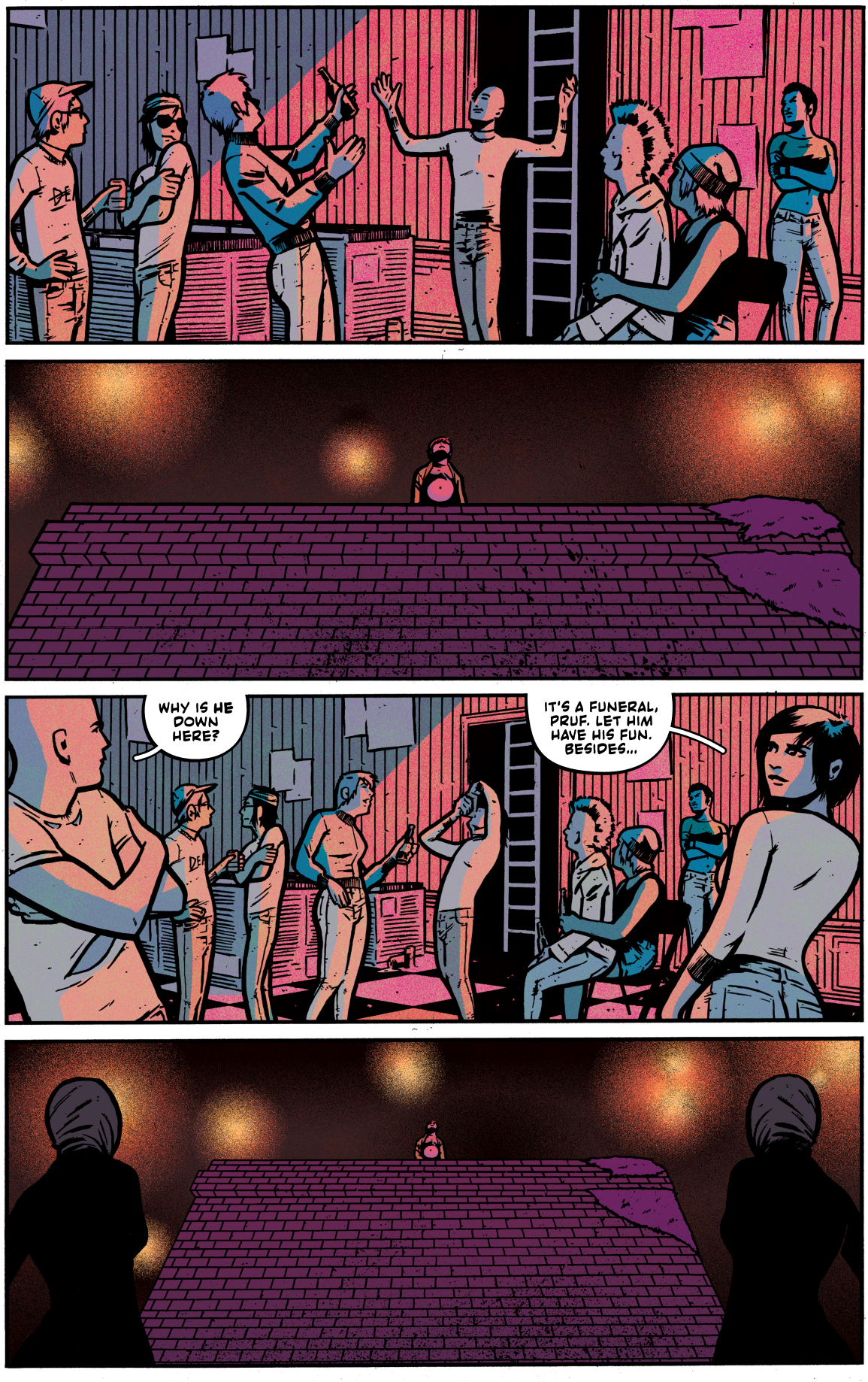
HAVE A DRINK!
NO.

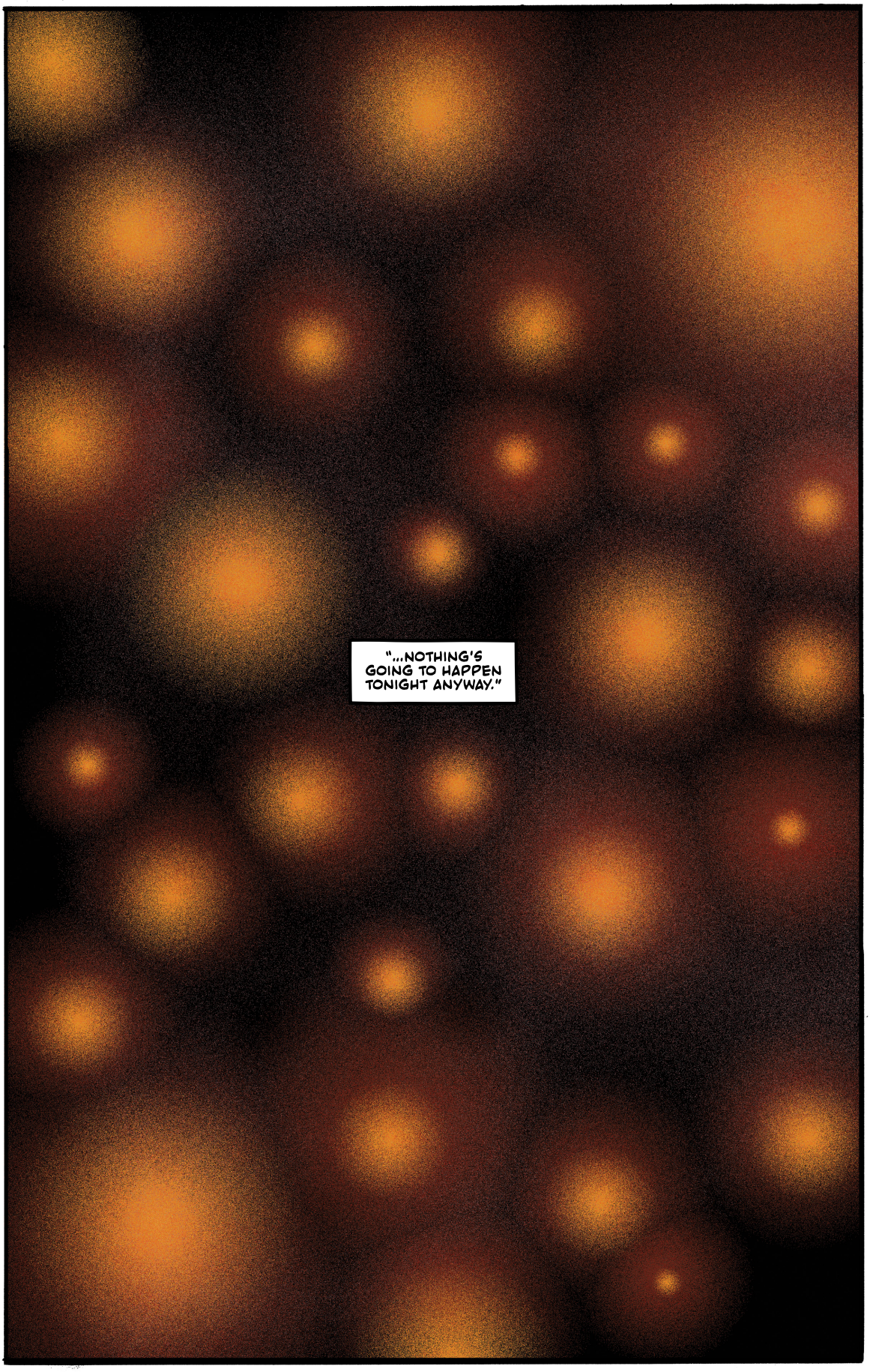

THEY'RE ANGRY TONIGHT...
I'VE NEVER SEEN IT LIKE THAT. IS THAT THE WAR?
THE WAR? HA! NO.
IT'S THE OTHER NEIGHBORHOODS GuhGuhGETTING THEMSELVES ALL WORKED UP.
NO THANKS. WHY ARE THEY OUT AT NIGHT?
BECAUSE OF SLUG...AND YOU. BECAUSE OF WHAT YOU DID TODAY. THEY'RE GONNA WANT TO HAVE A COUNCIL MEETING.
I'M SORRY, OBERON.
WHAT THINGS?
AHH, IT'S OKAY. THINGS HAPPEN. AND THEN MORE THINGS WILL HAPPEN. NOBODY'S FAULT.
WHAT DO YOU MEAN?
WHAT'S GOING TO HAPPEN?
...
I DON'T KNOW.


LOTTA BUMMERS IN THE PARTY TONIGHT. CHEER UP, PRUFROCK. IT'S A FUNERAL!
CAN I ASK YOU A QUESTION?
DEFINITELY NOT.
WHAT THE HELL HAPPENED TONIGHT, ALABAMA? IF SLUG DID DIE... WHERE IS HE?
YOU REALLY WANT TO DO THIS? FINE. ALWAYS A BUMMER, PRUF.
YOU AND ME, WE'RE THE OLDEST, RIGHT?
THEN OBERON. BUT NOBODY KNOWS HOW OLD LAFAYETTE IS.
SO DO YOU REMEMBER WHEN ANY FAMILY MEMBERS ARRIVED? IT'S BEEN A LONG TIME. I BARELY DO.
I GUESS I REMEMBER...SID... SO SMALL. SHE JUST SHOWED UP ONE DAY ON OUR DOORSTEP.
#1
BUT SHE DIDN'T JUST SHOW UP.
NONE OF US DID. THE STRANGERS BROUGHT HER. WE DIDN'T SEE THEM OR KNOW HOW THEY DID IT, BUT THEY DID.
HOW DO YOU KNOW THAT?!
TALLHEAD TOLD ME NOT TO SAY ANYTHING... BUT HE GREW UP YEARS AGO, SO FUCK HIM. THAT'S WHERE WE ALL COME FROM.


SO WHY'D THEY TAKE SLUG BACK?
I DON'T KNOW. I'VE NEVER HEARD OF THEM DOING THAT. BUT THESE ARE WEIRD TIMES, I GUESS.
SID THINKS IT'S BECAUSE HE FOUND THE CITY.
HAHAHA!
WAIT, ARE YOU SERIOUS? THE CITY? YOU'RE SMARTER THAN THAT.
NO, I KNOW... IT'S JUST... SID SAID--
THAT GIRL HAS ALWAYS LIVED IN HER OWN WORLD, PRUF. DON'T TRY TO JOIN HER NOW.
WAIT...IF THE STRANGERS BROUGHT US ALL HERE AS BABIES, HOW COME THEY STOPPED?
...
YOU FUCKING BUMMER.
YOU WANNA KNOW WHY THOSE TWO FREAKY VICIOUS THINGS WHO TELL US WHAT WE CAN EAT AND WHERE WE CAN LIVE, WHO SNUCK INTO OUR HOME TONIGHT AND STOLE OUR DEAD, STOPPED BRINGING US NEW FAMILY MEMBERS?
KHK
OH, COME ON!
BECAUSE THEY DECIDED OUR FAMILY SHOULD DIE, PRUF. THIS IS OUR FUNERAL.
DRINK UP.

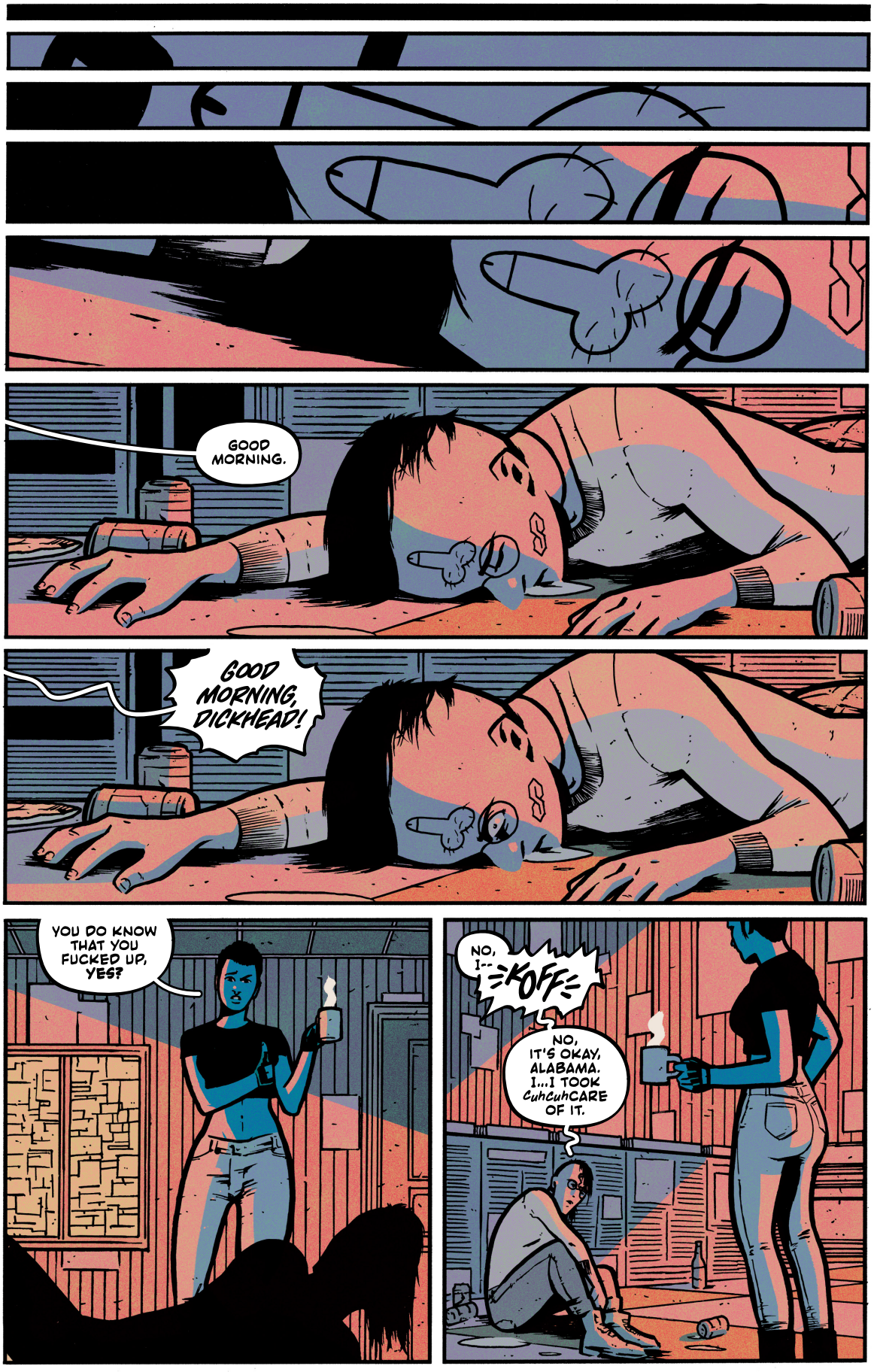

SO...WHY ARE YOU UP HERE?
I JUST NEEDED TO GET AWAY. I DON'T LIKE ALL THE LAUGHING AND SINGING.
YOU REMEMBER SPRINGER'S FUNERAL?
NO...
YEAH, I WAS REAL LITTLE SO I GUESS YOU WERE JUST A BABY THEN. EVERYONE GuhGuhGETS A LITTLE WILD. THEY JUST WANT TO CELEBRATE SLUG.
IF HE REALLY DIED, WHAT HAPPENED TO HIM?
SID, THE CuhCuhCLOSER YOU GET TO BEING AN ADULT THE MORE YOU'RE GONNA REALIZE THERE IS SHIT THAT YOU'RE NEVER GONNA GET THE ANSWERS TO...
...SO YOU SHOULD JUST STOP ASKING.
MAN, THEY'RE REALLY GOING HARD DOWN THERE, HUH? YOU SURE YOU DON'T WANT TO GuhGuhGO--
YEAH. YOU CAN GO THOUGH.
I CAN'T LEAVE MY POST.
I CAN WATCH IT.
I WOULDN'T--
I'LL BE FINE. NO POINT IN US BOTH BEING SAD UP HERE, IS THERE?
IF YOU NEED ANYTHING YOU JUST YELL DOWN THE HATCH, OKAY?
OKAY.

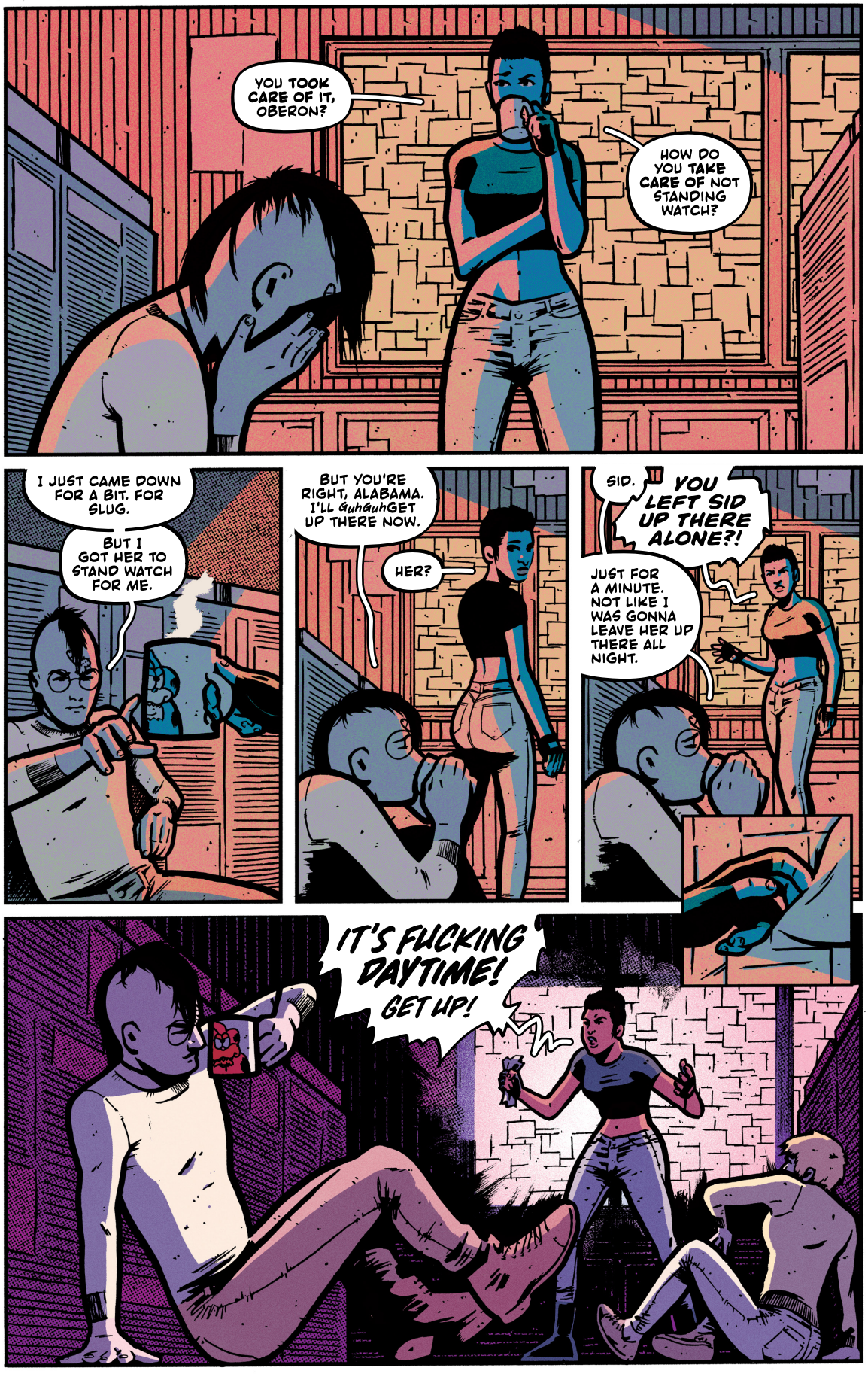

WHY IS HE DOWN HERE?
IT'S A FUNERAL, PRUF. LET HIM HAVE HIS FUN. BESIDES...

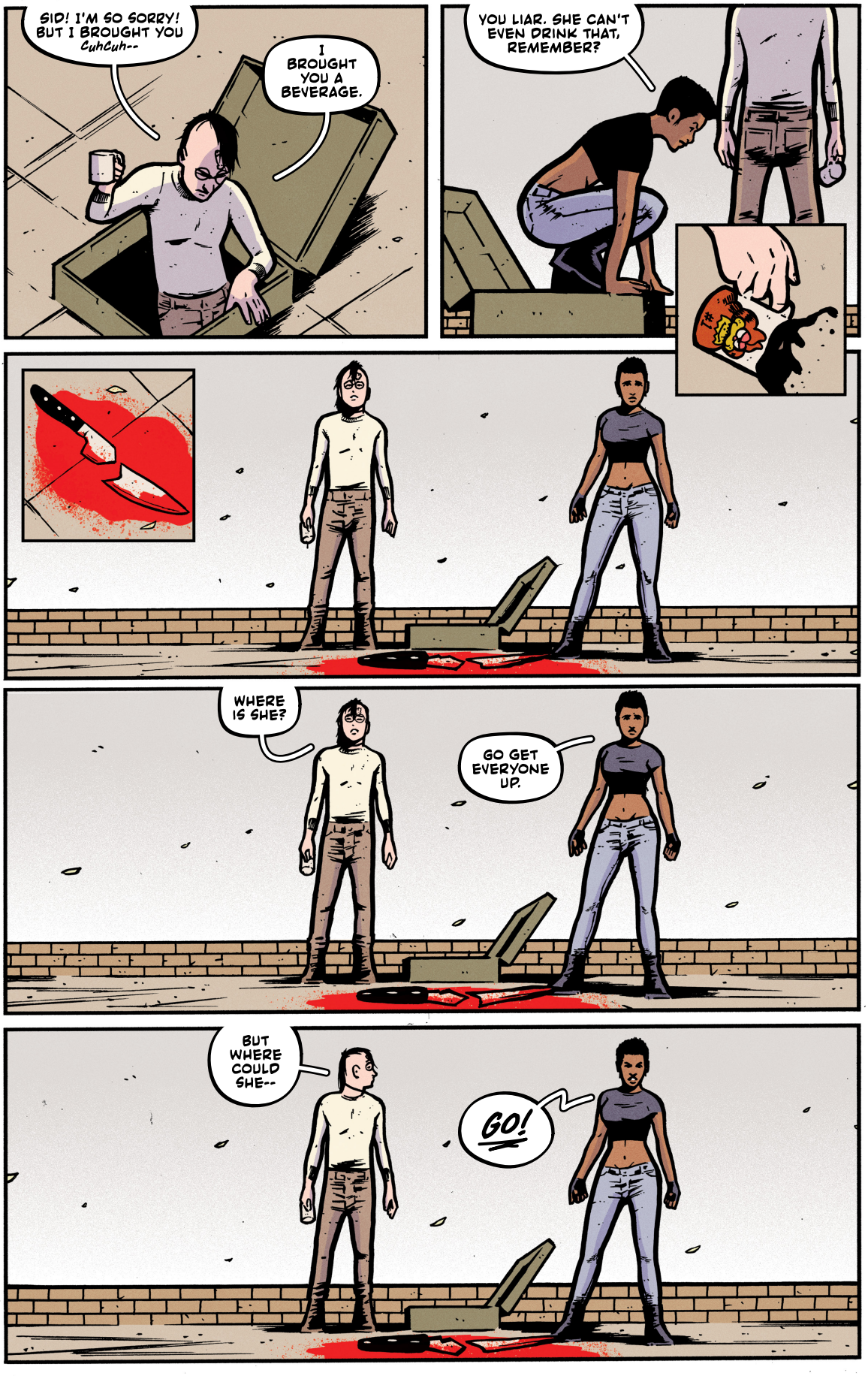

"...NOTHING'S GOING TO HAPPEN TONIGHT ANYWAY."

CHAPTER EIGHT

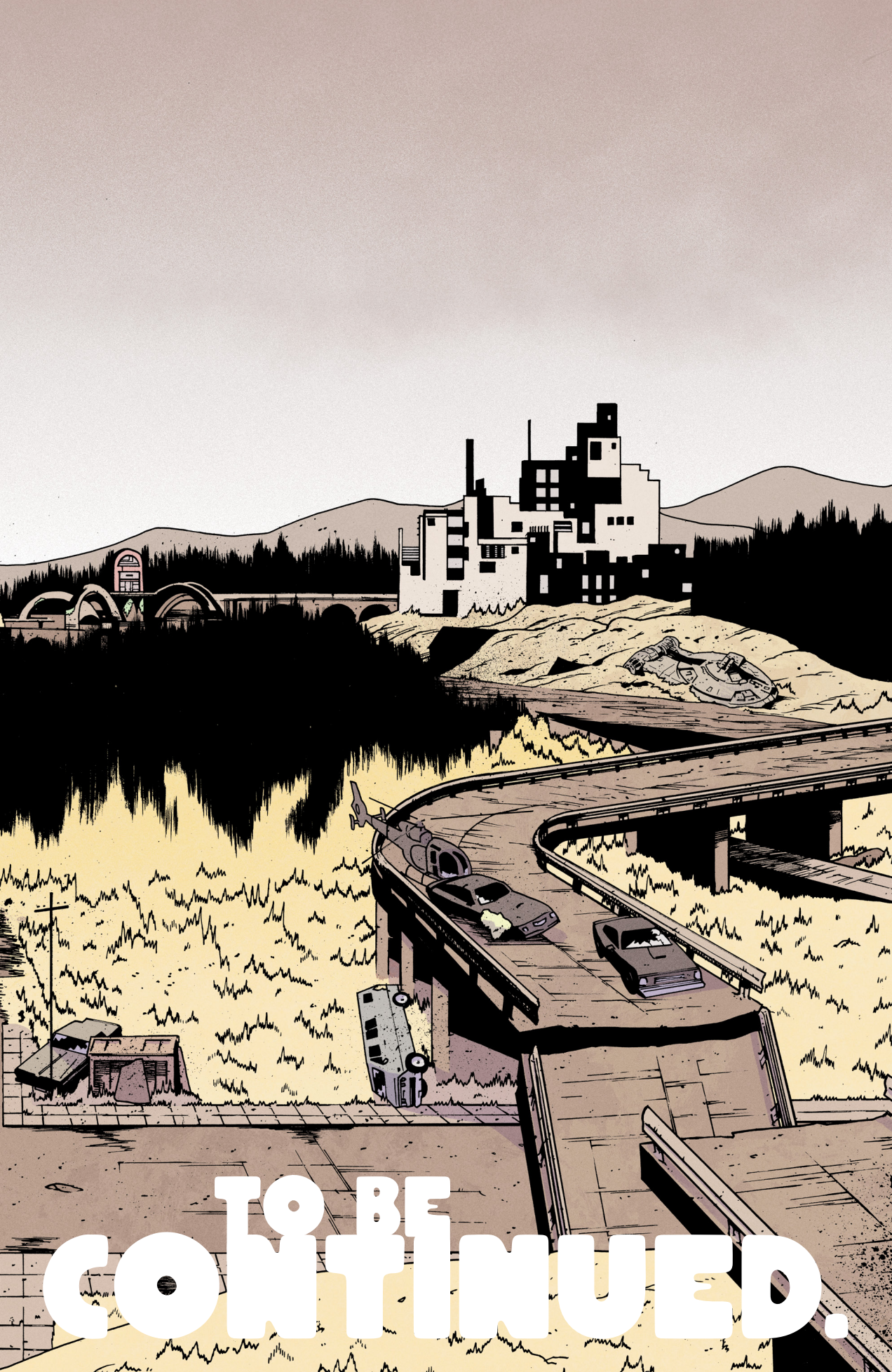
IT'S FUCKING DAYTIME.


GOOD MORNING.
GOOD MORNING, DICKHEAD!
YOU DO KNOW THAT YOU FUCKED UP, YES?
NO, I--
=KOFF=
NO, IT'S OKAY, ALABAMA. I...I TOOK CuhCuhCARE OF IT.


YOU TOOK CARE OF IT, OBERON?
HOW DO YOU TAKE CARE OF NOT STANDING WATCH?
I JUST CAME DOWN FOR A BIT. FOR SLUG.
BUT I GOT HER TO STAND WATCH FOR ME.
BUT YOU'RE RIGHT, ALABAMA. I'LL GuhGuhGET UP THERE NOW.
HER?
SID.
YOU LEFT SID UP THERE ALONE?!
JUST FOR A MINUTE. NOT LIKE I WAS GONNA LEAVE HER UP THERE ALL NIGHT.
IT'S FUCKING DAYTIME! GET UP!


SID! I'M SO SORRY! BUT I BROUGHT YOU CuhCuh--
I BROUGHT YOU A BEVERAGE.
YOU LIAR. SHE CAN'T EVEN DRINK THAT, REMEMBER?
WHERE IS SHE?
GO GET EVERYONE UP.
BUT WHERE COULD SHE--
GO!

GOD FUCKING DAMMIT, SID.


TO BE
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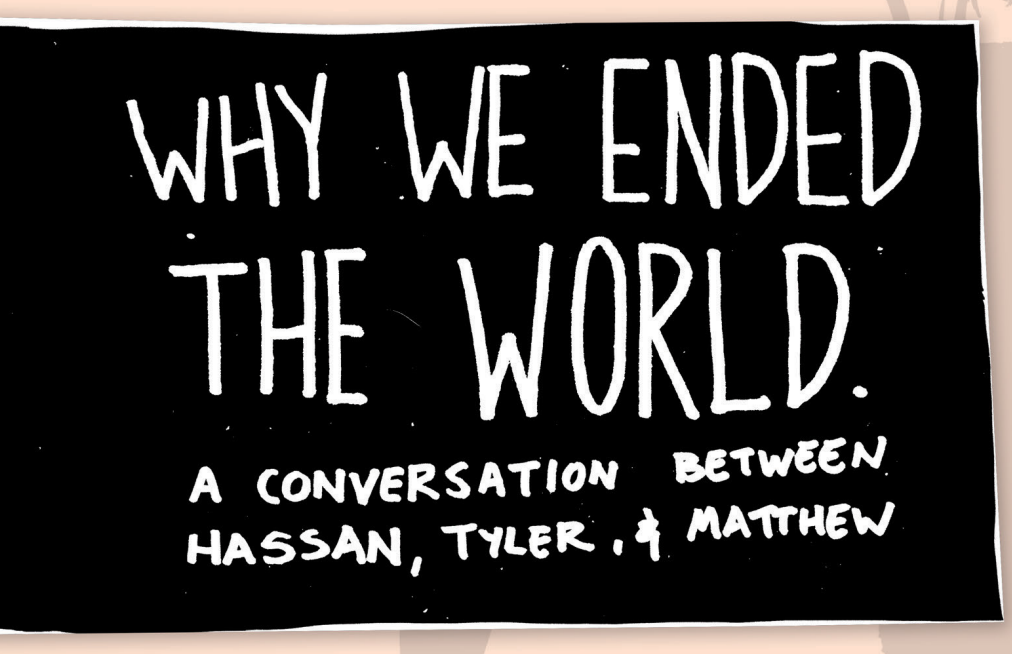

***Hassan Otsmane-Elhaou:** Why was music such a big part of this post-apocalyptic adults-free story?*

Matthew Rosenberg: Music, in a lot of ways like comics, is such a defining element early in your life. What bands you like, what songs you care about, those are some of the earliest moments where you define "me" to a larger world. They also often send you directly and indirectly down certain paths for the rest of your life. It impacts the way you dress, the way you talk, the things you do for fun, even your personal politics. And those choices start very early. This might feel a little heavy handed, but I feel like at a certain age, walking into a record store with a little bit of cash in your pocket is the beginning of a journey you're going to go on for the rest of your life.

For me, trying to find that next favorite band was all consuming and the most important thing in the world. It was my whole world. I had headphones on the moment I woke up, in between and sometimes during class (sorry Mom), and after school until I fell asleep. At a certain point in my life I could never imagine there would be something more important to me than music.

So when you are doing a comic about kids, identity, the end of the world, and everything we cling to when things go bad, it just made sense to make music a central theme. There is something beautiful about the Academy and their love of records in a world that values violence and survival above all else. There is something powerful in that. There is also tragedy to it as well, though. We don't have to discuss that now, I guess. But giving yourself over so wholly to something that you don't understand, or that can never love you back, it's a dangerous thing to do. I like to think it's beautiful in its optimism as well. I guess everyone will find out which kind of story we're telling soon enough.

Tyler Boss: Yeah. What Matt said.

***Hassan Otsmane-Elhaou:** What were you listening to when writing and drawing this first issue?*

Matthew Rosenberg: Obviously the bands who are doing songs for the deluxe version of the book were in heavy rotation, that's why we asked them to record songs. Jawbreaker and Jets To Brazil always, Joyce Manor, Screaming Females, Worriers, Nothing, Restorations... And a bunch more I can't say yet. But I jump around so much in what I listen to that it's hard for me sometimes to tell if I'm picking albums to go with the mood of the scenes or the albums are helping determine the mood. I listened to a lot of jazz that I can feel familiar with like Miles Davis, John Coltrane, and Thelonious Monk. I listen to a lot of Hall & Oates. Sinfonia Antartica by Vaughan Williams. Instrumental or near-instrumental rock stuff like Russian Circles, Explosions in the Sky, Mogwai, Pelican, City of Caterpillar. Always Taylor Swift. Quicksand, Turnstile, Dangers, Gouge Away, Rotting Out. Some New Order. Built To Spill. A ton of old punk and post-punk stuff like Wire, Mission Of Burma, Magazine, Husker Du. I feel like I'm just listing stuff like I'm losing my mind, but that's sort of what it's like. I go from Simon & Garfunkel to Jesu to J. Cole to Phoebe Bridgers in 4 hours of writing. I don't know why.

Tyler Boss: I like what Matt did with just listing things, that seems like an entertaining read.

Cap'n Jazz, Alex G, Modest Mouse, Joy Division, Talking Heads, Sunny Day Real Estate, Drug Church, Hop Along, Touché Amoré, Beastie Boys, Robyn, Weakerthans, The Kinks, American Football. A lot of stuff like that. But it's always a lot of stuff like that.

***Hassan Otsmane-Elhaou:** What's the way music has invaded the creation of WTFPFH that might not be immediately obvious to those reading?*

Matthew Rosenberg: A big one is just the connection of the cultures for me. I'm a big advocate for more connectivity between comics and music and I think some of that seeped into the book. Obviously the culture of comic collecting and record collecting, variant covers and colored vinyl, crate digging and longbox digging, trying to find the perfect back issue and trying to find that out-of-print unscratched 7" all come to mind. I can say, having been fired from both, the culture of a great comic shop and a great record store are very similar. And now we're doing our ever-so-tiny part to push those things a little closer together.

But beyond just the culture there is a great connectivity in how they complement each other. Comics as a medium being purely visual but relying on those images to create a synesthesia of sound. Music being entirely aural, but doing the same thing for visuals. So we ended up making this comic about records, that you can get with a record, that in turn serves as the soundtrack for the comic, and it becomes this big loop of all this stuff we think should be more closely connected. I hope it leads people to experiment with the stuff more. I want to know what records people read our comic to. Or any comic. I hope people will be thinking about it more, how to pick music that elevates the mood and the experience.

Tyler Boss: I think like anybody making stuff, the stuff you like sneaks in there. The choice of records in the book, the ones we choose to show. While they may not have an impact on the story, there are records that get put in because they're near and dear to us or to the people in our lives. I put a Green Day record in the book because my wife was obsessed with them in middle school.

***Hassan Otsmane-Elhaou:** What was the first comic you bought, and what was the first vinyl? How well do they pair?*

Matthew Rosenberg: I think I bought 2 comics at the same time. An early issue of the Marvel G.I. Joe book and some random issue of *Uncanny X-Men*. I think the first actual record I bought was Avail's *Satiate* LP. Honestly? I don't think they go together at all. But I still have all of them and still love all of them.

Tyler Boss: If it was the first comic I bought, and not the first comic I owned… I think the first comic I ever bought with my own money was the second volume of *Gotham Central* by Lark, Brubaker and Rucka. The first record I ever bought was either RAMONES or *Powerage* by AC/DC. Not really a great pairing?

But if we go with the first comic and record I ever owned it's an S-tier pairing. *Teen Titans Spotlight* #14 ft. Nightwing with Blink 182's *Dude Ranch*.

***Hassan Otsmane-Elhaou:** Comparing the 7" vinyl record, which might be just two tracks, and a single issue, what is it about that form of smaller, physical parts of a larger piece that's exciting to you?*

Matthew Rosenberg: There is just something about getting those smaller installments that I just love. Our culture places a lot of value on disposability and it places a lot of value on making things as big as possible. A single issue and a 7" fly in the face of that. They challenge the reader or the listener to really immerse themselves and grab hold of those bite-sized experiences. A great comic and a great 7" demand that you hold on to them, keep them safe, and keep coming back to them. All while (usually) being small parts of a bigger whole. We spend so much time thinking of the big picture that taking the time to appreciate the smaller parts and the minutiae feels really special to me.

Tyler Boss: It also makes it easier for the reader/listener to go along this journey with us in a way. We're putting so much time into building this experience, that the people who buy in with us, we're all sort of sharing the same time together. If that makes any sense. Maybe that's a weird way of thinking about it, but we're spending so much time locked up alone in our rooms making this thing for people, and having it go out in these small dispatches, like little care packages, feels more connective to me than if we dropped a full book and an LP. You get to spend more time with each part. If you want.

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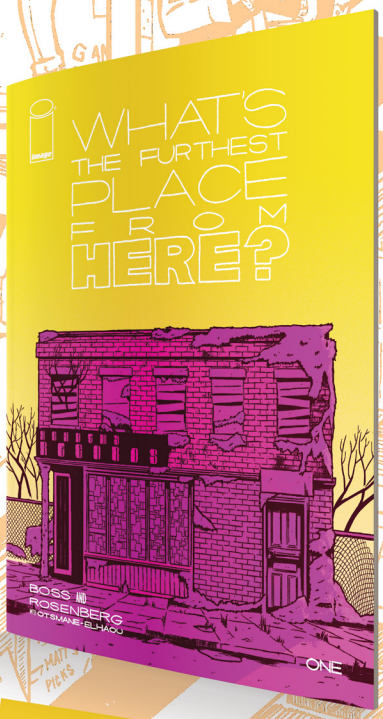

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