

What this is.

This

is not a novel.

It is not a play

or a book of poetry.

It is not meant to be any of these singular things.

This is a story.

It is a singular storytelling experience

a vision of the future

a fugue.

It is comprised of many things

many dialects in the language of story

but it is not everything.

It is several angles

looking at one version

of infinite potential futures.

Order of Operations

Read in this order.

1. God Fetish
2. Endling
3. Book of Dreams
4. SinEater
5. in the future, ever

Beliefs

I do not believe writers should have genres.

I believe that a story is a story.

I do not believe that common structural traits are imperative.

I believe that white dominant Western tradition has dictated and perverted structure.

I do not believe that a story should be contained.

I believe that stories are infinite. We catch only a part.

I do not believe in talent.

I believe in cultivated skill and sustained interest.

I do not believe that reading is for the elite.

I believe that art is for all people we have only recently allowed its access.

I do not believe in moral absolutes.

I believe in a moral melange of gray. We are all doing our best.

Exploration

-Of the piece.

This is a small piece of insanity which was conceived by my growing interest in the decay of humanity. In our current state of affairs in the United States, I wonder how it can last and what the impact will be 50 years from now, or 100, or 1000. And this piece is one vision of what that decay might look like. It is an almost-worst-case scenario. Although, I think it could be much worse.

Another title to this piece could be: most people die.

I hope that the themes connect this piece: the warnings of what extremes bring; the power of love and what the lack of love does to people; what the powerful gain from division; what the powerless gain from working together. And, perhaps, this can act as a guide of what not to do. A linear trajectory of what could be.

I am of the philosophy that the form should be guided by the story being told. I am also most interested, as a writer, in small stories. The pieces that make up this timeline are hopefully true to those philosophies. This is a big story built up of many small ones - stories that might be overlooked when the history of the future is written for others to read.

The piece, as a whole, should not live in paper form. It is an ecosystem of story and should instead live in interactive timeline form. As in:

www.SinjinJones.com/future

-Of Book of Dreams.

This novel began with a question: what if humans could no longer dream? What has resulted is an exploration of what is possible. Over and above all, this is a story about possibility, what can go right and what can go wrong if humanity is left to its own devices.

The first image that popped into my mind was a world where we go to dream. I've long been curious about and interested in the Astral Plane and alternative planes of existence overall. When the flailing occurred during the first Residency and everyone seemed to know what they were doing and have seven backup options, this image of the world of dreams and the question was all that I had to give. And thus Book of Dreams was born in its original capacity. It has grown significantly since then.

I knew immediately that a traditional novel format would not work in this context. I wanted to experiment with what was possible. I started with traditional chapter breaks but it wasn't working. Natalia Sylvester would ask why a chapter break was there and I found that I was only creating what I thought I was supposed to. Steven Dunn discussed the architecture of a story and mentioned the idea that perhaps we are forcing ourselves into false denominations of structure by always confining ourselves to chapters. I felt free and eliminated chapters.

The poetic nature of the piece came about gradually. It felt like words written about and in the world of dreams would be different than those recorded in and about the world of the living. Without chapter breaks, it becomes remarkably difficult to tell the difference between which stories we are following - so voice became incredibly important. Every story has a slightly or dramatically different manner of delivery even though the third person omniscient voice remains throughout. Alder has text separated by thought, by clause mostly. Isabella is more

paced, more slow and measured, with line breaks happening more frequently and less exposition. Malaya is very structured, sentence by sentence. In the land of the living, Bridgett's texts is most "traditional" with her husband and her daughter inheriting that simplicity. Huston is a bit more of a teenager in voice, and Feld has a more youthful quality. Other characters are given brutally simplistic treatment and all of the living characters are dealt with in a way that is factual and brief - the book is unconcerned with sentiment except in key moments.

-Of the music.

This thesis is a fugue: it is an opening theme repeated and growing in succession.

Book of Dreams is as a symphony - it has four movements:

The First Movement is the Sonata: exposition, development, and recapitulation.

We discover here.

The Second Movement is the Adagio: a slower movement.

Here we grow.

The Third Movement takes the Minuet form: quick and movement oriented.

We find self here.

The Fourth Movement is the Rondo.

Here we find destruction.

-Of the critical essay.

As I wrote my critical essay on the argument for becoming a Storytelling Artist, my mentor at the time, Sophonia Scott, mentioned to me that I wasn't walking the walk in this novel. And she was right. There is so much story, so much world, in Book of Dreams that is tangential - it is related and important, but could not possibly fit inside of the language. And so the Archive was born. Housed on my website, four-digit codes unlock a myriad of content for the reader should they choose to follow. Things that are not just about writing but about creating a world. A story develops in the Archives as well - a story only found there.

www.SinjinJones.com/dreams

-Of God Fetish.

God Fetish arose from learning the original etymology of the word zombie, the West African Kikongo word *zumbi* meaning fetish and *nzambi* meaning God. Beyond this, I wanted to explore science fiction on stage along with a two-person play that has no scene breaks or time passage - something real time. How do you get two people in a room in the future and create enough drama to carry them for 80 minutes? What does the near future look like?

zumbi came as a tirade of xenophobia and racism.

nzambi came as a disappointment.

-Of Endling.

Endling came as a simple desire to write God as a character. I had written a short play that explored the role of angels in our current society in my semester with Steven Cole Hughes and continue to be fascinated by Western mythology.. Beyond God Fetish, what happens to humanity when our desires to look outward inevitably fail? I imagine that we all revert to small community living even more. With all the needs of technology met clearly and attainable anywhere, why live in an urban arena? This sort of living lends itself to a resurgence of tribal mentality - a rejection of the other, whatever that might be.

Here, God is creator but is not omnipotent. What are the repercussions of seeing your deity as fallible, of seeing your mythology crumble before your eyes?

It is an interesting challenge that I worked through in my semester with Marty McGovern. The ending of a story like this becomes incredibly difficult because it's nearly impossible to wrap up a story simultaneously so massive (about a deity) and so small (six characters in a small town). But I hope I've created something that is gripping and engaging from start to finish.

-Of SinEater.

SinEater comes at the end. It started with a question of what will happen to humanity after all of what we are cultivating comes to pass - all of the horror. Language has faltered and is almost lost, humanity is at the mercy of the elements and mother Earth is reclaiming her domain. In the face of all this, the flaws of humanity still exist. We still insist on separating ourselves

instead of coming together. We still insist on sacrificing the individual for the perceived whole. I hope that the story feels mythic and contained in concert.

-Of the poetry.

in the future, ever is the thread that ties these things together. I see it as memories, events, and predictions. It is an exploration of the simultaneity of time. Poems that are memories and very personal, poems that speak of a future that has not happened, poems that are voiced from our present, all moving and shifting over and around each other. The other pieces give perspective to this piece and this gives perspective to all of the others.

find the six digit code and get a special surprise

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13017h109u47tyh109fhj01934857129845yu1-92u-2893412751610-12984u1j1f81hf-834y58914
71-9248y3r-1928hr-1284ht1-9384th1-1ht-051590-4985u1-24u871-4895yu1890j48ffj1-0923571
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scope

The scope of this piece is large to extra large.

Themes and Declarations

This is a warning.

Overcome xenophobia, or else.

Power divides - only through division can power be gained or maintained.

Love is infinite.

Dreams are everything and nothing.

Pain is a survivor.

Do not underestimate humanity.

Do not overestimate humanity.

If God is everything, don't lose touch.

There is no such thing as an ending.

Hopes

I hope the things in this story make sense. I have tried to create a trajectory that is consistent in its vision. I hope that this story doesn't read too pessimistic. I think that humanity is beautiful and I have hope for us all and I think that we can overcome our collective trauma and move forward. I hope that this piece helps us to do it more quickly and in time.

A few absurdities.

in the future, ever should be read one poem per year over the course of a lifetime until the future comes to pass.

God Fetish should be performed to an audience of no more than five in a room where the audience sits with the performers on stage.

Endling should only ever be performed in small towns where the idea of community has already been thoroughly bastardized.

Book of Dreams should be read as a single-page book-length scroll.

SinEater should not be performed until after the first human apocalypse but not after the second.

Thanks

Natalia Sylvester - strength and wisdom in powerful brown voices.

Sophronia Scott - a thoughtful and guiding spirit.

Khadijah Queen - compendium of knowledge and expertise.

Firbees - companionship can never be overstated.

Sara - freedom is learned.

Gavin - pessimism is inspirational.

Brenda - better and wiser.

Steven Cole Hughes - fun, critical, and direct.

Marty McGovern - collaborator and challenge acceptor.

Eric Baus - Formidable.

Andrea Rexilius - skill and kindness abound.

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