

Praise for *Jess C Scott*

“[Please] keep up the good work . . . the world can certainly use some more authentic, original work like yours, rather than the same old re-packaged mass-market pulp.”

— *TGirl Revelations / Bibrary.com, October 2010*

“With the plethora of cookie cutter fiction out there, [*The Other Side of Life*] was a breath of fresh air for me. . .the world was so believable that when I went to bed that night I had a dream about breaking in to a corporate tower with a group of elves. I’m not lying.”

— *Review @ [The Bitter Truth](#)*

“Ever since I came across Jess C Scott’s teenage blog novel, *EyeLeash*, I’ve known that some very talented writers will emerge from the publishing revolution.”

— *Joseph Grinton / October 2011*

REAL LOVE VERSUS ROMANCE

Published by Jess C Scott / jessINK
Smashwords Edition

www.jesscscott.com

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Summary: A 4500-word mini collection of (informal) essays on commercialism's de-spiritualizing effects on society, by author/artist/non-conformist, Jess C Scott.

Note: These essays appear on the [articles page](#) of Jess's website.

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Author's Note:

I understand that "romance" is a very popular genre—everyone has their own preferences!

However, as an author/artist, there are certain things I'd like to create a greater awareness of as well.

If you've something to say/share, feel free to contact me anytime.

~ Jess C Scott / jessINK
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ESSAYS

1. Commercialism, Consumer Capitalism, & Commoditization

(18 September 2011)

Jess on arts, culture, society, and her resistance towards commodity production & 100%-commercialization.

P.S. She means to inform and educate, not insult.

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ONE EXAMPLE:

Twilight Syndrome = Commoditization

DEFINITION OF 'COMMODITY': A commodity is a good for which there is demand, but which is supplied without qualitative differentiation across a market (i.e. commodity = something disposable/replaceable).

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Short Version / Summary:

“Too Much Commercialism = Pollution”
(paraphrased quote by [Bob Dylan](#)).

Commodization stifles originality and innovation. Commodification serves to keep mass society pacified, which in turn allows the mass media empires to sustain their uninhibited pursuit of the accumulation of more wealth and power (at the expense of art/culture, social cohesion/integration, and the individual’s sense of self-identity).

* * *

Longer Version / Full Article:

I grew up in Singapore, and attended a mass communications course when I was 17 years old.

I left the course when I turned 18, because I just felt largely disengaged from and uninspired by the coursework.

At the time, I wanted to make a difference (though I wasn’t quite sure how!). I’ve always been instinctively aware of the power of the mass media, and was seeking to have a deeper understanding of how society is influenced by the (ever pervasive, ever commoditized) Mass Media.

Once upon a time, I based my self-worth on financial success (I recently turned 25; I have struggled with the “art versus commercialism” concept since 21 years old, maybe).

I now see how commodity production has completely replaced originality and innovation, with regards to mainstream creative work (books, movies, music, etc.). Everything is driven by the almighty dollar. Money is God, even as mass society continues to espouse values and virtues which its members have been told/encouraged to aspire to (that the ultimate goal in life = “financial success”), but not necessarily subscribe to (can all the money in the world really buy a meaningful existence?).

In our post-modern era, the value of mainstream creative work has mostly been reduced to its value as a [commodity](#). Challenging the status quo (via original/innovative perspectives) is always a bad thing for those in power, because it is a direct threat to the control they wield over

people/subordinates/society/etc. By and large, it's less to do with actual skills and (artistic) talent—it's more to do with packaging/image, how well a product plugs into the existing "mainstream media" system, and a certain amount of marketing hype (hype has come to [replace meaning](#)).

As an author, I enjoy both the creative and business aspects of writing/publishing. I have always felt society's collective need for fulfillment, and spiritual fulfillment (the type that matters) isn't going to come from materialistic fulfillment. The endless cycle of desiring and acquiring more wealth and more stuff doesn't lead one to develop or attain a sense of self-identity or social integration. People simply end up more shallow and more dissatisfied.

I have nothing against occasional mindless entertainment (everyone needs some escapism/fantasy...), though I do get annoyed with the shallowness which the mass media actively perpetuates (life is more than money, looks/image, "titillation," and [formulaic love triangles](#)).

The mass media, instead of having some sense of moral obligation to society due to its PERVASIVE MASS INFLUENCE on society, has absolutely zero moral conscience whatsoever, and is completely motivated by the post-modern religion of **consumer capitalism** (more info [here](#)).

The mass media has a **tremendous** amount of impact and influence in shaping the norms and values/goals of mainstream society, which is why my sentiments are mostly [directed to the mass media](#), and not mass society. Movies studios and major book publishers are all [owned by parent companies](#) (which means the power is held by an extremely small group of people). How is this not a form of mind control on the masses, when everything that the public can view/consume in the form of entertainment/infotainment is ~~dictated~~ controlled by the few key people that are right at the top of the economic food chain?

As a writer, I like doing meaningful work, and I like keeping society in mind when I do my creative work. Art, to me, is not for self-glorification purposes. True art has substance and quality, which transcends the individual's egotistical needs for validation and acceptance.

It is my aim to engage this sense of fulfillment and inclusion that each person seeks. I do it in different styles

and different ways, but I understand how artists and the arts can help cause a true “cultural revolution, [where] the creators of culture [resist trends toward despiritualization and commercialization](#). . .where a rejuvenation of humanitarian values could happen in a ground-up scenario.”

As an author/artist, I’m more than happy to do what I can to counter the de-spiritualizing, ill effects commercialization has imposed (and continues to inflict) upon current generations.

Because I understand that if artists/creative types stop fighting, that’ll really be the end, where [Big Brother](#) wins.

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Commercialism Quotes:

Here are some commercialism quotes which reflect/echo some of my sentiments.

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“Many modern writers rely on their capacity of shocking and thrilling people *ad nauseam*, because they have nothing concrete and valuable to give to the world. So they [rely] on sensational effects to attract people.”

— [Silvanasono](#)

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“Big publishers are more interested in a shallow book with a built-in audience than a substantial book from an unknown. . .it’s better to turn the focus to the positive and consider the best ways for conscientious authors to make the very most out of the new trends and available platforms.”

— [Admin @ ChuckPalahniuk.net](#)

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“From environmental pollution to spiritual pollution, from artificial food to artificial joy—these are the side effects of the pursuit of materialism (a by-product of the American Dream, as we know it). Today, everything is fair game in the pursuit

of pleasure and avoidance of pain and personal responsibility, not to mention the absence of morality and a wholesome values system.”

— [The American Dream: Materialism](#)

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“The struggle between art and commerce is an ancient one and thank God there are always a few individuals who refuse to run with the herd. It’s the mavericks and iconoclasts who break new ground and present us with exciting and original perspectives on this mad, mad, mad, MAD world.”

— [Cliff Burns, Setting the Bar High](#)

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From the [collection of essays](#) by muralist/fine artist, Rip Cronk:

“[It is up to artists to] oppose the despiritualization and commodification of art.”

“Do not expect new directions in art until distance is established between artistic production and the commodity requirements of the gallery.

While art is unavoidably connected to class struggle, it remains the responsibility of the artist to expose the underlying injustices of the status quo, and not be gulled by promises of fame, fortune and tenure into producing status symbols for the [oligarchy](#). The artist is certainly capable of producing art that is of interest to both the general audience and the esoteric viewer. Public art can be challenging and evocative without demeaning the public.”

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Comment posted by: [Akira MacKenzie](#) | July 4, 2011 12:36 PM

“The only thing the media gatekeepers are helping are themselves—helping themselves to profits that come from

contributing to the stupidity of the consumer. . . The existence of media gatekeepers has done nothing to improve the quality of literature, motion pictures, or television. Everything produced by the Capitalist-run 'Mainstream Media' only serves to make the bourgeois pigs richer and the boobeois knuckle-draggers stupider."

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[Christine](#) 8/21/2009

"The majority is hypnotized by the mass media. And this is why quality gets lost."

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[Tasmanian Autonomous Zone](#), 4 July 2009

"Capitalist economics have combined with left-wing social values to produce a nihilistic society where people care about little besides money, sex, food, and a mindless evening in front of the idiot box. Is it any wonder that youths form gangs to rob and assault people? The solution lies in placing more emphasis on local communities (and less on centralised government) and, more importantly, in rejecting the plastic 'culture' of this decaying, nihilistic society, and replacing it with something better, something grander and more noble..."

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"We're developing a new citizenry. One that will be very selective about cereals and automobiles, but won't be able to think."

[Rod Serling \(Author of *The Twilight Zone*\)](#)

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"As we peer up from our popcorn, it is worth remembering that behind the magic of the movies lurks the darker power of corporate public relations."

[AdBusters: Meme Warfare \(Article\)](#)

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“Music can save people, but it can’t in the commercial way it is being used. It’s just too much, it’s pollution.”

[Bob Dylan](#)

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“The independent artist might be the last bastion against the grand, hegemonizing mindset of corporate scum everywhere —one world, one people, one wallet. Screw them and their mercenary mentalities.”

— email from a jessINK website visitor

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“It is scary when the most popular music is not the most creative, and that it is all shaped by the label more so than the artist. And then capitalized by the record companies by hiring copycat artists till the next meme rolls through the top 40. [So much so] that ‘talent discovery’ means finding some chump that can mimic current norms rather than real originality. There are some recurring fests that some living legends throw still with some extreme diversity, but it doesn’t draw enough attention to become anything more than a cult occurrence or a fringe clique. The more cookie cut we become through the buying and selling of these legislators in government the easier and easier we become to manipulate and keep happy or at least numb to the deletion of our freedoms.”

— email from a Nabokov fan (YouTube personal message)

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“There’s a lot of mediocrity being celebrated, and a lot of wonderful stuff being ignored or discouraged.”

— [Sean Penn](#)

“I have nothing against people’s dreams, and everything against mediocrity. Rewarding mediocrity encourages people to find every possible way to ‘make it’ except for actually

studying and practicing to become good at what they do. Hey, why should they study English when a schlob who can't string two sentences together is making millions? That's what's really dangerous for our country. And that's precisely what's going on."

— [ProudToBeVeryLiberal](#)

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"When even B and C list celebs are now writing their own children's books, there is less and less room for new, untried, but wonderful young talent. And sometimes less room for old valued midlist authors as well. . .it is so crowded with celebs hawking their dubious wares."

— [Jane Yolen on "celebrity authors"](#)

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"XL's focus seemingly continues to intensify; to work with the most original and inventive artists possible, regardless of genre, and help them take their music to the widest possible audience—without compromise. XL Recordings is **100% independent**, continuing a great tradition of non-corporate record label culture."

— [XL Recordings](#)

(works with Beck, Adele, Thom Yorke, The White Stripes, etc.)

MORE INFO:

[Art on the Rebound](#) [A Collection of Essays on Art and Culture], by [R.Cronk](#) (an inspirational must-read for all artistic/creative types)

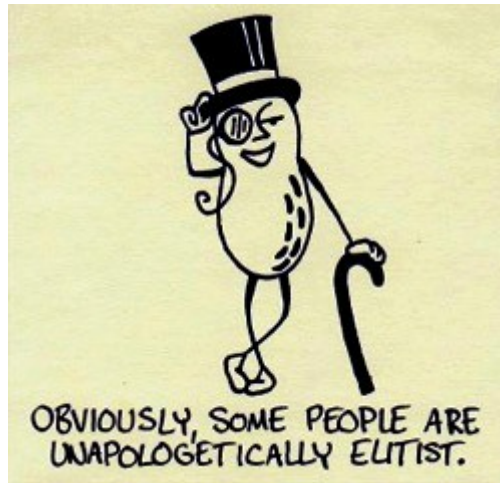
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2. 'Elite' is not the same as 'Elitist'

(22 September, 2011)

Jess on the differences between being 'elite' and 'elitist', and why quality still matters.

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"Unapologetically Elitist: Mr. Peanut tipping his glossy top hat" | Sketch by [Grimaud](#)

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I've observed people's public comments and sentiments on the subject of "art" versus "commercialism."

Many (financially) successful writers can be outspoken that part of their success is due to the fact that they write "commercial genre fiction" —they're not elitists who write in order to "satisfy an inner muse."

While it's up to the individual to decide if they want to go an artistic or commercial route (or something in between), I thought it was interesting how the attitude of "elitism" has become synonymous with being "committed to artistic quality."

Art doesn't have to be "high-brow" or "difficult to comprehend" in order for it to be considered art. Art contains a spiritual aspect, where it has the power to speak to a person on a deeper level, and is therefore remembered (as opposed to a commercial commodity, which many people try to emulate in the hopes of "making money"). Artistic quality and accessibility are [part of the same equation](#).

Elitism = snobbishness. Since when did being an artist mean to be "[arrogant and annoying](#)"? Besides, the ego involved with the attitude of elitism usually gets in the way of producing a truly great piece of creative work.

And while things with commercial appeal are likely to bring in a lot more money than works that are fiercely 100%-artistic (Katy Perry versus classical music, for instance), there's "no substitute for quality" (as is, incidentally, the official slogan for [Arnott's Biscuits](#)).

Some people judge quality on the basis of commercial value alone. That's fine if one's goals are of a somewhat mercenary nature (where one is motivated solely by a [desire for monetary or material gain](#)).

But it doesn't justify lumping anything of an artistic nature into the category of "elitism."

According to The Free Dictionary, the words 'elite' and 'elitism' are defined as follows:

[1\) Elite](#) — Selected as the best;
"an elite circle of artists"; "elite colleges"

[2\) Elitist or Elitism](#)

The belief that certain persons or members of certain classes or groups deserve favored treatment by virtue of their perceived superiority, as in intellect, social status, or financial resources.

According to [Logic + Emotion](#) (an essay which I got to via [Andy Rutledge's](#) website):

"...equating elite with elitist is a common mistake. However, the two words and the two ideas are miles apart. We do ourselves, our world, and our grasp of reality a disservice by failing to note the differences between these two words and their respective ideals.

There **is** such a thing as high quality. There **is** such a thing as low quality. If we fail, for whatever reason, to distinguish between the two we pervert and harm our culture and our language.”

The meaning of the word “elite” has become so distorted over the years that it now connotes undesirable exclusivity instead of something worthy of achievement and celebration. . .the e-word is bandied about as something to be avoided [in favor of the commonplace](#).

Ultimately it comes back to semantics: the nice distinction between being elite (a necessity in any creative endeavour) and being elitist (an attitude with sometimes [pejorative overtones](#)).

The true group of elites (in whichever field/industry) often aren't “rah-rah types.” This is likely due to the simple fact that they're busy constantly improving their craft, instead of constantly craving social support.

Some of us are primarily or solely focused on commercial success. Commercialism involves a whole set of (business-related) talents too.

Others derive satisfaction and fulfillment from focusing on the quality/substance, because of the value in creating something that can be remembered.

To end this article:



Image from Funny Stuff / [Apathy Machine](#)

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[3. The Corrupted Publishing Industry](#)

(29 October, 2011)

A short essay on how the traditional publishing industry is corrupted (based on several years' natural observation).

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“Corruption” | Image from [UNODC](#)

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Reason #1: The Industry is Racist

The publishing industry is an industry that doesn't support true multiculturalism (which means it perpetuates racial stereotypes and/or racism, to an extent).

According to [AgentQuery.com](#) (as of 17 April, 2010):

“Multi-cultural can be a tricky genre to simply pin down because it can mean different things to different literary agents and publishers. Most insiders will agree that multi-cultural fiction is a **code word** for books that possess racial and ethnic diversity within the depiction of its characters, cultures, and conflicts...while we certainly consider works representing Asian, Indian, and other ethnic cultures and characters as “multi-cultural”, some agents and publisher only mean African-American and Latino fiction when they use “multi-cultural” as a genre tag. For this reason, “multi-cultural” has as

diverse a meaning as the racial and ethnic groups it's intended to describe.”

Interesting Case In Point: If *Battle Royale* was written by a U.S. author (and not a Japanese one), *The Hunger Games* wouldn't have been published. Why must something be westernized from its original cultural/ethnic form?

As the author of the following blog post writes:

“I suppose we should give Ms. Collins props for ~~ripping off~~ exploiting Asian cinema the YA SF post-apocalyptic niche. Still, she seems to have borrowed source material from BATTLE ROYALE like nobody's business.”

[\(*The Hunger Games Vs. Battle Royale*\)](#)

The publishing industry “deserves to die. The publishing industry is racist, sexist, and it heavily favors white male authors over others, especially in literary fiction, which produces the next generation of American literature. If women and non-whites can't get published and can't get reviewed and can't get on prize lists, we will not be able to contribute. For that reason alone it deserves to die” ([Why Publishers Can Suck My Dick](#)).

Reason #2: The Industry Is Sexist

The majority of readers are women but 30% or less of books published by literary houses are by women ([Salon.com: Literature's Gender Gap](#)).

Women constitute only 17 percent of opinion writers at The New York Times, 10 percent at The Washington Post, 28 percent at U.S. News & World Report, 23 percent at Newsweek and 13 percent at Time. Overall, only 24 percent of nationally syndicated columnists are women ([A Matter of Opinion](#)).

Books like *Twilight* “promote sexist ideals—Bella has no self; her character exists solely to highlight how much stronger, smarter, and overall better her male suitors are than she is. She has no goals, no cares, no life outside of her man. Her entire world revolves around a shallow, obsessive,

dangerous, unequal romance based on lust, a romance that is shown as the ideal” ([comment at \(culture magazine\)](#)).

It’s [Puritanism in hyperdrive](#), and (therefore?) celebrated by an [elite group of racist, sexist anachronisms](#).

Reason #3: The Industry Is Committed To Just One Thing: \$\$\$\$\$

Literary agents state on their websites that they’re looking for something that wows them, that’s unique, that puts a fresh spin on things.

Literary agents stand by this statement, while checking out the Amazon bestseller lists to discover and sign on self-published individuals who tend to produce work that’s very similar to the kind that the big publishers already mass produce (i.e. popular franchises). The value and decision is solely based on commercialism/commodification, and not on the true substance of the book’s or item’s contents.

This, after years of berating “the dark side that’s self-publishing,” and cautioning would-be “real published authors” to not ever “self-publish” because “no NYC publisher would be interested in a self-published book!” (these are statements that were more popular before 2009, before the indie publishing scene began to be taken more seriously due to the amount of [“rising stars” who were making much more](#) than anyone “in the industry” ever expected them to).

Some agents still subscribe to and promote such notions ([Should I Self-Publish A Book? | Literary Agent NY](#)).

Which is perhaps why some writers believe that ‘literary agent’ is (also—see last paragraph of first section) “a profession that deserves to die—unless agents can develop some useful new services to offer” ([Literary Agents and Self-Publishing](#)).

The Solution: Independent Publishing (lol)

I see independent publishing as a real gift for contemporary authors/artists who do have things to say and share with the world.

Some writers have a vision.

For some writers, money = the vision.

If a writer has a clear conscience, they'll not deny which camp they fall into.

The current traditional publishing scene is not about quality, value, vision, messages, or anything respectable. It's about the profits that mostly come from commodification (which guarantees, to an extent, the "quick bucks"). Which means that exciting, original books are continually rejected by publishers because they [don't fit a commercial mould](#).

I don't mind speaking my views here (which are based on natural observation), because like [Julie Bush](#), I decided some time ago that it's no longer a priority (for me) to publish books through the traditional publishing industry.

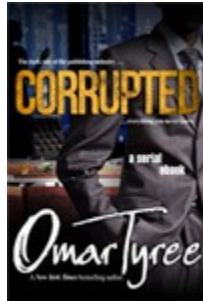
Besides, if/when some of my (more mainstream type) work starts sailing high on the Amazon bestseller charts, I bet I'll get a few calls/emails from agents. They do smell the money, after all.

I know the bottomline of any business is about profits, and I know that not every single person in the industry is corrupted (though it's a different thing when the industry is taken as a WHOLE).

I also don't think profits should compromise certain principles.

If I have to work alone in order to work with a clean/clear conscience, then that's what I'll keep doing.

P.S. FURTHER READING:



[Corrupted](#), a serial ebook of aspirations, fame, fortune, sex, shame and scandal, is Omar Tyree's latest novel, as he uncovers the dark, passionate and sinister side of the American publishing industry.

Rated Triple RRR, for Real Raw Reality.

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[4. Real Love Versus Romance](#)

(1 November, 2011)

An essay on the difference between substance and fluff.

* * * * *



“Love Vectors” | Image from [Meaning of Love, Life](#)

* * *

I enjoy escapism from time to time, as both a reader and a writer.

I like to have some depth to the characters and the love story they’re involved in. Nothing annoys me more than a shallow, obsessive, dangerous, unequal “romance” that’s actually based on lust or physical attraction, a romance that is portrayed as the ideal.

This is a theme that has become very popular in mainstream/commercial YA fiction (mostly due to the commercial success of Stephenie Meyer’s *Twilight Saga*). This is precisely why one of the genres I work in is Young Adult Fiction.

I believe there’s more to life than popularity and the latest trends and fashions. There’s nothing wrong with finding these appealing, as there are social and other perks to being well-liked by one’s peers.

However, I think commercialism has a tendency to take things to the extreme. Market power is exploited to the detriment of social value. Superficial and shallow things like romantic fluff (i.e. what is “[lacking originality or profundity](#)”) turn into the actual substance to mass market consumers.

This is one reason I’ve always been very wary of consumer capitalism.

A quick definition:

“**Consumer capitalism** is a theoretical economic and political condition in which consumer demand is manipulated, in a deliberate and coordinated way, on a very large scale, through mass-marketing techniques, to the advantage of sellers. The theory is controversial. It suggests manipulation of consumer demand so potent that it has a coercive effect, amounts to a departure from free-market capitalism, and has an adverse effect on society in general.”

([Wikipedia: Consumer Capitalism](#))

Films like *Titanic* and classic works such as *Romeo and Juliet* contain a love story (and romantic elements). The substance lies in the characters involved and their drives/motivations, which separates these stories from the “mindless entertainment” type of shallow, fluffy romantic stories.

There’ll always be a market for mindless entertainment, but what is both irritating and dangerous is how these works often cause innovative, original work to be ignored or discouraged.

Shelly Barclay has a very concise article titled, [Modern novels: Assessing the romance genre](#). She writes:

“With apologies where it does not apply, the romance genre tends to be overly gushy, shallow, unbelievable and tends to be tumultuous in a boring way.

There is a lot of petty bickering (To add to the suspense?). There are a lot of ‘other’ men and women trying to intrude (To add to the suspense?).

Worst of all, there is a lot of horrible, boring and vapid dialogue.

It should be said that there are extraordinary romance novels. *Gone with the Wind*, *Pride and Prejudice* and *Jane Eyre* come to mind.

However, for a romance novel to be extraordinary, it has to have more than just romance. It has to be historical, exceptionally insightful or add some other tangible element that adds foundation to the story.

To be fair, there are many excellent writers out there who choose to contribute to the romance genre. They write well-rounded, moving and memorable novels. There is something special and worthwhile about their novels...[which] catch the attention of those of us who do not particularly enjoy romance as well.”

([Modern novels: Assessing the romance genre](#))

Grantley Morris has an interesting article where he questions if [romantic fiction is the female equivalent of porn](#).

He writes that “both erotica and romantic fiction create images of, and create a longing for, things that no normal partner could ever match, with the result that both sexes end up wishing their partners were more like those portrayed on the screen. In real life, the initial euphoria of romance wears off. The really heady stuff is more likely with a new partner.”

A woman wrote in to Grantley’s website with the following comment:

“Women get caught up in story fantasy [and] become dissatisfied with their lives because their husbands don’t measure up to the hero, and the romance isn’t there as it is in the story.

If women would put in more effort into their real life relationships instead of living through fantasy, there would be less family difficulties. Women are so easily led by their emotions, and feelings. They are very ‘I’ centered also. Through these fantasies they focus on how everyone should be treating them but never see how they are treating others.”

([Reader E-mail / Romantic Fiction](#))

The following excerpt from [Gayle Goldwin's *WomanSpirit Oracles*](#) states:

“In ancient times, women needed joy and fulfillment in their lives, just as women now do. But women then were taught that they would find it within themselves—in the activities, pursuits and pleasures that they enjoyed. Their modern sisters, raised in patriarchal cultures, have been taught to look to a man for fulfillment instead of to themselves.

Romance is a fantasy designed to make women obey Man's wishes in hopes of gaining his approval. Romance is not Love. It is Need. It is not joy, but only a brief distraction from depression and pain.”
([WomanSpirit Oracles](#))

The romance genre may be strong commercially, but as a writer, I'm more driven to write love stories than fluffy romances (love stories can also be very entertaining, when there's the right mix of elements).

In all honesty, the commercial romance genre [contributes little value to society](#).

And it's society that suffers in the end, if, in the name of commercialism/profits/consumer capitalism, “romance” is viewed as “real love,” and Real Love ends up being devalued because it lacks cheap thrills and shallow excitement (i.e. the qualities which make “romance” much easier to exploit for profits).

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[THE DARKER SIDE OF LIFE]



I'm currently working on [*The Darker Side of Life*](#) (Book #2, *Cyberpunk Elven Trilogy*). One of the themes I'd like to explore is the negative influence(s) of the mass media.

I would like to see more presentations of love/romance/sex than the fluffy, formulaic love triangles of the present commoditized variety. I like creating what I have trouble finding ;)

Here's some information on the project:

TITLE: *The Darker Side of Life*
(Book #2 in Cyberpunk Elven Trilogy)

PUBLISHING DATE: Early 2012

SUMMARY: A hybrid elf child combats a dark elf's scheme to exploit and turn a virtual reality system into a weapon of mass destruction.

SYNOPSIS:

Anya is distraught as she copes with being separated from Ithilnin (Nin). She realizes she could get the answers she

desperately seeks from Laer—the first dark elf she’s encountered.

With Laer’s help, a trip through the elves’ virtual reality system affects Anya more deeply than she anticipated. Laer enlightens Anya on her connection to the deciphered code of an ancient prophecy, information which she dutifully discusses in the dead of night with Nin. The discovery threatens to destroy Nin and Anya’s fragile but intimate ties, as Anya finds herself increasingly tempted to take a walk on the dark side.

The plot thickens with jealousy, betrayal, and a noble vengeance in *The Darker Side of Life* [Book #2 in the (Cyberpunk) Elven Trilogy].

GENRE: Urban Fantasy / Cyberpunk / YA with adult crossover appeal

** Recommended for readers seeking cyberpunk themes (not hardcore sci-fi), and a love story (not fluffy romance).*

SOME INFO ON ‘CYBERPUNK’:

<http://elventrilogy.wordpress.com/cyberpunk/>

INFO ON CYBERPUNK ELVEN TRILOGY:

<http://elventrilogy.wordpress.com/about/>

AUTHOR BIO: Jess is an independent author/artist/non-conformist who’s dedicated to writing original stories that are both meaningful and entertaining. She works in a diverse range of genres, such as contemporary fiction, YA fiction, poetry, urban fantasy, and cyberpunk. Her website is jessINK.com

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[AUTHOR Q&A]

The following interview extract was originally published on 29 October 2011, courtesy of [Matt Posner](#) (author of *School of the Ages*).



=====

MP: What's your name, where are you from, where do you live?

Jess C Scott | from Singapore | currently residing in Maine (big change!)

MP: What do you write and why do you write it?

Jess: I write in a range of different genres (YA, poetry, urban fantasy, contemporary with erotic elements, etc.). I like trying out different forms and settings to come up with original material.

MP: Recommend to readers a book.

Why I Write, by George Orwell.

MP: In one of your books you talk about a business model for success as an independent writer. What are the very basics of that plan and how do you feel you are progressing toward your goal?

Jess: The plan covers the basics of building brand identity (which is vital for long-term success). I mostly focus on

quality and improving my character via the work I do. The discipline sets the standard for future goals and projects.

MP: I admire your business model very much and I keep it in mind all the time. What are the pros and cons of being a multi-genre author?

Pros: It's never boring. It's challenging. Versatility improves ability.

Cons: It can be a bit harder to target a certain niche, if you want a high rank on the Amazon bestseller charts.

MP: You do all of your own art for your covers, interiors, and book trailers? Talk about what it feels like to be a multimedia artist.

I've done the artwork for some covers, and I use CC-licensed images for certain books (to save some time). I do the cover design, interior formatting, and do book trailers now and then as well. I've always liked working with multimedia (I started early with my 12-year-old dragon website, www.dragonsinn.net). Keeps boredom at bay.

MP: If you had a brush with death, describe it.

Death: "Time to go, Jess."

Me: "Aight."

MP: I love that. What are your views about love?

"Love is a serious mental disease." ~ Plato

"Men always want to be a woman's first love. Women have a more subtle instinct: What they like is to be a man's last romance." ~ Oscar Wilde

"We loved with a love that was more than love."
~ Edgar Allan Poe

MP: What are your views about work?

I am very closely connected to my work, so I need to work with a clean conscience. I'm driven by both passion and purpose—a clear vision is of utmost importance.

MP: Give me a link to a funny YouTube video.

Julian Smith – 25 Things I Hate About Facebook
<http://www.youtube.com/watch?v=PVA047JAQsk>

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About the author:

Jess is an author/artist/non-conformist, and an English/Business graduate of Adams State College.

About *Real Love Versus Romance*, she says, “I find that a lot of the ‘romance’ portrayed as the ideal (especially in teenage paranormal romances) is actually based on lust or physical attraction, a theme that has become very popular due to the commercial success of Stephenie Meyer’s *Twilight Saga*. So I try to provide something different from commercial mass produced fiction :)”

Jess is currently completing her cyberpunk elven trilogy. She enjoys the speed and efficiency of indie publishing, and thanks you for your support of indie authors.

Other titles by Jess C Scott:

EyeLeash: A Blog Novel (teenage memoir/sexting)
Porcelain (portfolio of written + illustrative work)

1: The Intern (Book 1 [Lust] in the Sins07 Series)

Fashion Icon (special edition)

4:Play (anthology)

AFF (Asian Factual Fiction)

Primal Scream (anthology)

The Devilin Fey | SVEN | Kylie (Naked Heat anthology)

The Other Side of Life

The Darker Side of Life

The Arcane Side of Life

(Cyberpunk Elven Trilogy; 2012)

London Underground Trilogy

(urban fantasy / dragon series; 2012)

SKINS

(for animal lovers)

And more on jessINK.

Connect with Jess Online:

Website: <http://www.jessINK.com>

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Twitter: <http://twitter.com/jesscscott>

If you enjoyed this...

Please tell two friends who you think might enjoy it too :)

Thanks!

P.S. And feel free to let me know your comments/suggestions
via email.

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