

FUTURE TALES



FUTURE TALES PREVIEW

Created & written by
PHILIP TARL DENSON

COVER ART
by Raymund Agustin

PROLOGUE:
ONCE UPON A TIME...
Illustrated by Antonio Diaz

CHAPTER ONE: RED
Art by Raymund Agustin

FUTURE TALES ARTIST BIOS

INTERVIEW WITH WRITER
PHILIP TARL DENSON

COVER GALLERY

- 1: **SLEEPER** Art by Yussuf Adeleye
- 2: **LOX** Art by Raymund Agustin
- 3: **JACK** Art by Zidiyat Chaouqui
- 4: **CINDERS** by Silvia V. Ferrera
- 5: **THE TWINS** Art by Purple Llama Creative
- 6: **ZEL** Art by Darius Kepczynski
- 7: **EVER AFTER** Cover art by Mannix

W.O.L.F. SOLDIER PINUP

WILD NORTH COMICS
CATALOGUE

BACK COVER
Art by JC Grande



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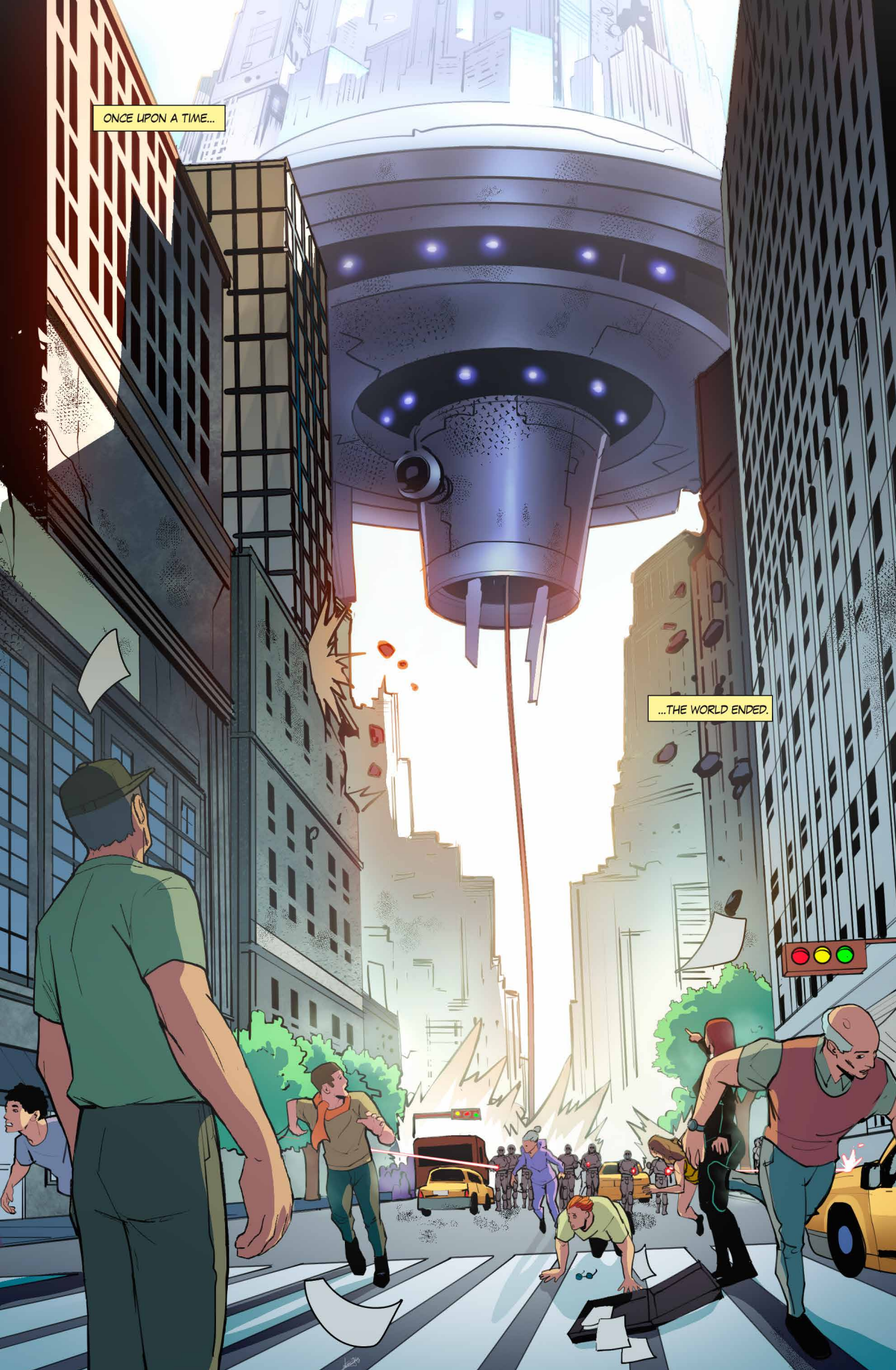
**Editor-In-Chief &
Graphic Design:**
Timothy Parish

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WEBSITE: <http://www.wild-northcomics.com>

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Outlore Comics




ONCE UPON A TIME...



...THE WORLD ENDED.

NO ONE KNEW WHERE
THEY CAME FROM OR
WHAT THEY WANTED.
BUT THEY TOOK
EVERYTHING.

THEY CALLED THEMSELVES
THE WORLD ORDER
LIBERATION FORCE OR
W.O.L.F... WE FOUGHT
BACK AS BEST WE COULD.



THE SURVIVORS NOW
LIVE IN THREE HIDDEN
UNDERGROUND CITIES,
EACH RUN BY RESISTANCE
LEADERS, EX-COPS
COLLOQUIALLY KNOWN AS
THE THREE PIGS.

NOW WE FIGHT TO SURVIVE...

WE FIGHT FOR OUR
HAPPILY EVER AFTER.

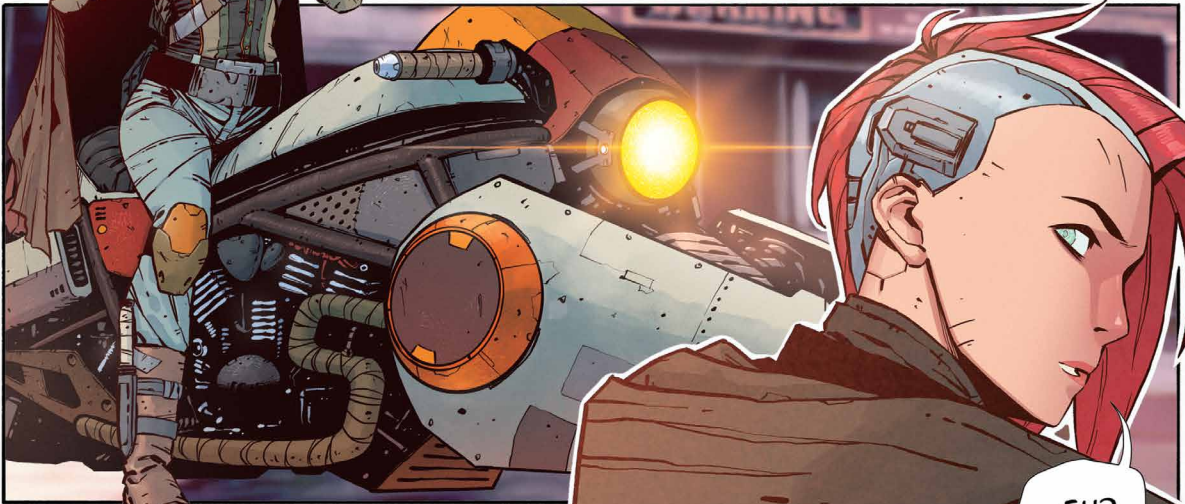
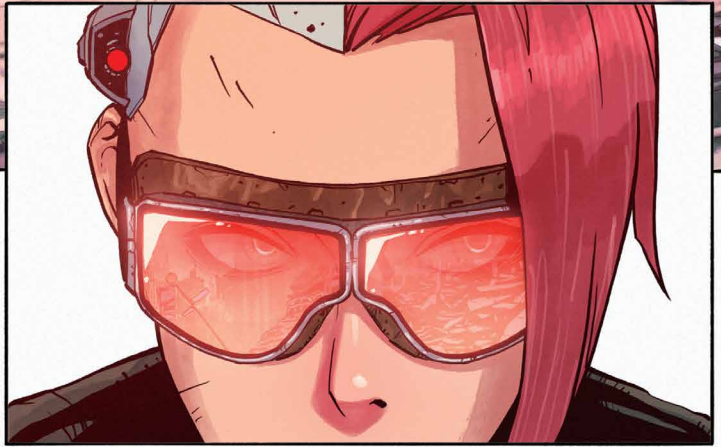


CHAPTER ONE

RED

ILLUSTRATED BY
RAYMUND AGUSTIN
& ANNEKE P. PUTRI

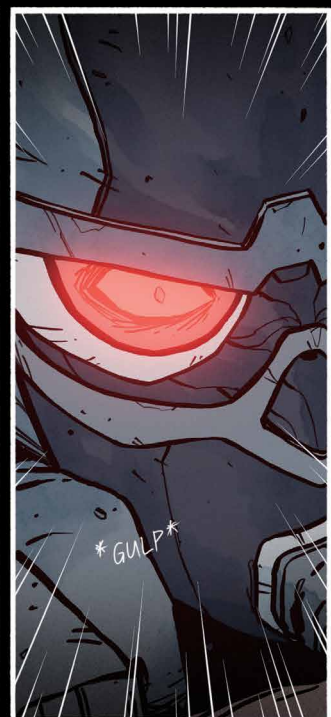
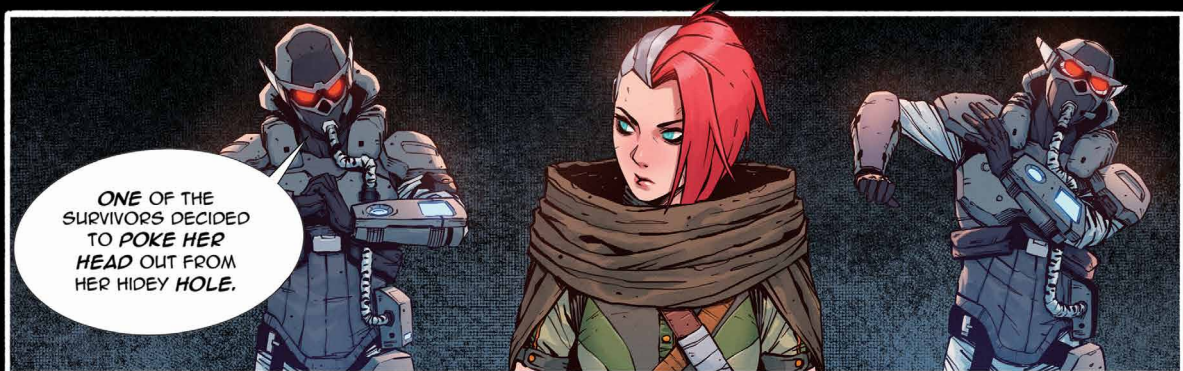
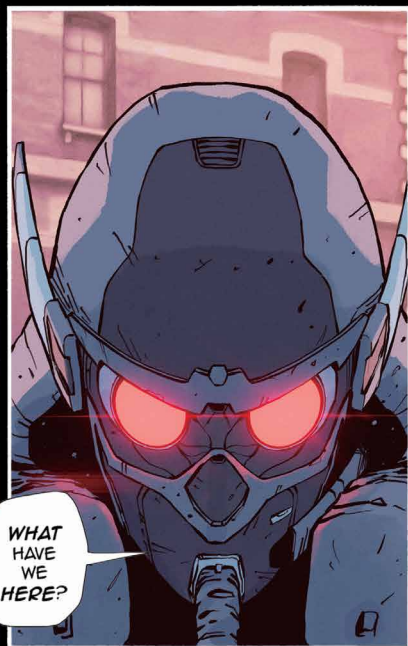
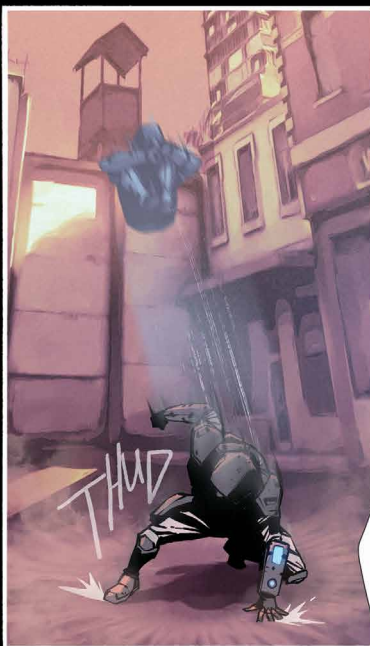
Grim City...or at least what's left of it.
The survivors call it The Woods.

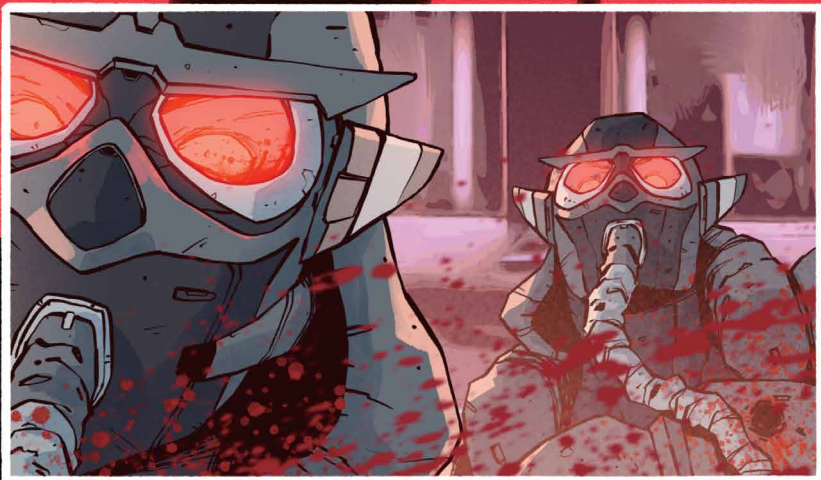
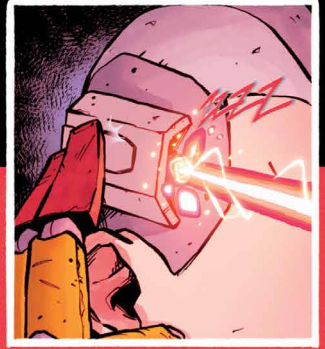
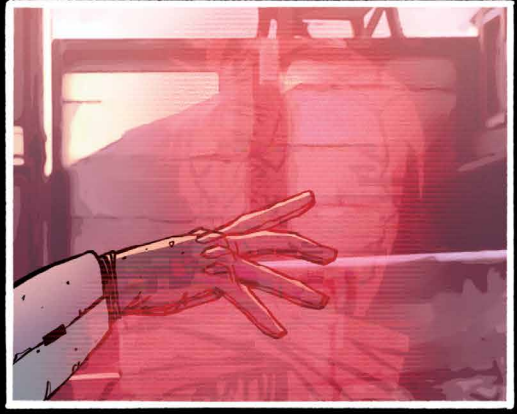
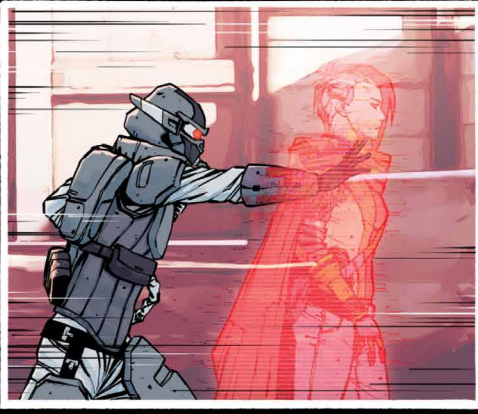


-EHP?



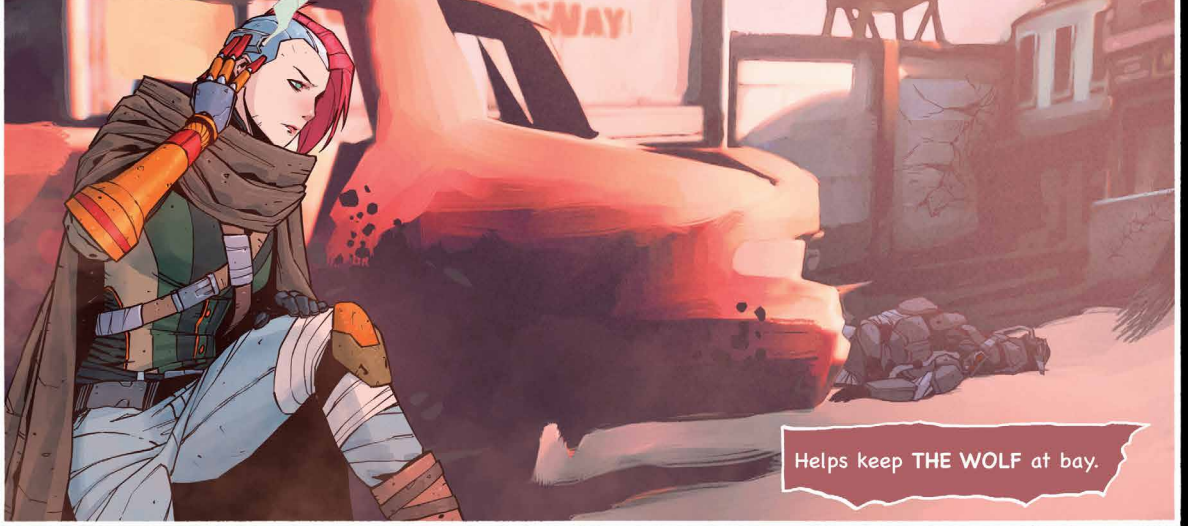
And like the real woods...
Danger lurks around every corner.





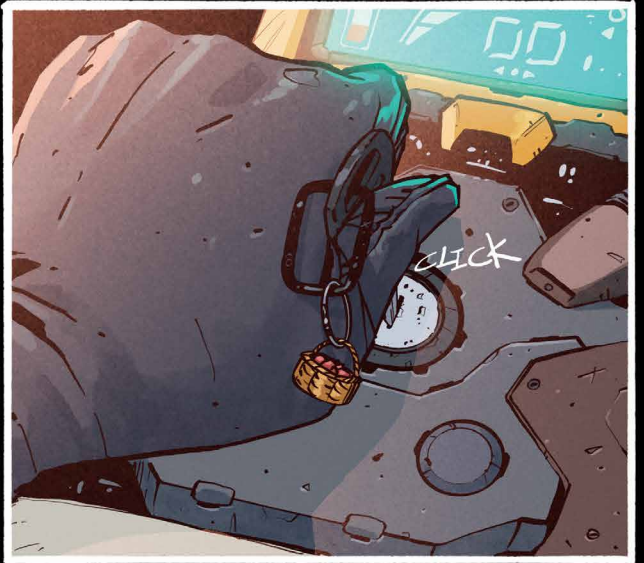


My H.O.O.D. (Holographic Object/Ordnance DEVICE).
I never leave home without it.



Helps keep THE WOLF at bay.

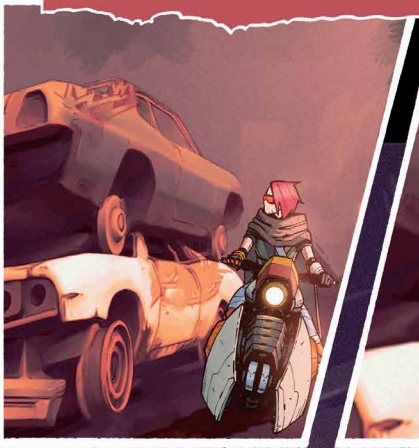
All part of the JOB.



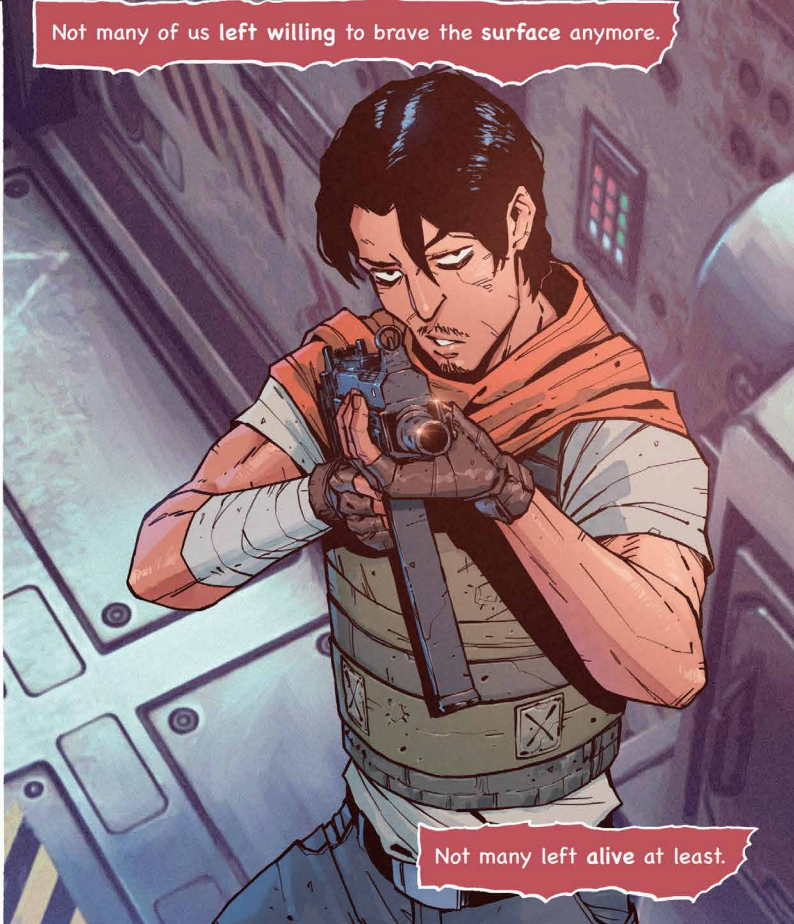
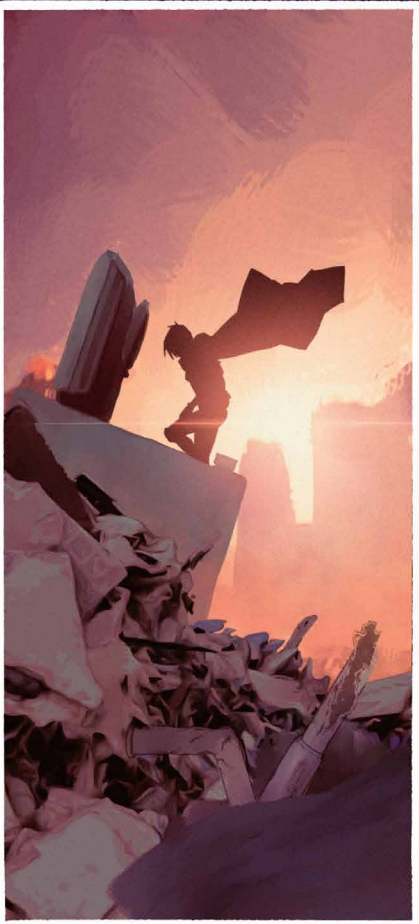
I'm what they call THE RIDER... A glorified messenger.



The only way BASTIONS can communicate with each other.



Not many of us left willing to brave the surface anymore.



Not many left alive at least.



DON'T SHOOT THE MESSENGER!
RIDER FROM BASTION ONE.



SORRY, CAN NEVER BE TOO SAFE.



IF THE W.O.L.F. FIND US, IT'S BYE-BYE BASTION...



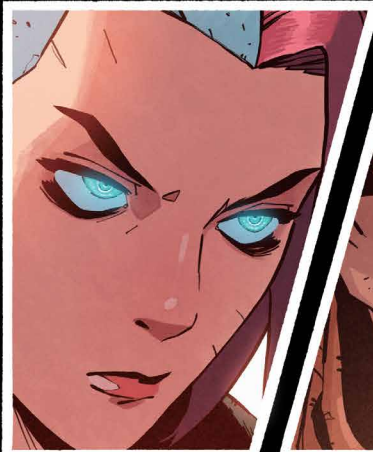
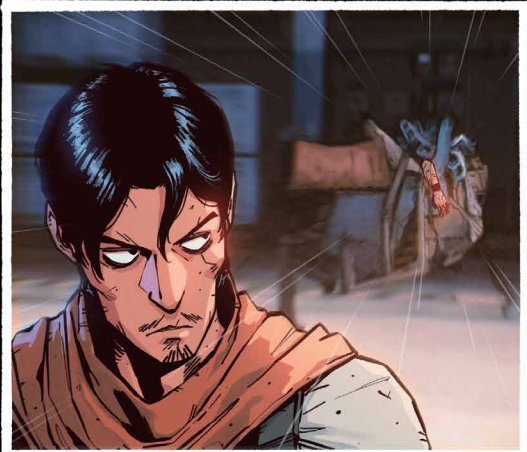
PASSWORD?

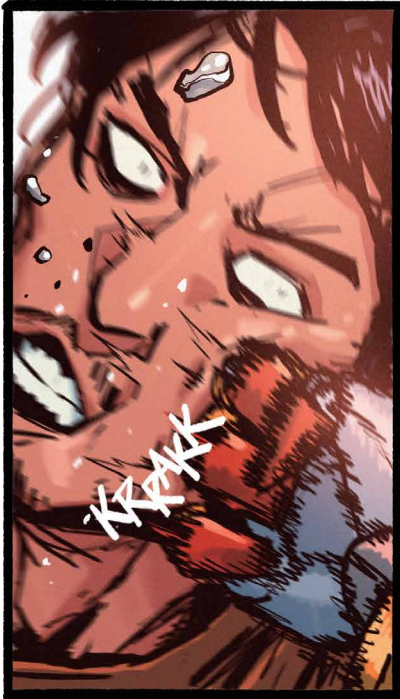
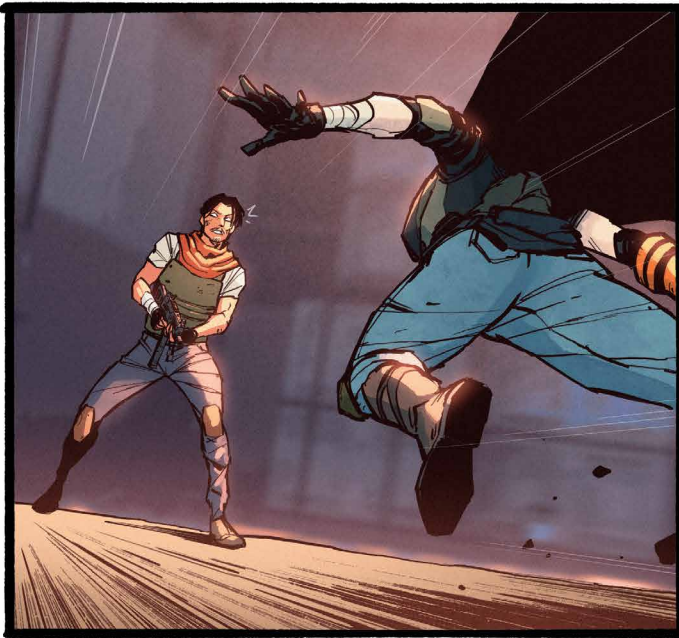


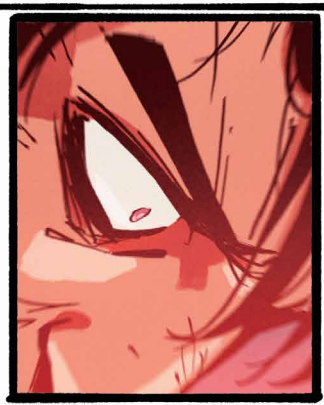
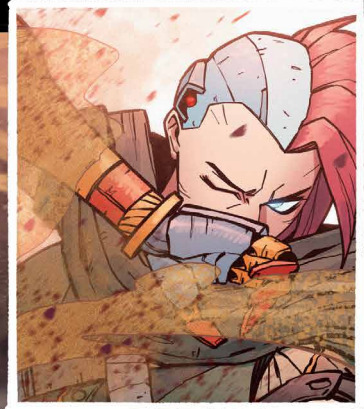
DON'T YOU KNOW IT?



JUST WANNA MAKE SURE.









WHAT HAPPENED HERE, RED?



JUST A RUN WITH THE BIG BAD. NOTHING I COULDN'T HANDLE.

***NEXT CHAPTER: SLEEPER**
A LONG LOST CRYOPOD, A CRYOGENICALLY FROZEN SCIENTIST. HER PAST MAY JUST HOLD THE KEY TO THEIR FUTURE...



ZIDIYAT CHAOUQUI
MOROCCO



DARIUS F
FRANCE



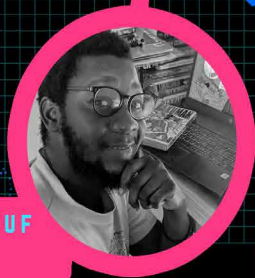
LUCAS ASSIS
BRAZIL



ANTONIO DIAZ
PERU



SILVIA FERREIRA
BRAZIL



ADELEYE YUSSUF
NIGERIA

FUTURE TALES - ARTISTIC CARTOGRAPHY

Future Tales was created by an international team of artists and illustrators from every corner of the world! Every chapter of this futuristic fairy tale has been re-imagined by a different artist, each bringing their own flair and style to this universal tale of resistance against the BID BAD World Order “Liberation” Force (W.O.L.F.).

Indonesian-born artist Anneke P. Putri lives in Darwin Australia and incorporated photographs of Darwin City using Photoshop and digital illustration to construct the backdrop of our post-apocalyptic metropolis. See Anneke’s amazing work in **FUTURE TALES: CHAPTER ONE.**

Raymund Agustin is a superbly talented digital comic book artist and illustrator from Manila, Philippines with a focus on fantasy and sci-fi. Check out his work in **FUTURE TALES: CHAPTER THREE** and **CHAPTER ONE.**

Adeleye Yussuf is a freelance artist from Lagos, Nigeria with a passion for comic book art and character design. See Adeleye’s work in **FUTURE TALES: CHAPTER TWO.**

Zidiyat Chaouqui is a talented comic and concept artist from Morocco with a distinct style. See Zidiyat’s work in **FUTURE TALES: CHAPTER FOUR**

KEPCZYNSKI
FRANCE



RAYMUND AGUSTIN
PHILIPPINES



PURPLE LLAMA
CREATIVES
PHILIPPINES



ANNEKE P. PUTRI
INDONESIA/AUSTRALIA

THE ARTISTS OF **FUTURE TALES**

Hailing from Brazil, Silvia Ferreira is a freelance illustrator and comic artist with amazing skill and talent for character design. See Sylvia's art in **FUTURE TALES: CHAPTER FIVE**

Purple Llama Creatives is a team from the Philippines adept in comic art, animation and advertising. (<https://purplellamacreatives.com>). Check out their fantastic work in **FUTURE TALES: CHAPTER SIX**.

French artist, Darius Kepczynski, is a super-talented comic artist, illustrator, and painter with a unique style and visual punch. See Darius' art in **FUTURE TALES: CHAPTER SEVEN**.

Another superbly talented digital comic book artist, Lucas Assis lives in São Paulo, Brazil. Check out his work in **FUTURE TALES: CHAPTER EIGHT**. Colours by Guilherme Sabino.

Antonio Diaz, an amazing artist from Peru, brought our **PROLOGUE** pages to life with his dynamic style.

**FUTURE
TALES**
WRITER/
CREATOR



PHILIP TARL DENSON
DARWIN, AUSTRALIA

INTERVIEW WITH PHILIP TARL DENSON Writer of FUTURE TALES

PHILIP TARL DENSON is an award-winning screenwriter and producer from Darwin, Australia. He has a number of feature film and television projects in development in Australia and in the USA, including feature film **SINGULARITY** with Scott Free Productions.

In 2019, Phil was selected as one of 22 creators by Ron Howard's Imagine Impact program where he developed his original TV series, **ANOMALY**. As Creative Producer at Odd Pirate Productions, Phil has produced the animated online series **MINING BOOM** (garnering over 6 million views online and winning Best Animation at the LA Film Awards), stage plays, short films and a short documentary for the ABC.

WILD NORTH COMICS: Hey Phil! Tell us about this graphic novel.

Philip Tarl Denson: There's something magical about fairy tales.

Even if you take away the magic from the story, their widespread longevity speaks to the deeper themes and innate

challenges they depict. Tales of resilience, defiance, and hard lessons that give us a framework for how to deal with conflict and the challenges of growing up. And it's this very reason why they have withstood the test of time. And yet these stories have constantly been reimagined over the centuries. Continually updated and revised through different settings and time periods. Whilst these classic fairy tales have their origins in Europe, these characters are now known and beloved across the globe.



FUTURE TALES: CINDER concept art by Silvia Ferreira



FUTURE TALES: THE TWINS concept art by Purple Llama Creatives

It is this universality (if that's not a word, it should be) that allowed these stories to survive and thrive. Being both universal and versatile enough to transcend cultures, languages and borders. That was the reason why I wanted to collaborate with artists from around the world. To capture this universal magic.

As a story-addict, I love to dive deep into structure and the mechanics of stories. Analysing folk and fairy tales, I discovered shared elements, like the Big Bad Wolf, which would crop up in different narratives. And for me, it truly felt like these stories belonged in the same shared universe. And as a huge sci-fi fan what better world to bring them together than in a post-apocalyptic cyberpunk future?

And thus FUTURE TALES was born.

I had a blast creating this book and I hope you enjoy reading it as much as I enjoyed making it.

WNC: What inspired you to write comics?

PTD: I first started collecting comics when I was 10 or 11 with my first monthly comic being X-MEN 2099. This opened the Marvel comics world to me and I collected everything particularly if they involved Wolverine, Gambit, Deadpool or Kazar, etc. My favourite comics from that era would have to be the AGE OF APOCALYPSE storyline. But this was only

3 B.E.A.R.s

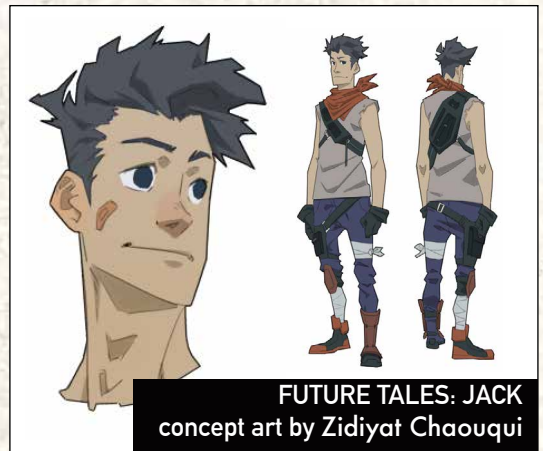


FUTURE TALES: LOX concept art by Raymund Agustin

my gateway into comics and my tastes got eclectic from there. I always loved TINTIN and ASTERIX comics as a kid so that got me into European comics like 2000AD, THE INCAL, BLACKSAD and classic CONAN comics. I started following writers and artists I loved, my favourites being Joe Kelly (who really created Deadpool and should be credited as such), Brian K Vaughan, Garth Ennis, Mark Waid, Grant Morrison, Alan Moore, Neil Gaiman, Adam and Andy Kubert, Jean Giraud, Sean Murphy, Skottie Young, and Fabio Moon and Gabriel Ba. I love classics like WATCHMEN, THE SANDMAN, PREACHER, HELLBOY, SAGA, etc., but my personal favs would be DAYTRIPPER, PRIDE OF BAGHDAD, WE3, JOE THE BARBARIAN, among many others.

WNC: What was your inspiration for Future Tales?

PTD: I'm a sucker for post-apocalyptic, dystopian, cyberpunk worlds and I felt comics are the perfect medium to showcase that style visually. I'm also a fan of folk tales and how they've evolved over generations. Many of which share some common themes or settings, which got me thinking. With FUTURE TALES,



FUTURE TALES: JACK concept art by Zidiyat Chaouqui

I wanted to reimagine classic fairy tales into a future world whilst combining them in a way that tells a larger story.

WNC: What is your vision for the series?

PTD: Future Tales was always designed as one larger story with each chapter retelling a specific fairy tale, interweaving, and informing each other. Each chapter, although based on separate fairy tales, connects with the next to create a serialised narrative, all leading to the final chapter. For example, RED from Chapter One shows up in Chapter Two and Three and the final panel of Chapter Three informs what happens in the next

chapters. Ultimately, when all 8 chapters are released, they should tell a complete story with a beginning, middle and end.

WNC: Tell us about some of the artists you are working with on the Future Tales graphic novel collection?

PTD: The great thing about Wild North Comics is that I discovered that I love working with different artists. Chapter one was with the very talented Darwin artist Anneke Putri whose work really sets the tone for the whole series. After that, I found different artists from all around the world to work on each chapter. Yussuf Adeleye from Nigeria (Chapter 2), Zidiyat Chaouqui from Morocco (Chapter 4) and for this issue (Chapter 3) I've had the pleasure of working with the super talented Raymund Agustin from the Philippines. I hope to continue working with these artists but also bring in new artists for the forthcoming chapters as well.

WNC: What is the difference between writing for comics and for film?

PTD: Although there is some overlap, it is a different medium and comes with its own nuance and challenges. For me, writing a comic is very much about the page. The panel layout, what you want the reader to see and when, so it is almost more akin to directing. I'm very particular about the TURN, i.e., that final image drawing the reader on to the next page. I personally layout the comics I write with my own rough sketches and sometimes use images I find online to convey the mood or specific angle I'm after, whilst also allowing for the artists to come up with some magic as well.

WNC: What are you reading right now?

PTD: Comics-wise I'm currently reading through some first issues of a dozen IMAGE comics I bought a while back and never got around to reading: DESCENDER, FEAR AGENT, EAST OF WEST, BLACK SCIENCE are some of them.



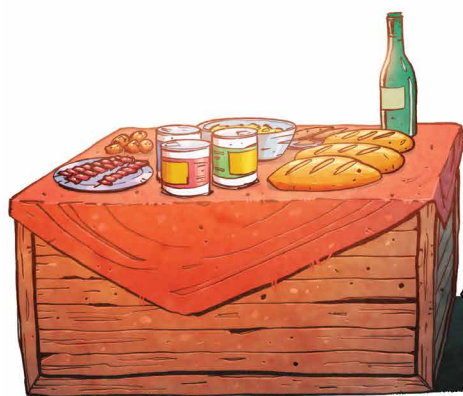
CHAPTER TWO

FUTURE TALES



CHAPTER THREE

LOX



FUTURE TALES



CHAPTER 05

FUTURE RULES

PHILIP T. DENSON

SILVIA V. FERREIRA



CHAPTER SIX

FUTURE TALES!

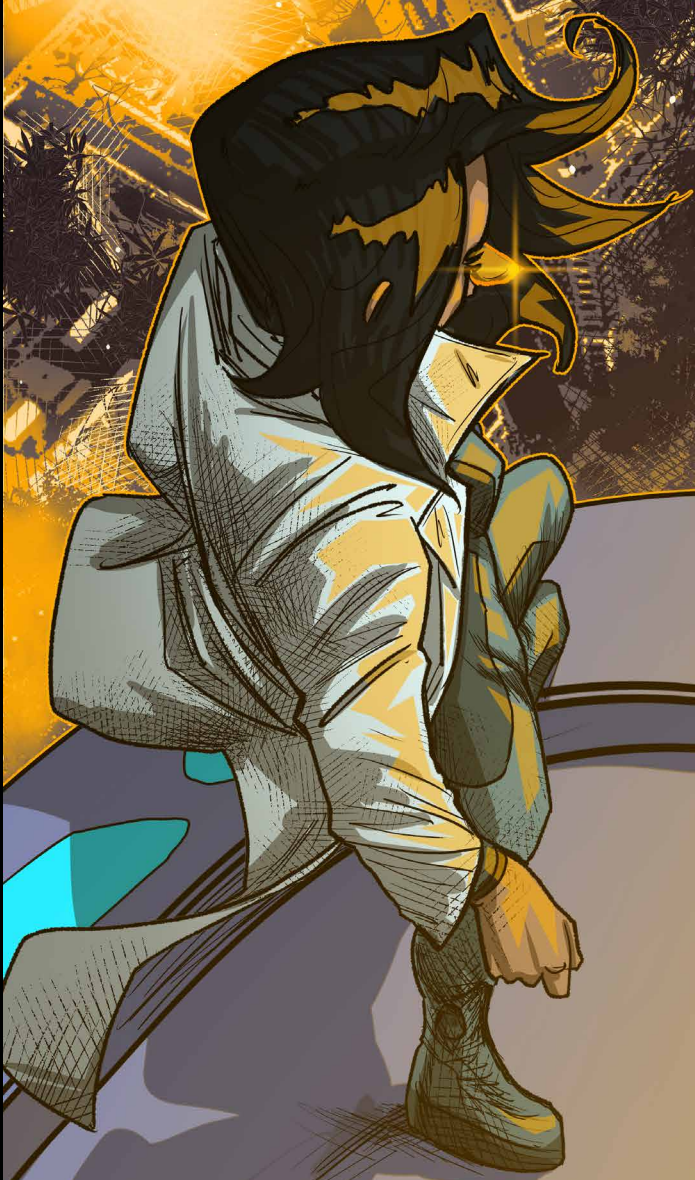


WRITTEN BY
PHILIP T. DENSON

ART BY
PURPLE LLAMA CREATIVES

CHAPTER SEVEN

FUTURE TALES



FUTURE TALES



CHAPTER EIGHT

W.O.L.F.

WORLD ORDER LIBERATION FORCE TACTICAL EXO-SKELETON

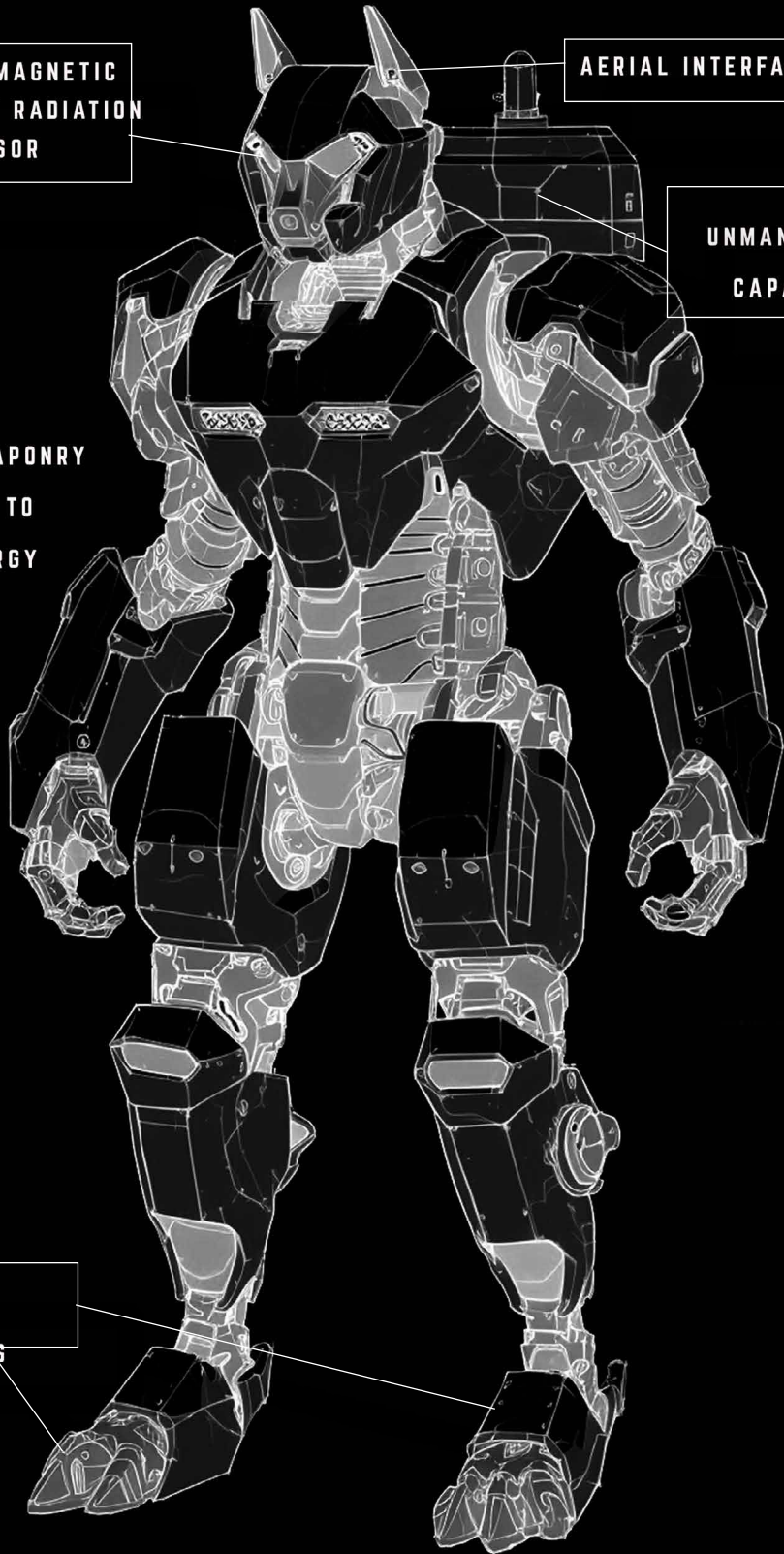
ELECTROMAGNETIC
FREQUENCY RADIATION
VISOR

AERIAL INTERFACE SONAR

UNMANNED DRONE
CAPABILITIES

RESISTANT TO
BALLISTIC WEAPONRY
SUBSCEPTIBLE TO
DIRECTED-ENERGY
WEAPONS

PLASMA
THRUSTERS





**WILD
NORTH**
COMICS
CATALOGUE

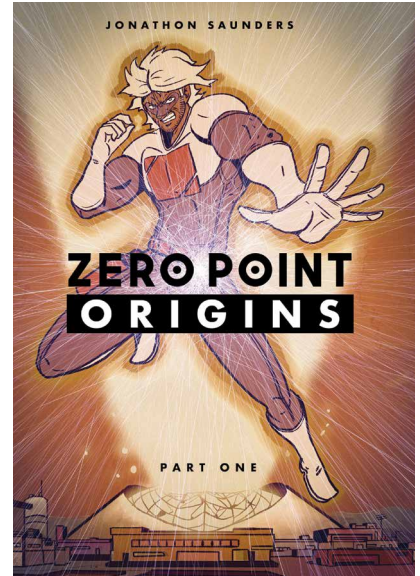
ZERO POINT: ORIGINS

WRITTEN & ILLUSTRATED BY JONATHON SAUNDERS

Zero-Point: Origins follows the journey of Kyle Burton, an Australian army captain who manifests the ability to channel zero-point energy while working as an international peacekeeper in East Timor. He soon discovers that his powers are connected to this deceased feather, who was involved in an 'accident' at the Maralinga Quantum Test Facility decades ago, opening up a world of political corruption and conspiracy.

Based on the award-winning animated web-series Zero-Point: Season Zero, this series tells the origin story of Zero-Point and expand on the background of his story.

Discover more at: ZERO-POINT.TV

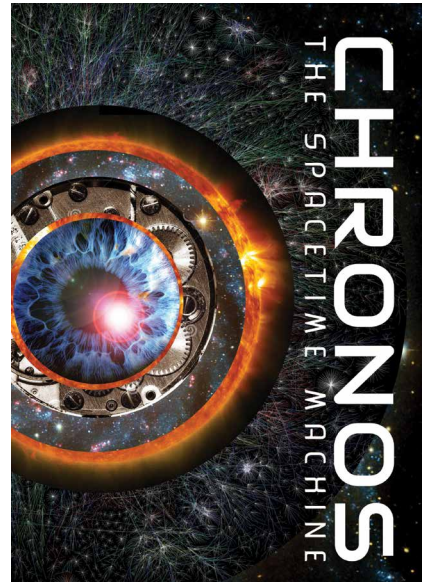


CHRONOS: THE SPACETIME MACHINE

WRITTEN, ILLUSTRATED
& IMAGINEERED 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...

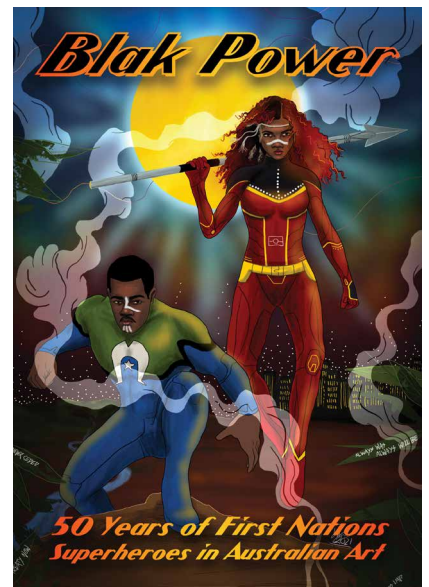
CHRONOS: THE SPACETIME MACHINE is a graphic art format magazine exploring time travel, simulation theory and cosmic consciousness merging traditional, digital and AI neural network imaging technology.

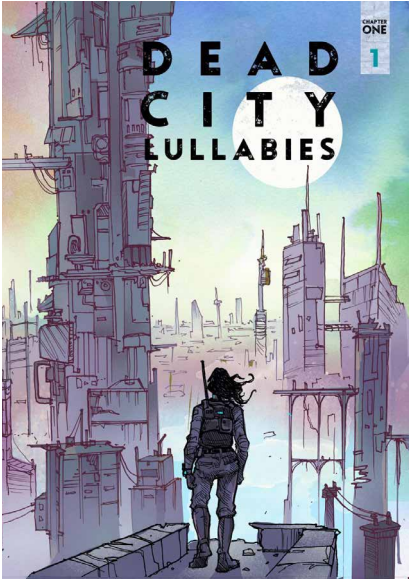


BLAK POWER 50 YEARS OF FIRST NATIONS SUPERHEROS IN AUSTRALIAN ART.

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 Basdically Black, Redback Graphic Iwantja Young Women's Film Project & Neomad.





DEAD CITY LULLABIES

CHAPTER ONE

WRITTEN BY ILLUSTRATED BY
AIDAN ROBERTS

Returning home from a solo research flight in the Aeres Outlands, Dr Elena Alpin makes a discovery that will define the future of a dying civilization...

Winner of the GOLD Ledger at the 2023 Comic Arts Awards of Australia, Dead City Lullabies #1 is the first chapter of an immersive dystopian odyssey inspired by science fiction masters Arthur C Clarke, Philip K Dick and JG Ballard.

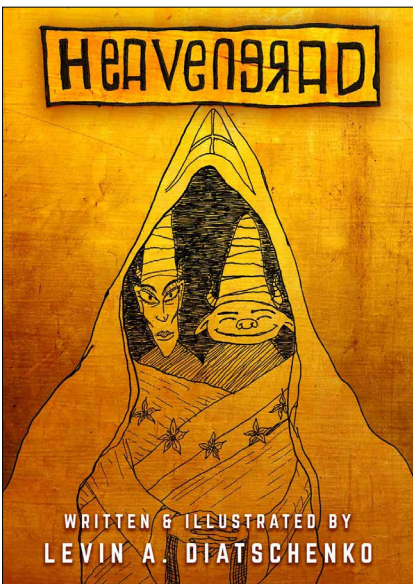


AUSTRALI #1

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.



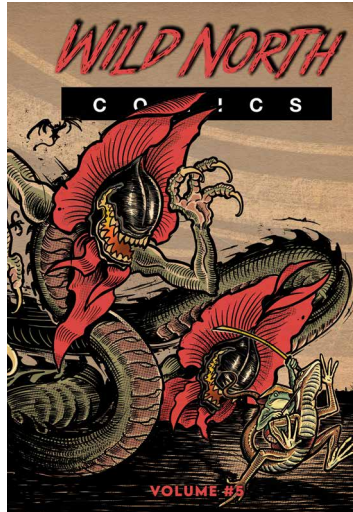
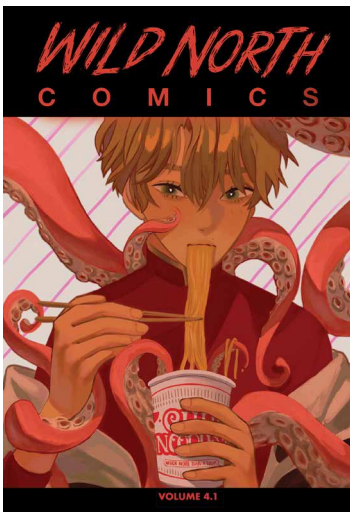
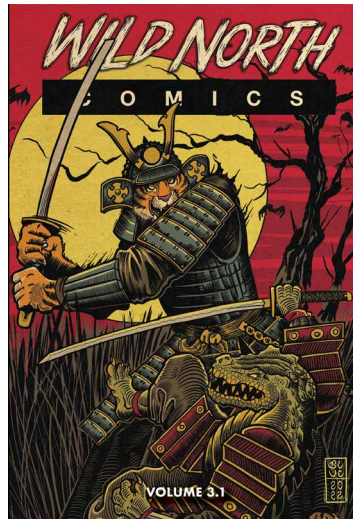
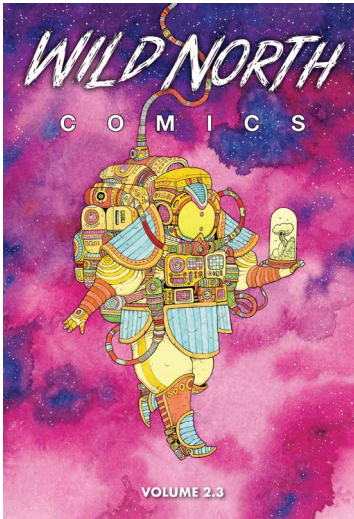
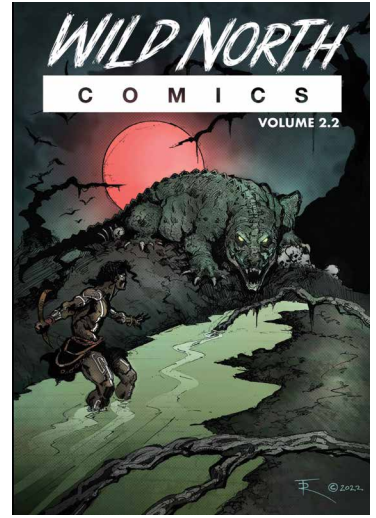
HEAVENGRAD

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.

WILD NORTH COMICS ANTHOLOGY



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FUTURE TALES



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