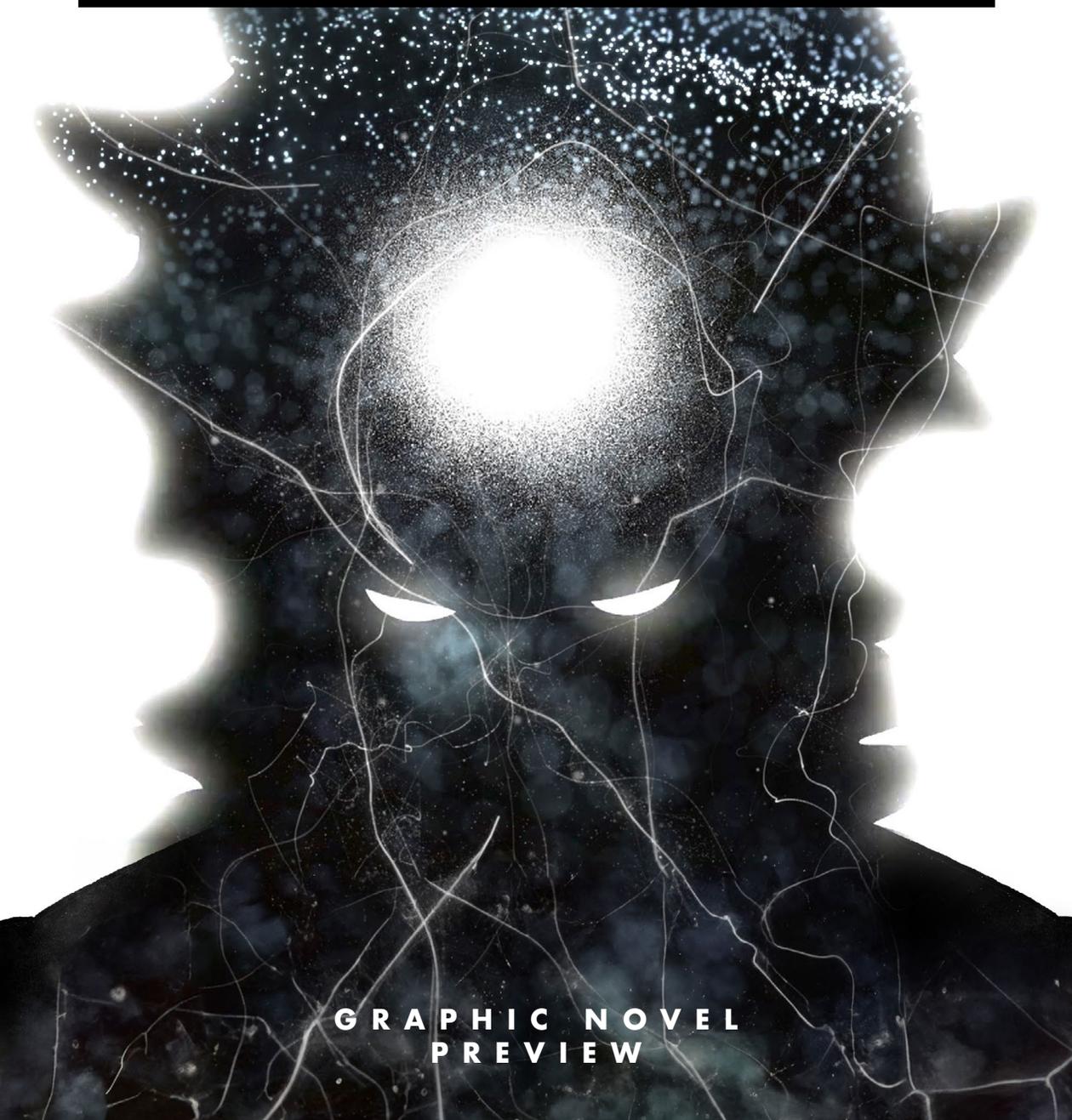


JONATHON SAUNDERS

ZERO POINT

ORIGINS



GRAPHIC NOVEL
PREVIEW



ZERO POINT ORIGINS

Created by
JONATHON SAUNDERS

KICKSTARTER

P R E V I E W

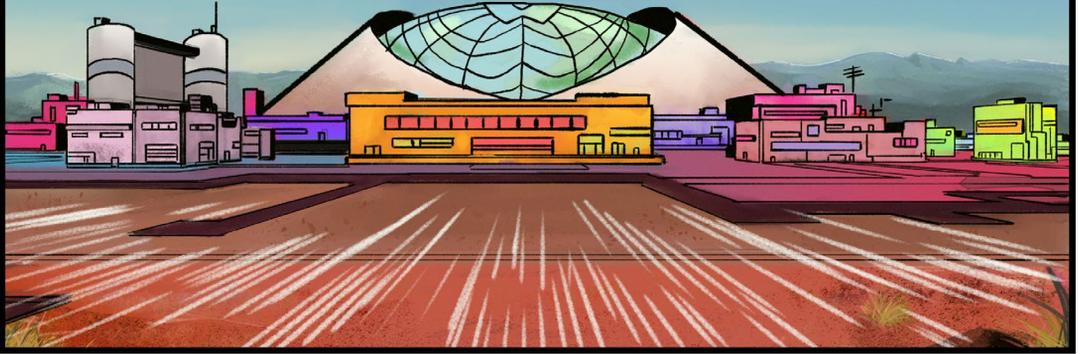
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EDITOR-IN-CHIEF: Timothy Parish

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WEBSITE: <http://www.wildnorthcomics.com>

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MARALINGA QUANTUM FIELD TESTING FACILITY,
WESTERN AUSTRALIA 1979

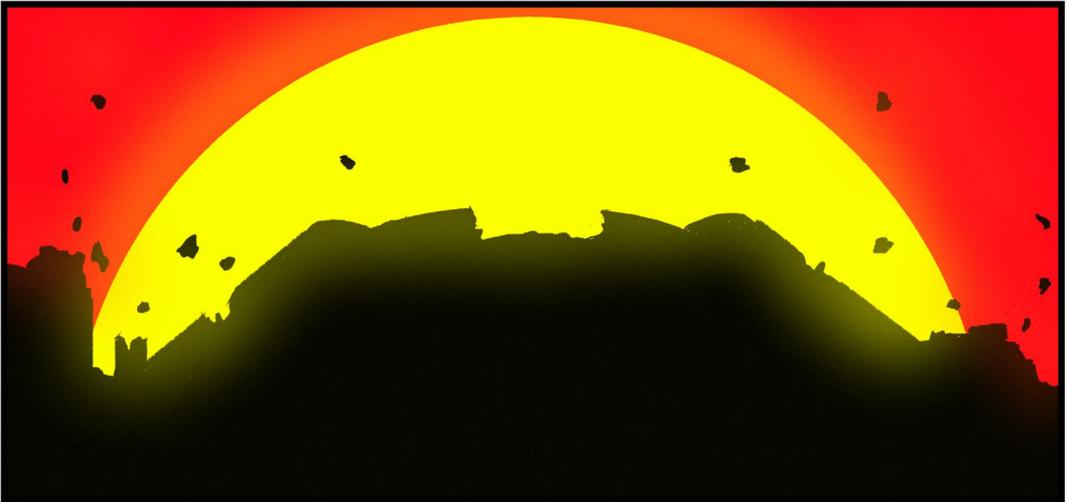


WE ARE THE BASTARD CHILDREN OF
MARALINGA...

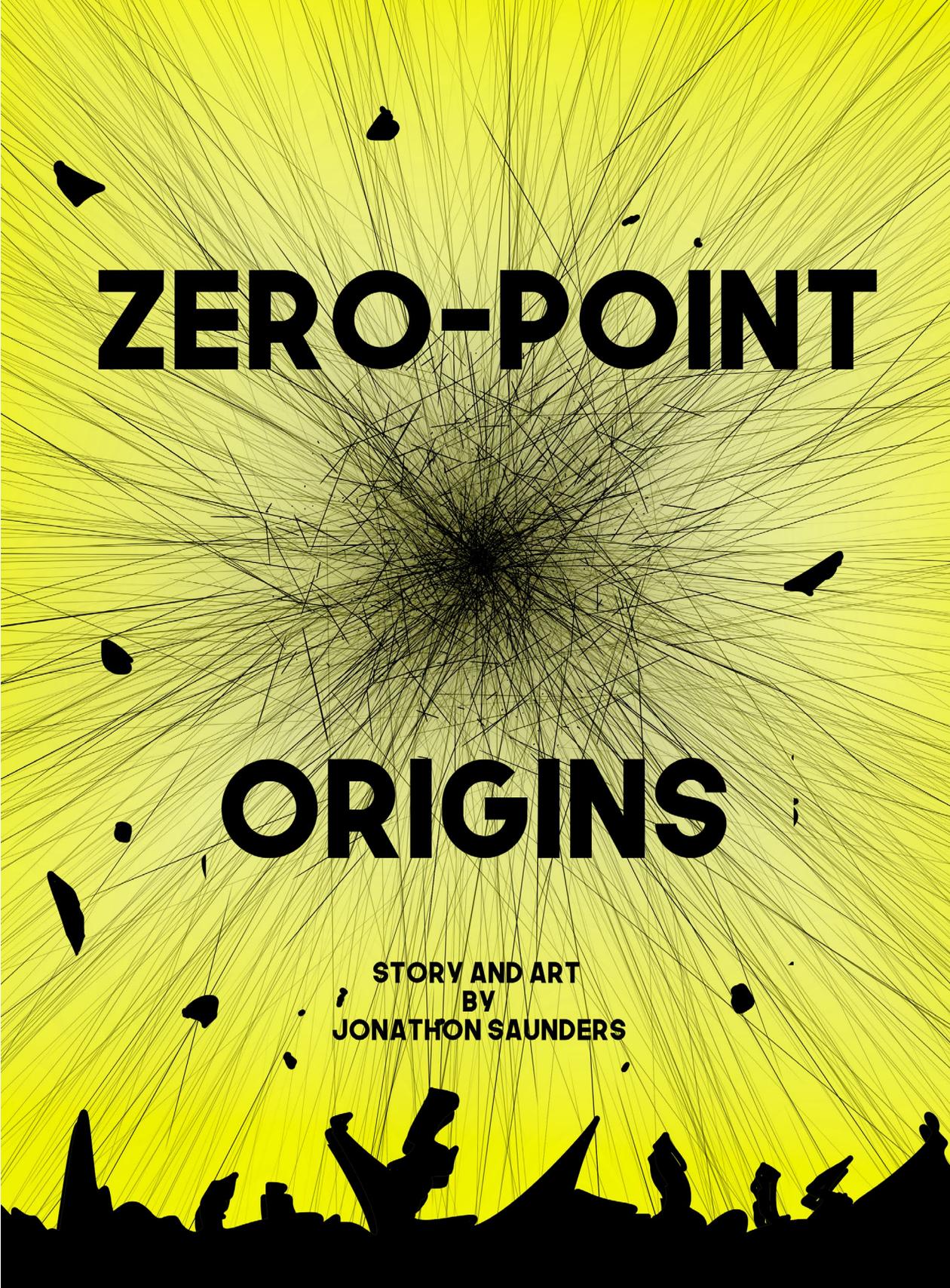


WE CANNOT ESCAPE THIS
ANGLISH...





IT IS WHAT WE ARE!



ZERO-POINT

ORIGINS

STORY AND ART
BY
JONATHON SAUNDERS

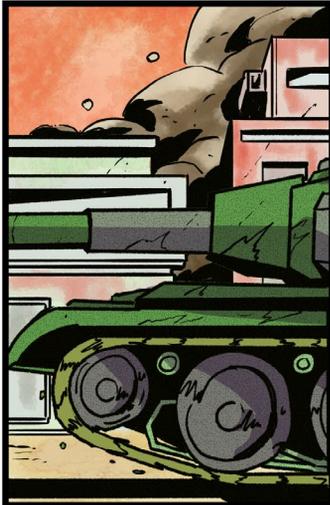


TIMOR-LESTE

...MILITIA GROUP
"THE FIST" ...

...REQUEST
FOR THE
TIMOR PRIME
MINISTER
TO QUELL
VIOLENCE...

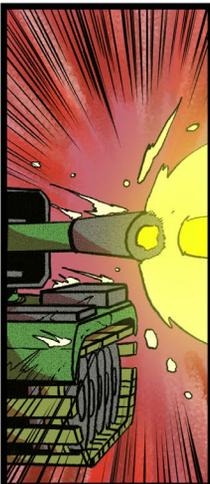
...AUSTRALIAN
FORCES
DEPLOYED IN
EAST TIMOR
TO ASSIST...



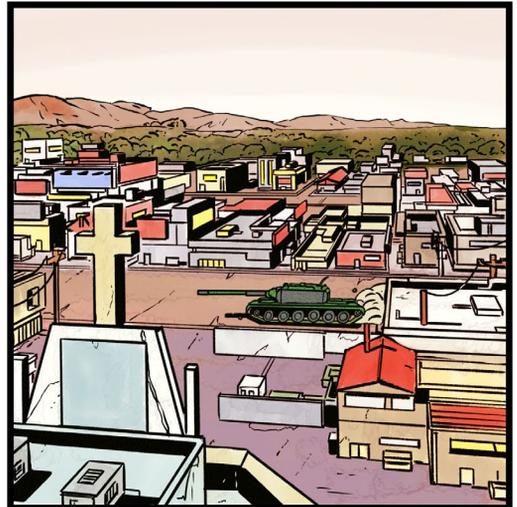
AFTER AFGHANISTAN,
I DIDN'T THINK I'D BE
FIGHTING SO
CLOSE TO HOME...

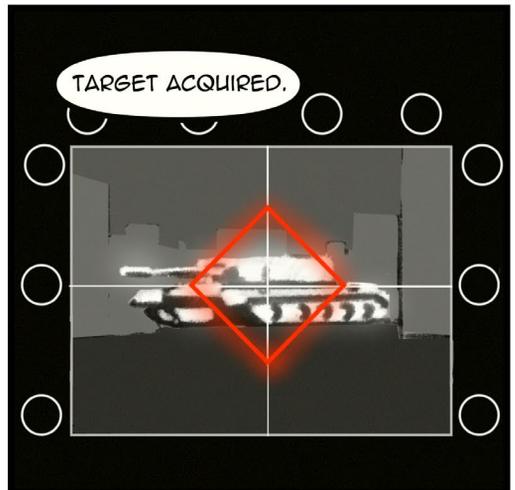


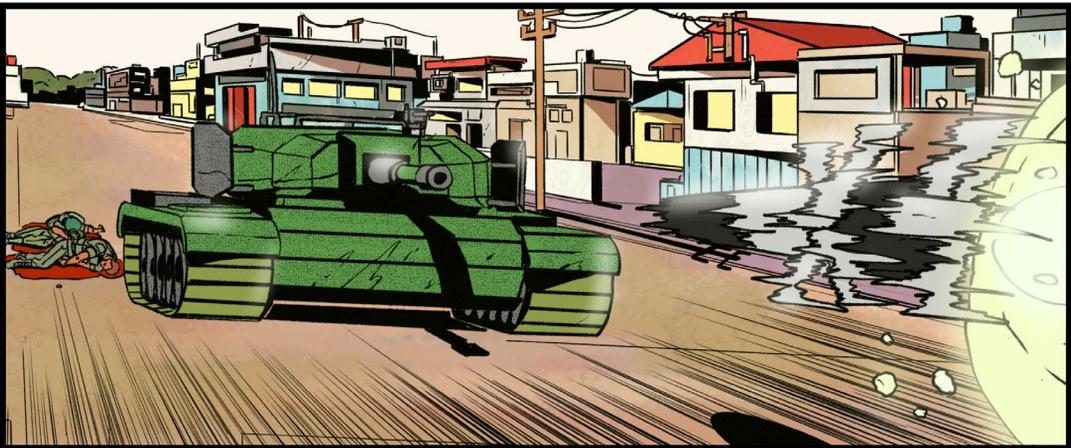
SHIT!
WE'VE
BEEN
SPOTTED!



...SADLY, EAST TIMOR IS
NO STRANGER TO VIOLENCE.







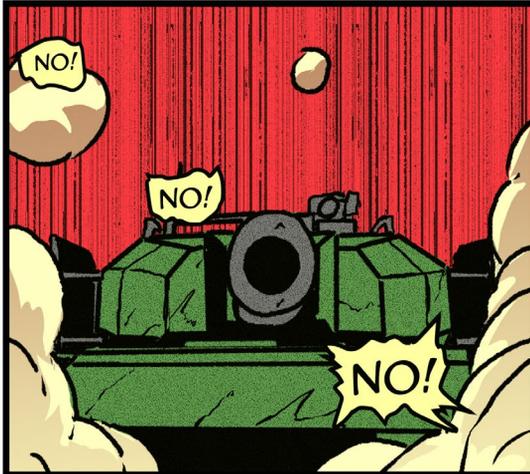




DAMMIT! THE TANK HAD A ACTIVE PROTECTION SYSTEM!

BURTON, TARGET STATUS? BURTON!

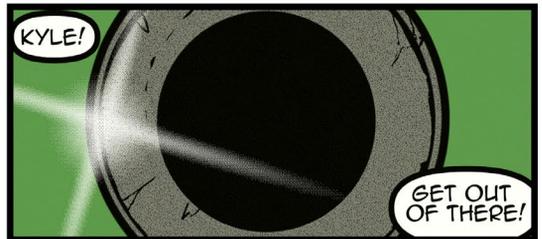
MAYBE IT DIDN'T DEPLOY IN TIME?



NO!

NO!

NO!



KYLE!

GET OUT OF THERE!



LOOK!

UP IN THE SKY!



YA BASTA!



I DIDN'T THINK THERE WERE ANY CIVIL SUPERHEROES LEFT HERE?!



ABAIXEM SUAS ARMAS E RENDIÇÃO!



S-SIM...



GOT LUCKY TODAY...

...IF THAT CAPE WASN'T IN THE AREA...



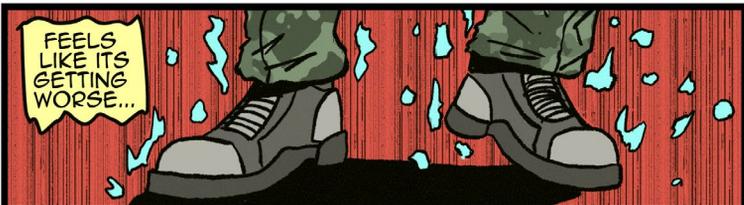
WELL, NO POINT DWELLING ON IT.



SHIT. NOT AGAIN!



NNG!



FEELS LIKE ITS GETTING WORSE...



HEY KYLE, YOU RIGHT MATE?

YEAH MATTS. JUST A SLIGHT MIGRAINE.



I'D HAVE MORE THAN THAT AFTER FACING DOWN A TANK!

LUCKY THAT CAPE DROPPED IN.



WHO WAS HE?

UH, SHIT WHAT WAS HIS NAME? MILLENNIUM STAR!

WHY ISN'T HE AND THE OTHER CAPES HELPING OUT MORE AGAINST THE FIST?



THEY ARE, BUT TIMOR'S GOVERNMENT POST-HUMAN FORCES ARE STRETCHED THIN.

THEY DON'T HAVE AS MANY SUPERHEROES AS US.



HE'S PROBABLY JOINING THE OTHER GOVERNMENT CAPES AT MAKATE.

WHY MAKATE?

OL' MATE FROM FOB* TOLD ME THAT SOME FREELANCE 'HEROES' HAVE JOINED THE FIST FORCES.

*FORWARD OPERATING BASE



GREAT...

YEAH, IT'S SHIT LIKE THIS THAT MAKES ME WISH THE POST-HUMAN NON-AGGRESSION TREATY WAS SCRAPPED.



YOU REALLY THINK AUSTRALIAN POST-HUMANS WOULD MAKE A DIFFERENCE?

IF A FEW OF OUR MOB CAME OVER,

THIS LITTLE UPRISING WOULD BE OVER IN A DAY.

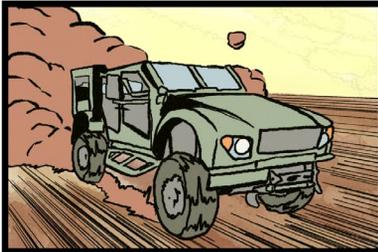


ESPECIALLY IF THEY BROUGHT THAT CUTE SHEILA FROM THE VICTORIAN BRANCH!

SHAPE UP LADIES! SMOKEO'S OVER.

THE FIST SOLDIERS WE INTERROGATED GAVE SOME INTEL.





THERE
MIGHT BE
SOMEONE
HERE...





Jonathon Saunders is a Darwin based illustrator and animator. While born and raised in Darwin, Jonathon is a member of the Woppaburra indigenous people, from the Kanomie clan of Keppel Island in Queensland.

Tell us about your inspiration for Zero-Point?

I've always had an interest in visual arts stemming from a love of animation and comics and the genesis of Zero-Point, then called Astounding Tales of Hero Fiction, started back at university. At the time, the main character Zero-Point only existed on stencilled pieces, hinting at a larger world. In 2013 I switched over to digital art, and began producing a webcomic featuring the characters from my stencil works; the earliest versions of Zero-Point, Wing Commander, Rand, ACDC and Hou Yi took shape here.

Structurally I based the pacing on Action Comics #1, in which Superman made his debut. I wanted to avoid the typically overdrawn origin stories in most modern comics, opting for something more punchy. References to Alan Moore's Watchmen are obvious in that webcomic's 9-panel grid, as well as to Frank Miller's work, with Zero-Point's introspective narration. The art style is a fusion of Eastern and Western comic styles.

While story beats and structure have changed through various reimaginings, at its core the series is about people dealing with trauma and power, discovering new truths and finding out where they fit in, in an ever-changing world. This particularly resonates in Australia's history of one group in power enforcing their will on another, and how that shapes our political actions on the world's stage, including nuclear testing on traditional Aboriginal lands. Modern issues of immigration, terrorism, racial and cultural tensions, are explored under the overarching theme that the heroes of yesterday can be the villains of tomorrow.

How long have you been making comics?

Eight years. The first comic I remember doing is some pages for the [Bartkira! Project](#) (pages 226 - 230 of Vol.4) Bartkira! was the brainchild of visual artist Ryan Humphrey and comicbook artist James Harvey, where they mashed up the Simpsons with Akira. After doing that, I got the courage to start making my own web comic [Astounding Tales of Hero Fiction!](#) which transported Zero-Point from my stencil work, to the page.

What are your main influences as an artist?

There's so many to list, including ones I am just discovering now! But the main artists that have influenced my style are Alex Toth, David Mazzucchelli, Steve Rude, Akira Toriyama, Katsuhiro Otomo and Masamune Shirow.

What are you most proud of in your career so far?

Zero-Point Season Zero. Apart from comics, animation is also one of my great artistic loves, so I was very fortunate to be able to bring my characters to life in an animated web series. I worked with an amazing team, and great voice talents who gave my characters life. As a child I used to fantasize about directing my own animated series, and I finally got a chance to do it!

Please tell me about your favorite comics and why.

I have so many favorites it's hard to choose, but the ones I keep coming back to are Watchmen, Batman: Year One, Akira, Dragon Ball and Appleseed. Watchmen is the gold standard when it comes to what a graphic novel should be, a gripping page turner that's perfectly paced that doesn't waste a single panel in telling it's story. Moore at the time was pushing the boundaries of what superhero fiction was capable of by showing superheroes in a different light. Most people make the mistake of assuming Moore wanted to make

the superheroes in Watchmen 'realistic', but he actually wanted to make them more 'literary' by exploring the human condition, history, cold war politics as well as casting a satirical eye on the genre; much like Harvey Kurtzman and Wally Wood did back in the 50's with 'Superduperman'. The character Rand in Zero-Point shares Rorschach's origin, as both are homages to Steve Ditko's Mr.A. Batman: I love Akira for Otomo's amazing backgrounds, I hope to be able to master even half of what he can do with a cityscape. As for Dragon Ball, I was first introduced to the series in 97 by the anime, but the manga is the definitive way to experience Toriyama's iconic series. Not only is the pacing better and punchier, but Toriyama shows that he is the master of fight scenes, choreography and panel layout. No other artist can make panels flow into each punch and kick like he can. Masamune Shirow is more widely known for creating Ghost in the Shell, but Appleseed shows why he became known as a master comics storyteller. I love getting lost in the world Shirow created in his post-World War III cyberpunk 'utopia', not to mention the level of detail he puts in when drawing tactical gear and military hardware.

What are you currently reading?

I'm trying to get back into Tsutomu Nihei's BLAME! I'm also reading witzend, Wally Wood's self published comic magazine. Also really been digging Dragon Ball Super's latest chapters by Akira Toriyama and Toyotarou.

What is your process for creating a new piece?

When making comics, I usually start with the script, then I do small thumbnails for each page, that way I can focus on composition and panel layouts. Then I move on the layout and pencil stage and start making things more detailed. Then I ink and colour my work.

What are you up to next?

At the moment I am working on Zero-Point: ORIGINS as a comic reboot that will expand on what happened in the web-series and continue where it left off. This will give me a chance to expand the world of Zero-Point and also focus on the other characters as well. I'm also working on a Zero-Point one-off animation as well as doing some illustration and animation commission works.

Check out more work from Jonathan Saunders at:

ASTOUNDING TALES OF ART FICTION.
<https://jonathon-saunders.tumblr.com/>

**WATCH the web-series
ZERO-POINT SEASON ZERO at:**
<http://zero-point.tv>



Behind the scenes on the Zero-Point web series.

[WATCH an interview with JONATHAN SAUNDERS on WILD NORTH COMICS Youtube channel and more content.](#)



ZERO POINT: ORIGINS GRAPHIC NOVEL PREVIEW



TO BE CONTD



SO MUCH HAS CHANGED...



NOTHING FEELS
THE SAME ANYMORE....



A.F.E.C.O.

AUSTRALIAN FEDERAL EXTRA-NORMAL CIVIL OPERATIVES

DEPT. OF A.F.E.C.O. - MINISTERIAL BRIEFING - CLASSIFIED

Post-human enforcement in Australia has a long history, dating back to some of the first post-humans to have gone public in the world.

A.F.E.C.O. continues this proud legacy through the regulated task-force of extra-normal operatives working in tandem with military and civil operation across all aspects of law enforcement.

History of Post-Humans in Australia

Until 1940 there were no government policies regarding post-humans as sightings were extremely rare and most were considered urban legends. While the Australian Government assumed responsibility for national security and intelligence on Federation in 1901, post-human activity was not recorded until 1916 when the Australian Special Intelligence Bureau (SIB) began to track the post-human developments. It is unknown what knowledge of post-human activity existed beforehand, as this remain within the British Commonwealth Archives and has not been released.

Public awareness of extra-normal individuals (AKA post-humans) didn't be widespread until 1941 with the appearance of Adam Magnus. Magnus' intervention in the Second World War began with the D-Day invasion of Germany and the assassination of Adolf Hitler and culminated in the Pacific Ocean region in the defeat of the Japanese Armed Forces in full view of the world. These two events completely transformed the public awareness of the extra-normal operatives present in the world and inspired more post-humans to make themselves visible.

The following period, known as the 'golden-age of superheroes', saw the rise of costumed crime-fighters across the world. Post-humans in Australia at this time such as Red Meteor and The Shade were unregulated, often working as freelance, as mercenary operatives or in tandem with local state police to apprehend criminals syndicates. Some began to work in partnership with agency services during disasters, using their considerable abilities to elicit a community response.



Adam Magnus first public appearance in 1940 sent shockwaves around the world and ushered in the 'post-human age'.

However, there was still no official legislation to deal with the increasing frequency of post-human interventions until the SUPER SAMARITAN LAW (SSL) was passed in 1959. The SSL offered legal protection to post-humans/costumed heroes who were not registered with the government, or any other emergency or security service organisation who give reasonable assistance to those who are injured, ill, in peril, or otherwise incapacitated. However, any post-human Australian who undertakes law enforcement without legal authority is not protected under the Super Samaritan Law.

During this period, the Commonwealth Security Service began to investigate individuals and organisations considered likely to be subversive or actively opposed to national interests including post-human aggressors involved with espionage and sabotage – the so-called 'super-villains' – as well as communist party sympathisers.

The 'golden age' ended on the 13th February 1978, when super-terrorism officially arrived in Australia for the very first time. The infamous Dark Shadow incident, resulted in the destruction of Sydney Harbor's Hilton and resulting in the death of 30 people, injuring 127 others. The event led to complete



Adam Magnus pictured with US President Richard Nixon.

Magnus' controversial involvement in the Vietnam War was seen as one of the major factors in the ban on extra-normal military operations.



The Cockatoo emerges from the rubble after the infamous 'Dark Shadow Incident' of 1978.

overhaul of Australia's anti-terrorism capacity and recommended that a new federal agency should be created to better coordinate post-humans across all states and territories in regards to Australia's national security.

UN ban of extra-normal operatives in the military.

The United Nations Convention on Certain Unconventional Weapons (CUW) concluded at Geneva on October 10, 1980. This international agreement aimed to prohibit the use of extra-normal operatives in armed conflicts. Eventually the restriction on post-humans in the military was established under a new protocol 'Convention on prohibition of extra-normal persons in armed conflict - 1980'. Convention on certain conventional weapons: Protocol VI - Restriction on the use of extra-normal operatives and abilities in armed conflicts.'

CLASSIFIED

In 1981, the **AUSTRALIAN FEDERAL POST-HUMAN ACT** was signed into law by Prime Minister Malcolm Fraser and Chief Justice Sir Garfield Barwick and the Dept of Australian Federal Extra-Normal Civilian Operatives (A.F.E.C.O.) was officially established. The act redefined post-human abilities as 'extra-normal biological weapons', and those in possession of said abilities were required to officially register with A.F.E.C.O. or cease altogether. The original A.F.E.C.O. task force was set up with such iconic figures as the original Zero-Point and the Cockatoo. Often working in tandem with Adam Magnus, A.F.E.C.O. began to act further afield, participating in international war-zones and peacekeeping efforts. However, the rising tensions of the Cold War led to a series of conflicts between post-human operatives that had numerous disastrous outcomes.

EVERYONE STARTS FROM NOTHING



ZERO-POINT

SEASON ZERO

SCREEN AUSTRALIA PRESENTS IN ASSOCIATION WITH SCREEN TERRITORY AN UNDERGROWTH/THOMAS STREET PRODUCTION "ZERO-POINT"
FEATURING MARK COLES SMITH, STEVEN OLIVER AND EBONY MCGUIRE ANIMATION DIRECTOR GUY JAMIESON ORIGINAL MUSIC BY THOMAS 'SOUP' CAMPBELL
WRITTEN BY JONATHON SAUNDERS AND PHILIP TARL DENSON PRODUCED BY TIMOTHY PARISH AND MEREDITH GARLICK DIRECTED BY JONATHON SAUNDERS

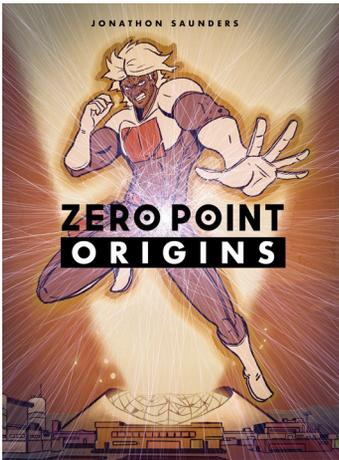
ZERO-POINT.TV





WILD NORTH

COMICS
CATALOGUE

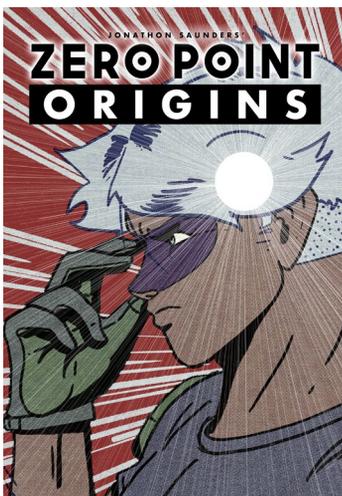


ZERO POINT: ORIGINS #1

WRITTEN AND ILLUSTRATED BY JONATHON SAUNDERS

East Timor is in crisis as militant guerrilla group 'The Fist' wreaks havoc. Australian forces are called in to assist with the Timor Leste Defence Force. A SOCOMD Commando unit storms a Fist compound, only to be attacked by a Fist post-human soldier! During the attack, Grenadier Rifleman, Captain Kyle Burton awakens his latent zero-point energy powers.

The action packed first issue features art gallery featuring Wild North Comics creators Dan Hartney, Anneke P. Putri, Rosharne Deslandes and Jonathon Saunders.

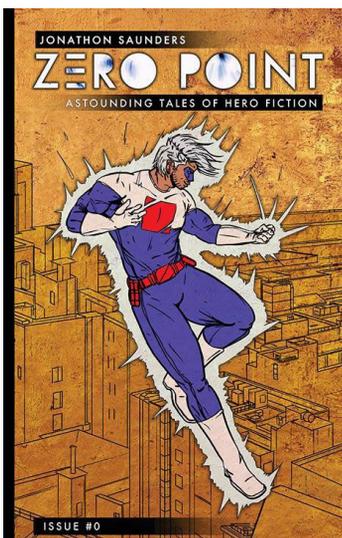


ZERO POINT: ORIGINS #2

WRITTEN AND ILLUSTRATED BY JONATHON SAUNDERS

After returning from his mission in East Timor, Kyle Burton returns to Darwin and tries to understand the origin of his newfound superpowers. While testing them while out bush, he accidentally causes an accident at a local gas plant and has to rescue the workers - which brings the attention of veteran Australian superhero THE COCKATOO...

Jonathon Saunders' ZERO-POINT: ORIGINS #2 continues the origin story of Kyle Burton AKA Zero-Point.



ZERO POINT #0

WRITTEN AND ILLUSTRATED BY JONATHON SAUNDERS

Kyle Burton AKA Zero-Point investigates a terrorist ring in Melbourne and comes into collision with agents from the Australian Federal Extra-Normal Civil Operatives and the mysterious vigilante known only as RAND.

ZERO-POINT #0 collects the first two chapters of "Astounding Tales of Hero Fiction" webcomic, introducing the world of Kyle, Burton, Zero-Point & A.F.E.C.O. and Universe Zero.

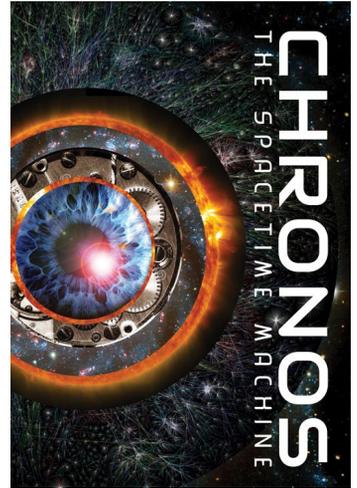
60 page, full colour, comic magazine.

CHRONOS: THE SPACETIME MACHINE

CREATED BY TIMOTHY PARISH

In the near future, the CHRONOS software merges quantum physics, fractal algorithms and artificial intelligence to render a perfect simulacrum of space and time. Yet nothing could prepare the first chrononaut for the voyage he is about to undertake...

CHRONOS: THE SPACETIME MACHINE is a graphic art format magazine exploring time travel, simulation theory and cosmic consciousness. CHRONOS is an experiment in merging traditional, digital and AI neural-imaging arts.

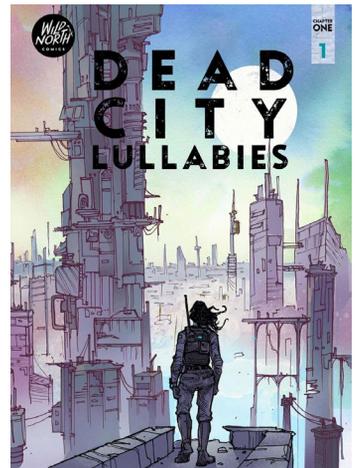


DEAD CITY LULLABIES

WRITTEN & ILLUSTRATED
BY AIDAN ROBERTS

"They will sing your songs in the New World, my city..."

Dead City Lullabies Volume #1 is the first chapter of the award-winning science fiction odyssey in the tradition of the great masters of sci-fi, from Australian writer and illustrator Aidan Roberts and proudly published by Wild North Comics.



FUTURE TALES

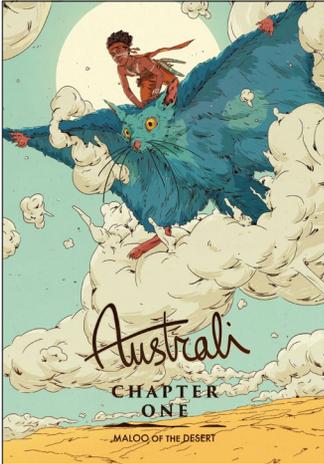
GRAPHIC NOVEL

WRITTEN BY PHILIP T. DENSON
ILLUSTRATED BY ANNEKE P. PUTRI, RAYMUND
AUGUST, YUSSUF ADELEYE, ZIDIAT CHAOUQUI & MORE.

"Once upon a time... Our world ended. No one knew where they came from or what they wanted, but they took everything. They called themselves the World Order Liberation Federation (W.O.L.F.). The survivors live in three hidden underground cities, each run by a resistance leader, ex-cops known as "The Three Pigs." Now we fight to survive. We fight for our happily ever after."

FUTURE TALES re-imagines classic fairy tales into a rich interlocking science fiction adventure set in a post apocalyptic world.





AUSTRALI #1

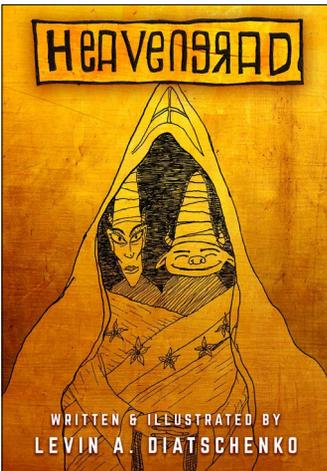
CHAPTER ONE: MALOO OF THE DESERT

WRITTEN BY TIMOTHY WOOD

ILLUSTRATED BY PIUS BAK

Set twenty years after the European,

Chinese and Middle Eastern empires first set foot on Australi's shores, a young Aboriginal boy Maloo must navigate a new world, searching for his people and a place to call home. A rich blend of fantasy and adventure that reimagines Australian history with a magical twist.



HEAVENGRAD

WRITTEN AND ILLUSTRATED
BY LEVIN A. DIATSCHENKO

Enchanted tattoos, vampiric bankers, exotic dance cults, pagan prophets and magical political theory form this manifesto for a world beyond materialism. From the surreal mind of novelist & animator Levin A. Diatschenko,

HEAVENGRAD is a unique graphic novella inspired by esoteric philosophy, the works of Alejandro Jodorowsky, William Burroughs & Robert Crumb.



BLAK POWER

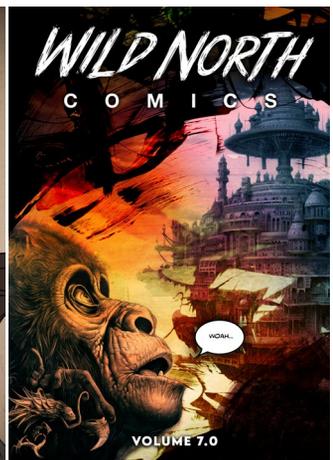
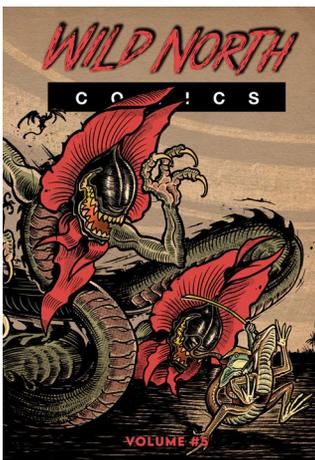
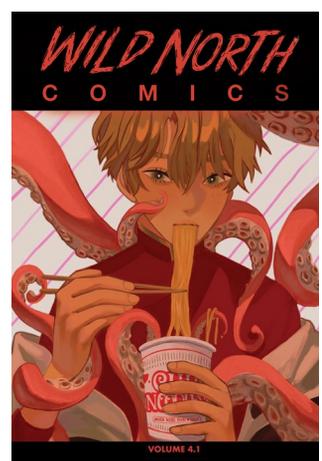
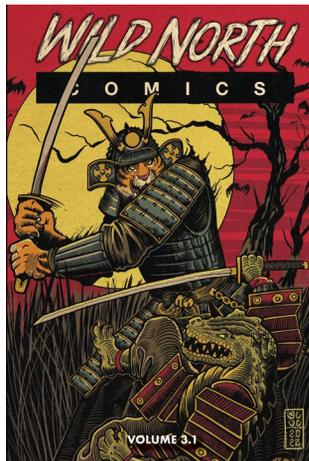
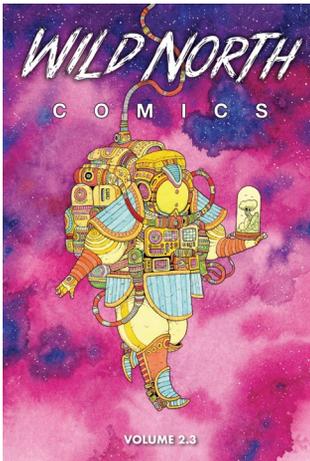
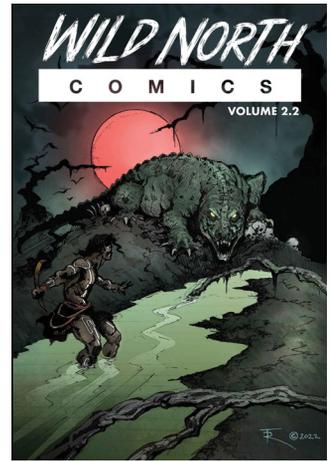
50 YEARS OF FIRST NATIONS SUPERHEROS
IN AUSTRALIAN ART.

Produced in partnership with the Northern Centre for Contemporary Art. Blak Power is a art anthology documenting the first retrospective of First Nations superheroes, featuring an essay on the history of Indigenous representation in comics by Jonathon Saunders (creator of Zero-Point) and Aboriginal Timeline in Comic Books and Capes by Luke Pearson (IndigenousX)

Featuring art by Tony Albert, Karla Dickens, Layne Dhu-Dickie, Dennis Golding, Molly Hunt, Emily Johnson, Dylan Mooney, Donovan Mota, Ray Mudjandi, Jonathon Saunders, Kaylene Whiskey and work by Basically Black, Redback Graphic Iwantja Young Women's Film Project & Neomad.

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GRAPHIC NOVEL COLLECTED EDITION

JONATHON SAUNDERS

ZERO POINT ORIGINS



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