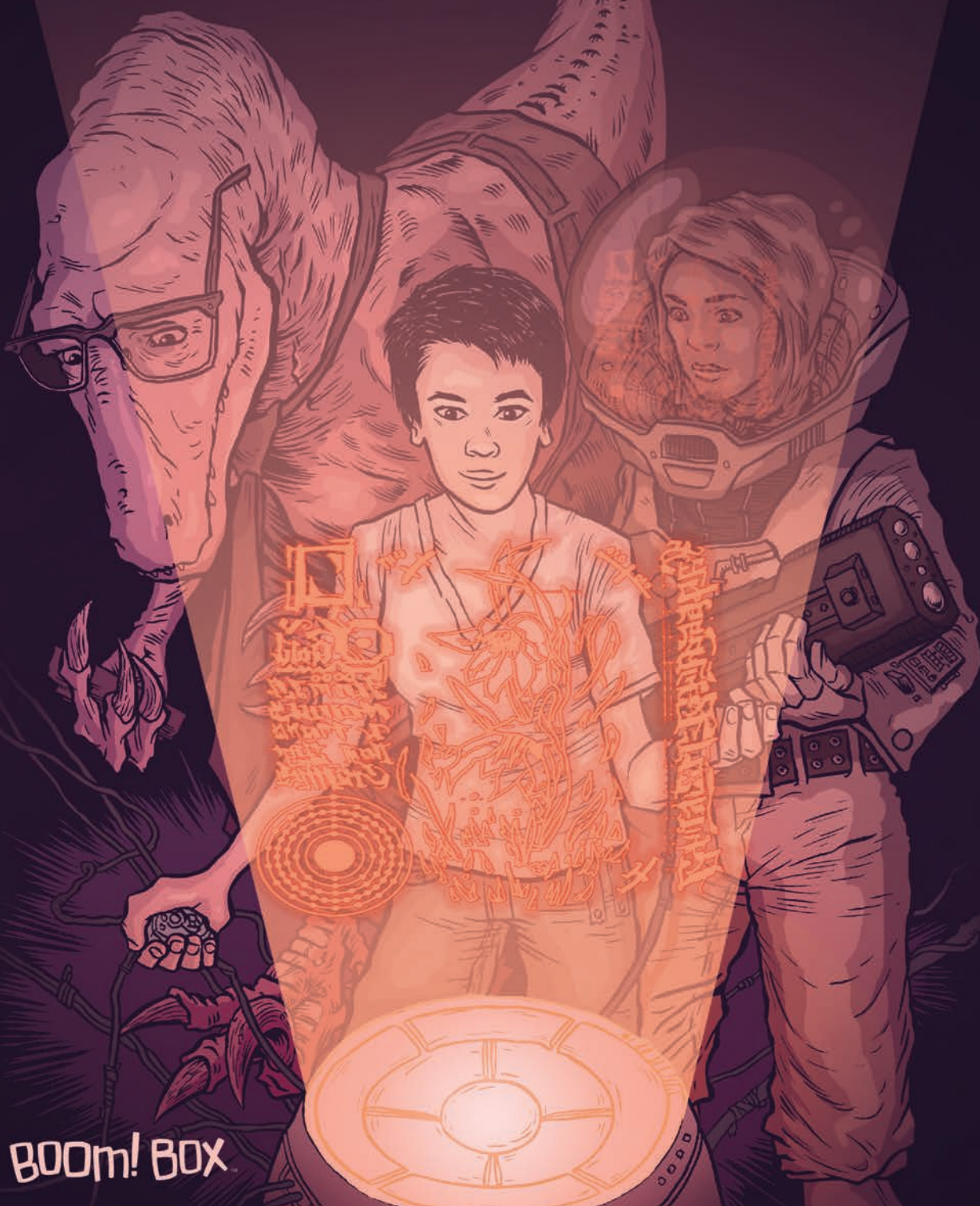


THE MIDAS FLESH™

NORTH / PAROLINE / LAMB

#ONE
OF EIGHT



BOOM! BOX





THE MIDAS FLESH™

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ILLUSTRATED BY

**Shelli Paroline
& Braden Lamb**

LETTERED BY

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COVER

John Keogh

VARIANT COVER

Emily Partridge

VARIANT COVER

Noelle Stevenson

RYAN NORTH SIGNED

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EMERALD CITY COMICON

EXCLUSIVE COVER

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HASTINGS EXCLUSIVE COVER

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CARDS, COMICS & COLLECTIBLES

EXCLUSIVE COVER

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BOOM! STUDIOS

EXCLUSIVE COVER

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BOOM! BOX™

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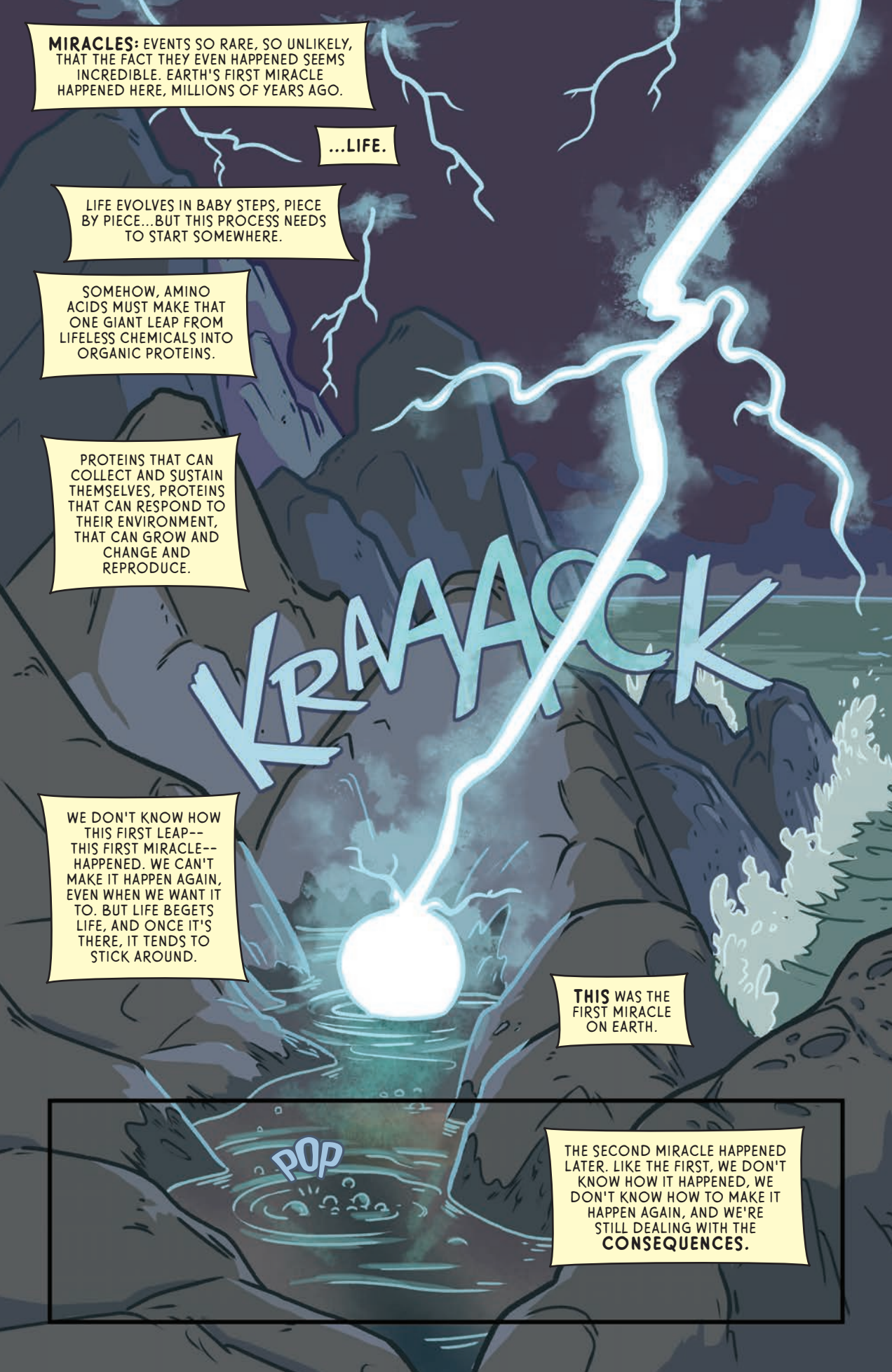
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DESIGNER

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MIRACLES: EVENTS SO RARE, SO UNLIKELY, THAT THE FACT THEY EVEN HAPPENED SEEMS INCREDIBLE. EARTH'S FIRST MIRACLE HAPPENED HERE, MILLIONS OF YEARS AGO.

...LIFE.

LIFE EVOLVES IN BABY STEPS, PIECE BY PIECE...BUT THIS PROCESS NEEDS TO START SOMEWHERE.

SOMEHOW, AMINO ACIDS MUST MAKE THAT ONE GIANT LEAP FROM LIFELESS CHEMICALS INTO ORGANIC PROTEINS.

PROTEINS THAT CAN COLLECT AND SUSTAIN THEMSELVES, PROTEINS THAT CAN RESPOND TO THEIR ENVIRONMENT, THAT CAN GROW AND CHANGE AND REPRODUCE.

WE DON'T KNOW HOW THIS FIRST LEAP-- THIS FIRST MIRACLE-- HAPPENED. WE CAN'T MAKE IT HAPPEN AGAIN, EVEN WHEN WE WANT IT TO. BUT LIFE BEGETS LIFE, AND ONCE IT'S THERE, IT TENDS TO STICK AROUND.

KRAAACK

THIS WAS THE FIRST MIRACLE ON EARTH.

POP

THE SECOND MIRACLE HAPPENED LATER. LIKE THE FIRST, WE DON'T KNOW HOW IT HAPPENED, WE DON'T KNOW HOW TO MAKE IT HAPPEN AGAIN, AND WE'RE STILL DEALING WITH THE **CONSEQUENCES.**



COOPER, HOW
WE LOOKING?

GOOD!
SHOULD BE
FIXED
NOW.



GREAT; WE'RE ALMOST
THERE. YOU HEADING
BACK IN?

YEP. THESE
SENSORS,
MAN.



I TELL YOU, JOEY,
I ALWAYS WANTED
SENSORS THAT NEVER
WENT OFFLINE, AND NOW
I SPEND HALF AN HOUR
EACH DAY RECALIBRATING
THEM FROM BEING ON
ALL THE TIME.



CAREFUL
WHAT YOU
WISH FOR, I
GUESS?



LATER.

WE'RE GOOD TO GO, JOEY. FATTY, DO YOU HAVE VISUAL SPECTRUM AGAIN?

MAYBE. DO YOU HAVE A PICTURE FOR ME OF YOU IN YOUR **ADORABLE** LITTLE SPACE SUIT?

FATIMA.

YES, WE'RE IN GOOD SHAPE. VISUALS ALL LOOK GOOD.

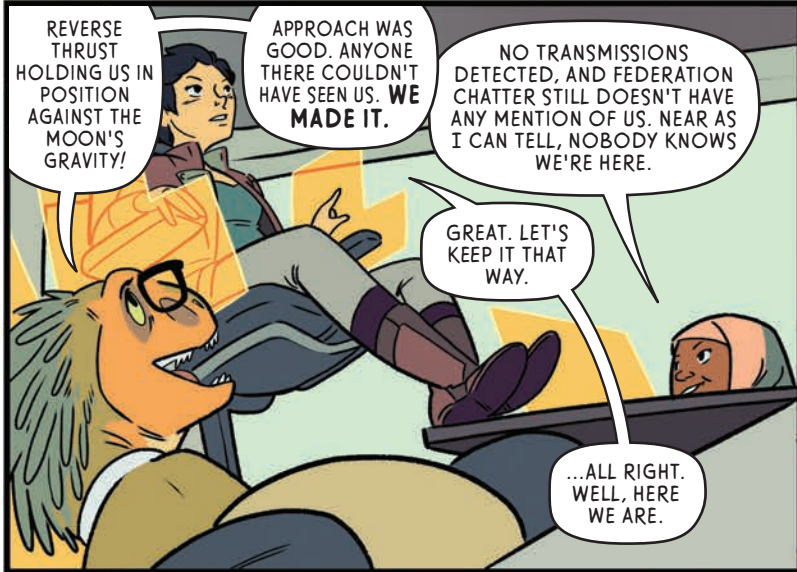
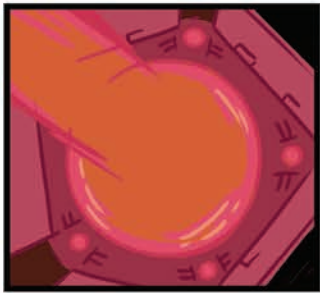
I ONLY MADE THE BET BECAUSE SPACEFLIGHT IS SO **BORING** ALL THE TIME.

SHOULD'VE MADE A BET YOU COULD WIN, DUDE. ALL RIGHT--LET'S DO OUR LAST BURST AND STOP JUST BEHIND THE MOON. GIMME THRUST IN THREE... TWO...ONE...



ZERO.

I **DO** RULE THE SCHOOLS; THANKS FOR NOTICING.



REVERSE THRUST HOLDING US IN POSITION AGAINST THE MOON'S GRAVITY!

APPROACH WAS GOOD. ANYONE THERE COULDN'T HAVE SEEN US. **WE MADE IT.**

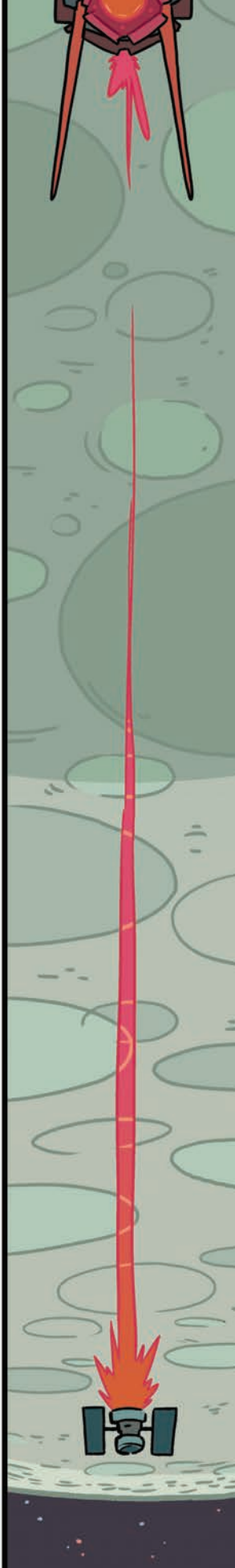
NO TRANSMISSIONS DETECTED, AND FEDERATION CHATTER STILL DOESN'T HAVE ANY MENTION OF US. NEAR AS I CAN TELL, NOBODY KNOWS WE'RE HERE.

GREAT. LET'S KEEP IT THAT WAY.

...ALL RIGHT. WELL, HERE WE ARE.



LET'S SEE WHAT WE'RE UP AGAINST.





--YOU KNOW,
WHATEVER THIS
PLANET IS
CALLED.

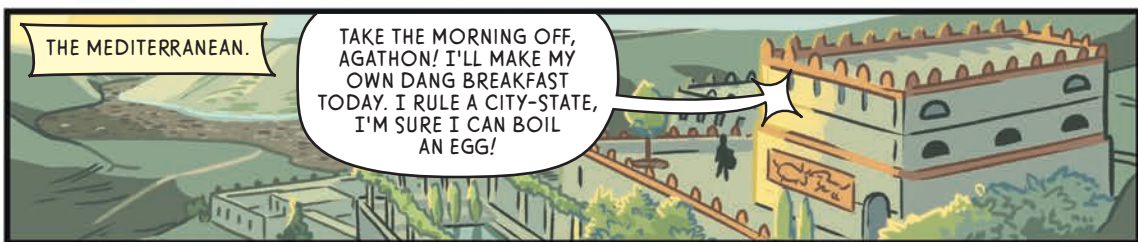
EARTH.

1,693,710 DAYS
AFTER THE SECOND
MIRACLE.



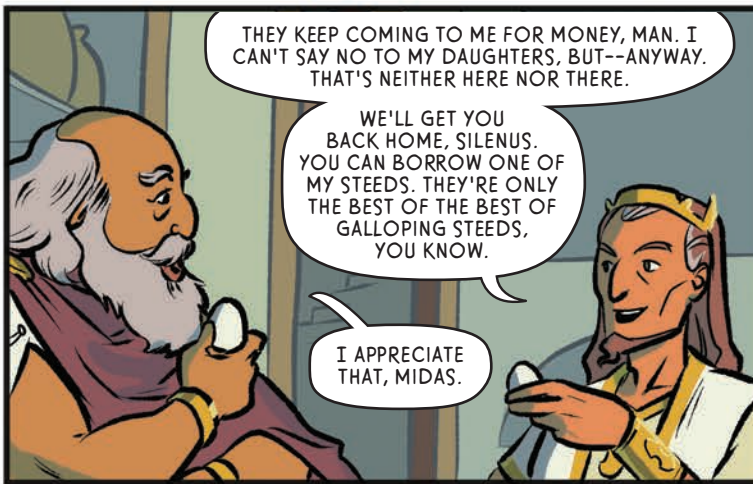
EARTH.

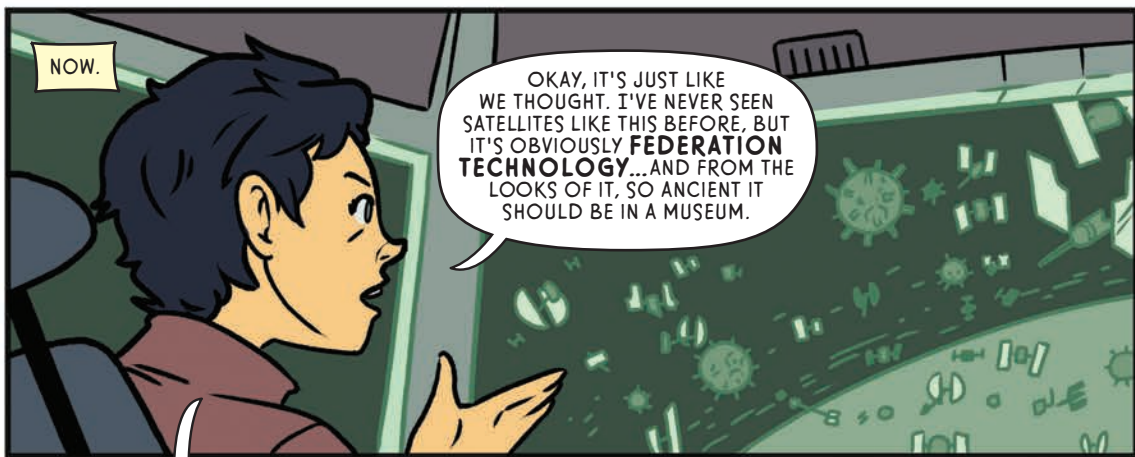
10 DAYS
BEFORE
THE SECOND
MIRACLE.











NOW.

OKAY, IT'S JUST LIKE WE THOUGHT. I'VE NEVER SEEN SATELLITES LIKE THIS BEFORE, BUT IT'S OBVIOUSLY **FEDERATION TECHNOLOGY**...AND FROM THE LOOKS OF IT, SO ANCIENT IT SHOULD BE IN A MUSEUM.



AND **THAT** MEANS WE CAN REASONABLY EXPECT TO SURVIVE AN ENGAGEMENT WITH IT, GIVEN ALL THE MONEY WE PUT INTO THIS SHIP'S DEFENSE. AGREED?

I WISH THE FEDERATION WAS STILL USING STUFF LIKE THIS. PEOPLE LIKE US MIGHT'VE HAD A CHANCE, YOU KNOW? MAYBE THE **DOMINATION WARS** COULD'VE BEEN AVOIDED.

OR WON.



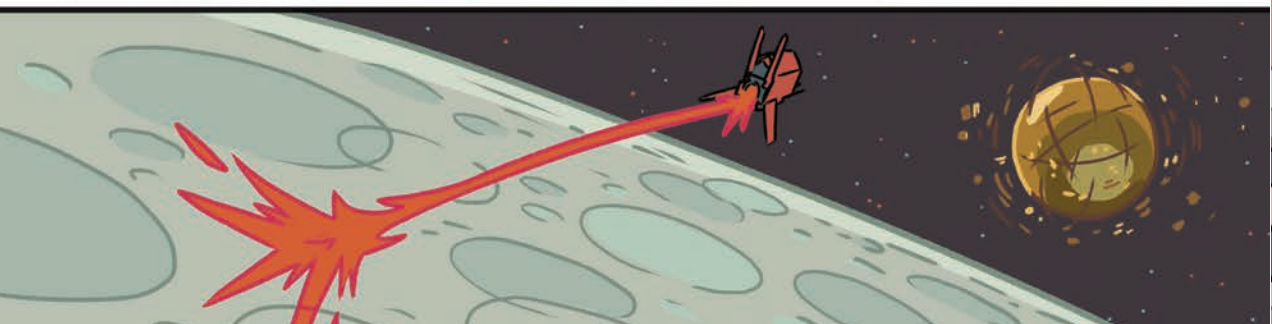
WELL...I MEAN, THAT'S **KINDA** WHAT WE'RE HERE TO DO. WE'RE READY. ARE WE READY?

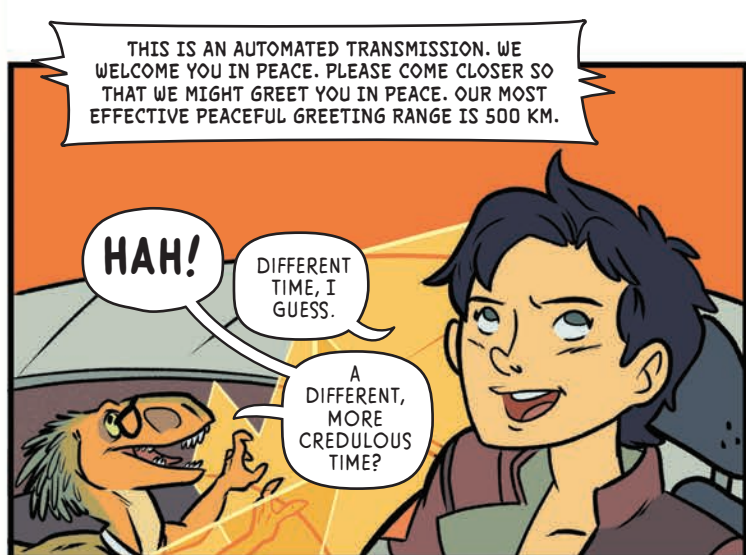
WE'RE READY.

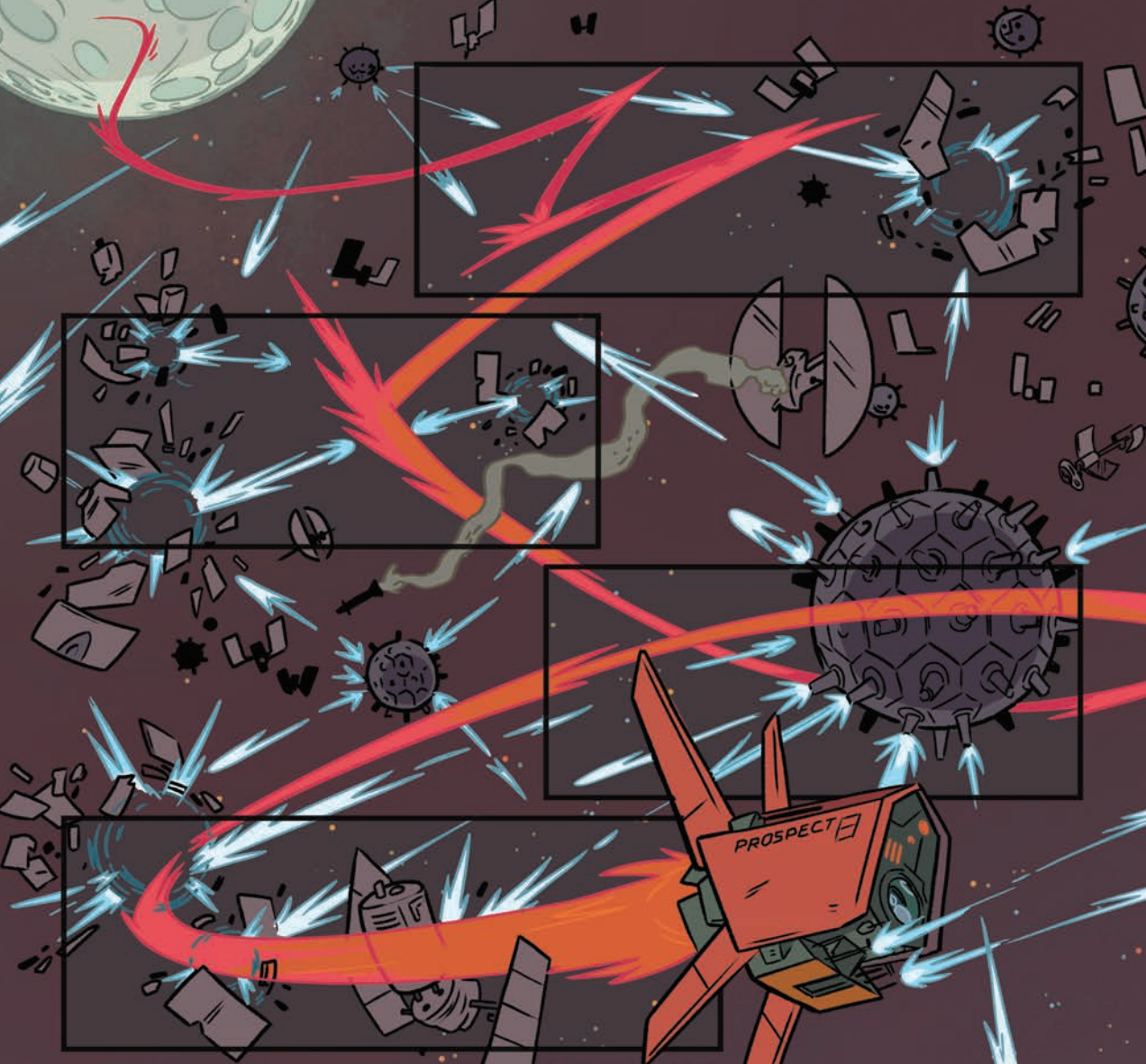
YEAH WE ARE.



TAKE US IN, FATTY.







ALRIGHT,
SO FAR, SO
GOOD!

HOLD ON,
HOLD ON,
SOMETHING'S
HAPPENING. THE
SATELLITES ARE
MOVING!



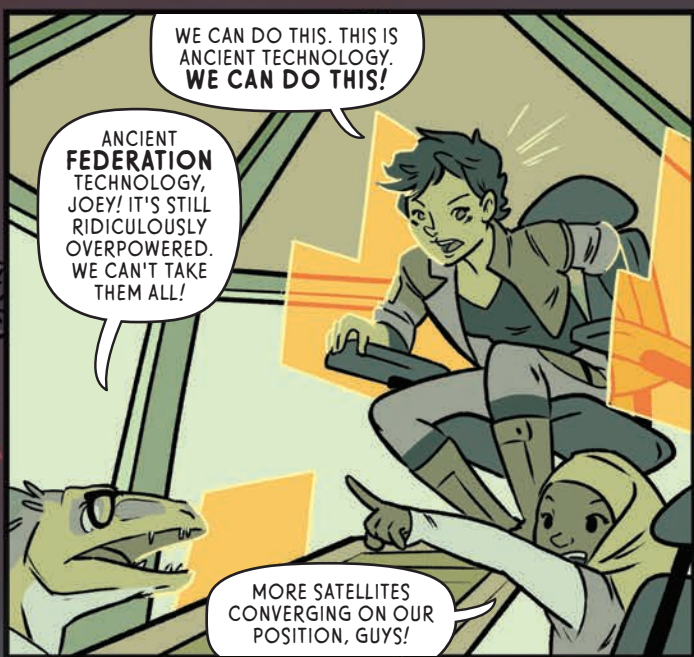
THEY'RE CONVERGING
ON US! **THEY WERE
SUPPOSED TO STAY
IN ORBIT!**

WE GOTTA PULL BACK, JOEY--THE
BEST WE COULD BUILD THIS SHIP
FOR IS PUNCHING THROUGH
SOME OF THEM, NOT A WHOLE
QUADRANT OF THEM!



NO.
WE KEEP
GOING. WE
DON'T GO
BACK
EMPTY-
HANDED.

WE DON'T
HAVE
ANYWHERE TO
GO BACK TO,
REMEMBER?



WE CAN DO THIS. THIS IS ANCIENT TECHNOLOGY. WE CAN DO THIS!

ANCIENT FEDERATION TECHNOLOGY, JOEY! IT'S STILL RIDICULOUSLY OVERPOWERED. WE CAN'T TAKE THEM ALL!

MORE SATELLITES CONVERGING ON OUR POSITION, GUYS!



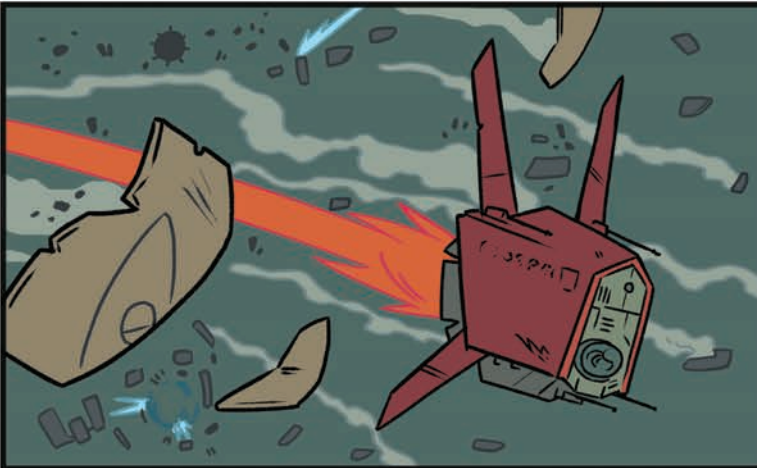
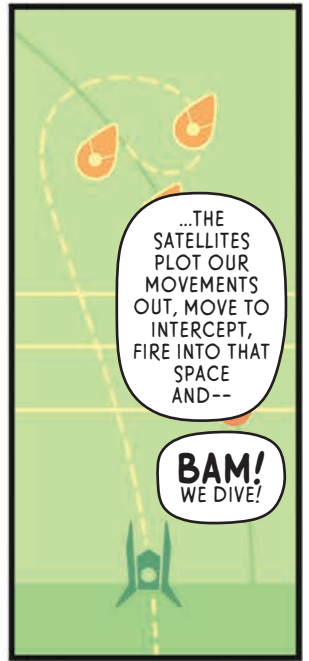
COOPER, KEEP FIRING, AIM AHEAD OF US. FATTY, I KNOW I PROMISED YOU A LARGER HOLE, BUT TAKE WHATEVER OPTIONS YOU GET. JUST GET US THROUGH THE SATELLITE COVERAGE.

ON IT.

I'M GONNA RAM 'EM OUT OF THE WAY. I'M NOT EVEN JOKING.



WHAT'D I TELL YOU, SATELLITE JERKS?!





NICE.



YOU KNOW, I'M ACTUALLY SURPRISED THAT WORKED. I WAS TOTALLY GUESSING THAT THEY'D STOP PURSUING ONCE WE MADE IT INSIDE.

JOEY, THANK YOU FOR SHARING THAT WITH US NOW AND NOT THREE MINUTES AGO.

YOU'RE WELCOME, COOPER. FATIMA, GIVE ME A FORWARD VIEW OF THE PLANET. WHAT DO WE GOT?



SURE THING. AND WE WERE RIGHT, JOEY. WE GOT IT RIGHT.

AS YOU CAN SEE...

...IT'S SOLID GOLD.







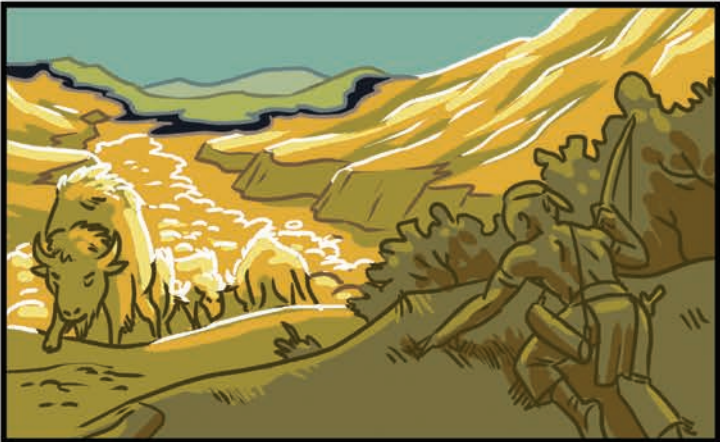
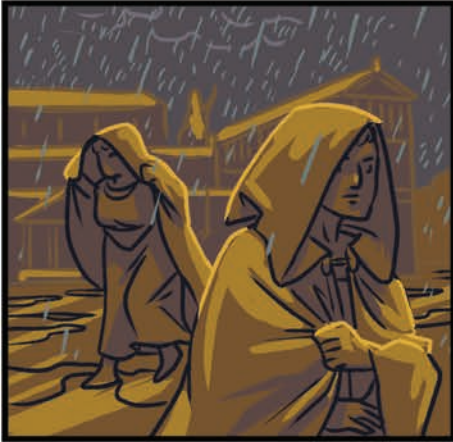
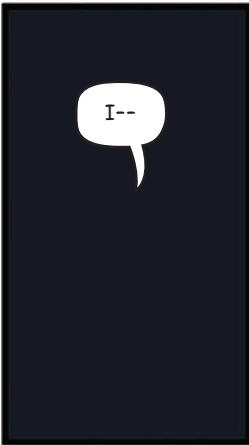




CRAAAAK







THE SECOND MIRACLE:
MIDAS' WISH CAME TRUE.
EVERYTHING HE TOUCHED
TURNED TO **GOLD**.



AHAHH--!



IF HE WAS IN CONTACT WITH IT,
IT WAS GOLD. IF HE WAS IN
CONTACT WITH SOMETHING
ELSE THAT WAS IN CONTACT
WITH IT, IT WAS GOLD.

AS HIS PLANET DIED ABOUT
HIM, MIDAS EXPERIENCED THE
TERRIBLE SENSATION OF
DROWNING ON DRY LAND.



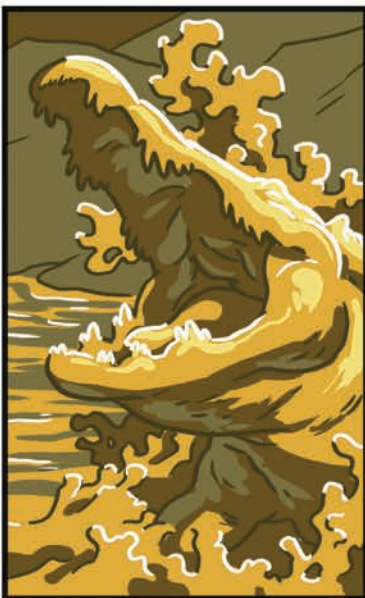
THE OXYGEN IN HIS
LUNGS WAS
TURNING INTO TINY
FLECKS OF GOLD.

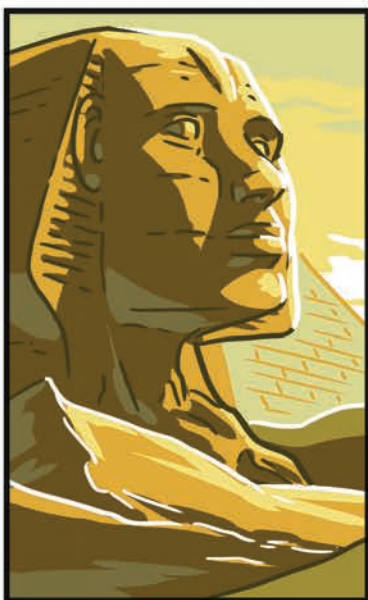
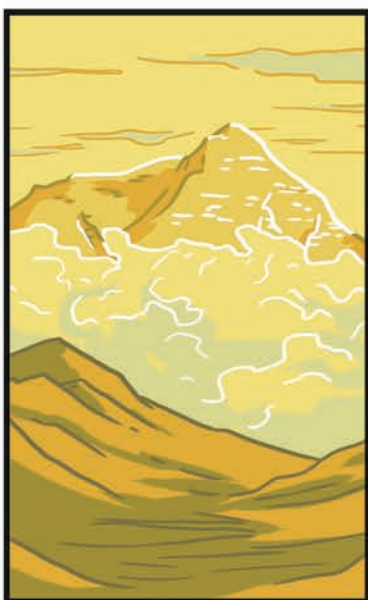


AIR TOUCHING THE SURFACE OF THE
PLANET CONTINUED TO TRANSMUTE.
IN A FEW HOURS, EVERYTHING ON THE
SURFACE WILL BE COVERED WITH A
FINE LAYER OF GOLD ASH.

IT WILL BE ALL
THAT REMAINS OF
THE ATMOSPHERE.







NOW.

YOU GUYS,
THIS MIGHT
ACTUALLY
WORK.



MEANWHILE...



Loading...**NEXT ISSUE**

COVER ARTIST //
John Keogh



COVER ARTIST //
Aaron Diaz

$$\sqrt{(x_2-x_1)^2 + (y_2-y_1)^2}$$

IDEA: DISTANCE FORMULA TATTOO!

$$\frac{36^2}{1296} = \frac{1296}{1296}$$

$$\frac{36^2}{1296} = \frac{1296}{1296}$$

$$\frac{36^2}{1296} = \frac{1296}{1296}$$

miles to
Oareland



- ☐ Dinosaurs in love.
- ☐ Dinosaurs betrayed.
- ☐ Dinosaurs. With. JETPACKS.

(Oh yeah. Issue #2 of **THE MIDAS FLESH** goes there.)

OUR FRIENDS AT COMICS ALLIANCE GET TOUCHY-FEELY WITH RYAN NORTH

INTERVIEW BY
Chris Sims
SEPTEMBER 11, 2013

BOOM! BOX™

CA: I have so many questions about how it (*The Midas Flesh*) works.

RN: I talked to a physicist friend of mine, and I was like, "Ben, if *Midas Flesh* was real and it turned things to gold, how would that work?" And he came back and gave me this real interesting explanation that I'm going to put in the comic, so I don't want to give it all away, but he was basically like, "Well, it wouldn't, but if it did, here's how it would." So it's this science fiction standard where you give just enough hard science to make it plausible, and those who actually know those fields of science are like "whoa whoa whoa, wait a minute!" but those who don't are like, "Yeah, that sounds pretty good to me."

CA: That's the core of most good sci-fi, though. It's not about the technology, it's about what that technology allows for.

RN: Yeah! There's this thing with zombie stories where no explanation of where the zombies come from is ever going to satisfy. "Oh, of course, that's how you make zombies, I'll be sure to avoid that!" So I think the trend in zombie stories in recent years has been to be like "this happened, zombies exist now, and we all have to deal with it." We've dropped that "a meteor passed by" or "there was a plague" stuff that doesn't really add to the story. It just says "this is the way the zombies happened here," and unless that's how they cure them, which they won't, because it's a zombie story, it won't have any impact on what the characters are doing.

CA: So does *The Midas Flesh* follow a particular character who has to figure out how to get this body that she can't lift or cut up? I imagine that there are lasers.

RN: Of course there are lasers. Everything I write should have lasers. That's my #1 rule.

CA: Why did you decide to go with BOOM! Box for *The Midas Flesh*?

RN: Basically, I had this idea years ago, and I'd written a version of the first issue before *Adventure Time*, and said, "Well, that's that. I don't know what to do with this." I was thinking maybe a webcomic, but I thought that might not be the best way for a story like this. I sort of pictured it as issues and arcs, and for something like *Midas*, where it's only interesting once the dude gets powers, you want to have that show up in one issue so that when you're done, you know that this is the premise, you know what's happening, you know why it's cool, versus "it's been four months online posting a page every week and we just got to the part where he makes his wish." It's a slower form of storytelling.

They're different ways of telling stories, is the short answer. I felt like I've been enjoying telling stories in monthly chunks, so BOOM! said, "Hey, do you have anything else you want to do?" I said "Well, I've got this comic and I've written the first issue, but nothing beyond that." So I sent them that first issue, and they really liked it, and now I'm working on an outline and fixing the first issue. I wrote it years ago, and I've learned things since then about how to be better at writing that I would like to incorporate and make it a better book.

CA: It's interesting that you had this first issue banked like that, and you could just pull it out whenever.

RN: I don't know how it ended up that way! I wrote the first issue thinking I'd just write it and figure out what

happens with it, and then got busy with other stuff and couldn't think of the best way to bring it out. I want to say "birth it," but my sister-in-law gave birth this weekend and it's not the same as childbirth. It turns out childbirth is really...messy.

CA: So when you look back on it, if you had that issue, is it just a thing where you wrote the *Dinosaur Comics* strip, thought it was a good idea and then knocked out a 20-page script and felt like you could come back to it?

RN: You're not far from the truth. I wrote the *Dinosaur* comic, thought "hey, that's not a bad idea" and then I spent three days in a fugue state writing this script. I was really excited, I thought we could treat it super hard-sciencey, it'd be really cool, you can do some neat things with it, and then I finished it and realized I didn't know the best way to continue it now. I also kind of suspected that it wasn't very good because it was the first full-length comic I'd ever written. I was like, "Oh, maybe this is just a practice comic. I'll come back in the future, but I'm not going to stress about it."

It was really useful, because when BOOM! said, "Hey, do you want to write *Adventure Time*," I could say yes, because I'd written a full-length comic before and I knew it was possible. I'd done it at least once before. It had its own benefits, and now that I'm coming back to it, it isn't bad. It isn't sucky, as it turns out, which is nice. Or at least, I can't yet see that it's sucky, which is always a danger.

I'm changing the layout of it. I'd sort of written it as a three by three grid, *Watchmen* style, which is just because it was the fastest way to write the comic. I want to do a more dynamic version of that than just a 9-panel grid,





which is pretty boring to look at, unless you're doing *Watchmen*. Which I'm not.

CA: You've gotten to where you're writing a full-length comic every month in addition to that, and now you're writing two. Are you in a place where you're like "oh, I could write four of these!"

RN: You can always take on more projects, it just makes your life worse and worse. That sounds terrible, but the nice thing about doing something like *Dinosaur Comics* is that it's a job that is flexible. If I'm on a good riff, I can do two or three in a day, but for something like *Adventure Time*, it's not like I say, "Okay, it's 15 pages this month, so every day I'll write half a page and knock it out of the park at the end of the month!" It's more like, "Oh

hey, it's the 10th, I should probably start thinking about the issue," then, "Oh, it's the 20th, I should probably start writing it." Usually, on a good day, I can maybe write about six pages of *Adventure Time* comics and then they start being terrible, so I'll go write something else. It's nice to have projects you can jump around to because they're all doing different things, and it's nice writing comedy.

CA: What I'm getting from all this is that if *The Midas Flesh* isn't a comedy, then you're writing it specifically for weird transmutation fetishists.

RN: [laughs] There are some jokes in *Midas*, but I'm trying to do more space drama, which is fun, too. But yeah, this is the thing I'm finding a challenge with in *Midas*, in a good way. I don't have that physical response to tell me

I'm doing it well.

CA: Well, I'm sure we'll all either love it, or realize that you're the fraud we always suspected you were.

RN: That's the fear everyone has, so it's nice to have it out there in the open.



Ryan North
@RYANQNORTH



COMICS ALLIANCE

This is an excerpt of the full article that originally ran at ComicsAlliance.com. The full interview is available at www.comicsalliance.com/ryan-north-midas-flesh-boom-box-interview/

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From your friends at...

BOOM! BOX

Dudes! *Thank you.* Thank you so much for buying this comic book with actual cash money. You could have bought two candy bars! A caffeinated beverage! Four modestly priced lottery tickets! *You could currently be a millionaire.* But you bought our comic instead! Thank you.

Not only is this comic book an amazing piece of work from super-geniuses Ryan North, Shelli Paroline and Braden Lamb, it is also the first comic book published under **BOOM! Studios'** newest imprint. **BOOM! Box** is one of those ideas that, if you have aspirations of comic book editing (and WHO DOESN'T, am I right?), you dream about for years...maybe even since you were a dumb kid who kept comic strips under her bed. It is, simply, a space to publish the kind of comics you do for the love of it. The kind of comics you make because they're fun, because you gotta get 'em out, because they'll make you smile, make your pals laugh. The kind of comics you do for the sake of having them out in the world, because you think they're hecka neat.

Guys. Those are my favorite kinds of comics, my favorite kinds of cartoonists – the people who work hard for the sake of the art, that if they do good work for its own sake, readers will follow. In the last few years I have had the unparalleled privilege to work exclusively with these folks, some of the most exciting and creative ladies and fellas in sequential storytelling. These are the kinds of creatives who did amazing work long before I showed up and will continue doing amazing work long after.

BOOM! Box isn't meant to do anything too wild and crazy; we're not trying to reinvent the funny book, nor are we somehow the print savior of folks whose hard work and creativity have seen them succeed in other projects and publishing mediums. Instead, **BOOM! Box** is meant to give those writers and artists whose work we've admired in other capacities the freedom and means to pursue something odd, new or exciting to them, and do so at the highest quality we can all muster. The carefully curated, artfully decorated mix tapes of comic book-ery. Comics made with love and care.

There are, and will continue to be, plenty of places you can go for exceptional comics about kickin' superheroes, hardbitten noir and terrifying horror. Man, we love those guys. But I hope you stick around with us for a while for something a little different. We've got plenty of great stuff coming up, and I can't wait to share it all with you. Thanks for spending part of your month with us.

Stay swell,
SHANNON WATTERS
EDITOR LADY

Super rad doodles by
JAKE LAWRENCE

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