



Stories

*Where Random Access Reading (RAR)
is like playing a new kind of hopscotch*

BACK THEN, TODAY & TOMORROW



Back then, Johann Gutenberg and his moveable-type printing press impressed and ruled the day.

Print and graphics smote the eye with relentless pleasure and delight. It served us well throughout history even as radio, telephone and TV arrived.

Today, we live in a *transitional phase-change* where the Internet and new devices (VR, AR, etc.) are creating **new networks** of ever more radical ways to interact with information.

Text + Graphics + Links + Audio-Video + Social Media have combined into an almost unlimited banquet of networked information, knowledge and wisdom.

Tomorrow will bring ever-improving devices and software programs supporting the Internet-of-Everything where connectivity seems to have no boundaries.

As encrypted, massive *dynamic*, distributed and decentralized bits of information start flying around this virtual universe, one better be prepared for CHAnGE to become their middle name.

Maybe even their first and last name. This is why we know it's going to be difficult work to keep the Go2Fun community well stocked with useful content.

We set forth “descriptions”, “issues” and “problems” in our **PDF Galleries** and elsewhere. All uncopyrighted of course.

[FutureBook Projects](#), however, are devoted to ANSWERS as much as humanly possible.

Especially, our central theme project, ***Handle It!***

It's a Trojan Horse filled with Smart Storm Troopers trained to eviscerate the bowels of Information <CHAnGE> Overload and its attending battle cry of “*Now we've gotcha, you S.O.B.!*”

And because of the way we've structured all *FutureBook Projects*, we can publish **incrementally**.

This means we don't need to wait until a Project is finished before it's published. **We just start** and let it fly until one of us stops breathing.

BACK TO THE FUTURE

At this point, we *could* put on a mask of *ersatz* intelligentsia and get ever so excited about being ensconced in the fog of Pedantic Talk like this

Narrative Mode

From Wikipedia, the free encyclopedia

(Redirected from [Point of view \(literature\)](#))

The **narrative mode** (also known as the **mode of narration**) is the set of methods the [author](#) of a literary, theatrical, cinematic, or musical [story](#) uses to convey the plot to the [audience](#).

Narration, the process of presenting the narrative, occurs because of the narrative mode.

It encompasses several overlapping areas, most importantly ***narrative point-of-view***, which determines ***through whose perspective*** the story is viewed;

- ***Narrative voice***, which determines a set of **consistent features** regarding the way through which the story is communicated to the audience.

<Take a breath.>

Narrative mode is a [literary element](#). The [narrator](#) may be a fictive person devised by the author as a stand-alone entity, or may even be a character.

The narrator is considered **participant** if an [actual character](#) in the story, and **nonparticipant** if only an [implied character](#), or a sort of omniscient or semi-omniscient being who does not take part in the story but only relates it to the audience.

The narrative mode encompasses not only **who tells the story**, but also **how the story is described** or expressed (for example, by using [stream of consciousness](#) or [unreliable narration](#)).

The "Narrator" could also be more than one person because some stories are from more than one point of view, showing different story lines of people at the same, similar or different times.

It is used in film and books to illustrate the story from different points in time and is sometimes more effective than a singular point of view because it gives a better effect for a more complex story line.

WHEW! Had enough?

Thought so.

Leaping straight into the fire of SOLUTIONS, it's very important to know **how** stories, information and knowledge are going to be consumed now and in the future.

Looking at our other PDF's you know we **mix metaphors** like there's no tomorrow. There are real reasons for doing so. You get used to “reading” in a way we think the future portends.



That is, hopscotching around the information world like two kids having a wonderful time defying gravity.

Story Structures Are CHAnGing.

Since the Caveman Era, stories have had beginnings, middles and ends. Writers set the “scene” in environment, time, place, history with characters and events introduced along the way.

They craft a **plot** with a story-beginning, story-middle and a story-end. Up and downs, flat spots and more ups and downs all over again. Rinse and repeat. Along the way, characters carry out **actions** intended to resolve paradoxes, conflicts and problems. Or not resolved.

That’s not necessarily true anymore. Today, stories are constructed as ***random scenes within a setting.***

Readers first enter whatever scene they wish and then **randomly** depart for other scenes any time they want. The above is why you often see us repeating ourselves from PDF to PDF.

Essentially, they choose an entry node of a networked storyline and then move about the networked story in quest of discovering what they want to look at next.

It can be anything new, different, interesting and important to their world. Something that excites their **curiosity** and desire to know more. Sometimes a lot more.



These nodes can be in the form of more text, media or a link to elsewhere “inside” or “outside” the story.

Mankind is **hardwired** to LOVE stories.

Having returned from gathering berries, *Cave Woman Cassie* tells a story about her terrifying experience of narrowly escaping a Google-gaggle of dancing woman-eating bears.



After eating 27 Neanderthal women, the misogynist bears from the land of Collectivist Group Think danced into the night.

Back then, there were no words for numbers more than “three”; she had to point to her fingers and say “*MANY were trying to get me*” when the numbers were more than “three”. [Scholar alert: More on this in a moment.]

Her words “***many** bears tried to eat me*” quickly seared into the minds of her rapt listeners. All instantly understood the number of fingers displayed in front of their eyes represented more than enough bears to focus their minds.

Her story had all the *right stuff* for generating **genetic memory** to tell stories. And, over time, man invented the words required for counting beyond “three”.

CHAOS THEORY AND THE NUMBER “3”

Back in the summer of 1999 I was doing some research on Chaos Theory in financial markets and ran across some articles by the late [J. Orlin Grabbe](#).

Here's an excerpt from a series of academic articles relating to [Chaos and Fractals in Financial Markets](#):

Blob Measures Are No Good

Somewhere (I can't find the reference) I read about a primitive tribe that had a counting system that went:

1, 2, 3, *many*. There were no names for numbers beyond 3. Anything numbered beyond three was referred to as "many".

"We're being invaded by foreigners!"

"How many of them are there?"

"Many!"

It's not a very good number system, since it can't distinguish between an invading force of five and an invading force of fifty.

Of course, if the enemy was in sight, one could get around the lack of numbers.

Each individual from the local tribe could pair himself with an invader, until there were no unpaired invaders left, and the result would be an opposing force that matched in number the invading force.

George Cantor, the troublemaker who invented set theory, would call this a *one-to-one correspondence*.

"Many." A blob.

Two other blob measures are: *zero* and *infinity*. For example, [Sierpinski carpet](#) has zero area and so does [Cantor dust](#). But they are not the same thing.

We get a little more information if we know that Cantor dust has a topological dimension of zero, while a Sierpinski carpet has a topological dimension of one.

But topology often conceals more than it reveals.

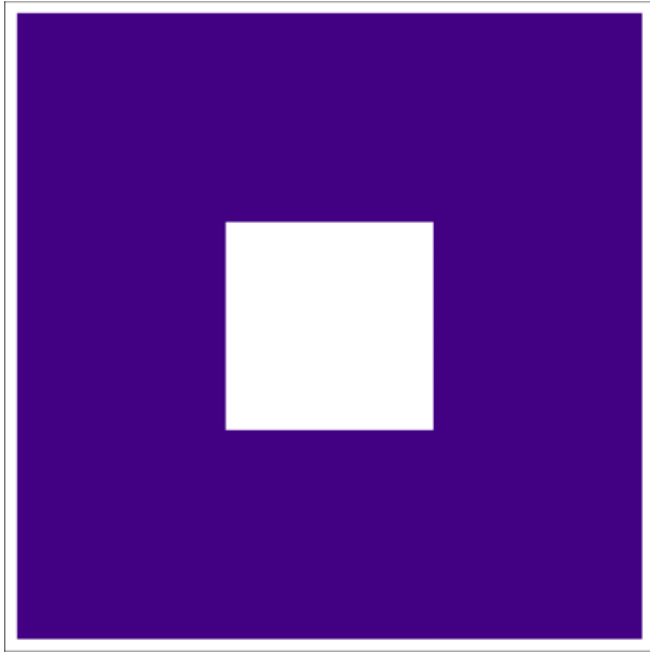
The topological dimension of *zero* doesn't tell us how Cantor dust differs from a single point. The topological dimension of *one* doesn't tell us how a Sierpinski carpet differs from a circle.

If we have a circle, for example, it is fairly easy to measure its length.

In fact, we can just measure the radius **r** and use the formula that the length **L** (or "circumference" **C**) is $L = C = 2 \pi r$ where $\pi = 3.141592653\dots$ is known accurately to millions of decimal places.

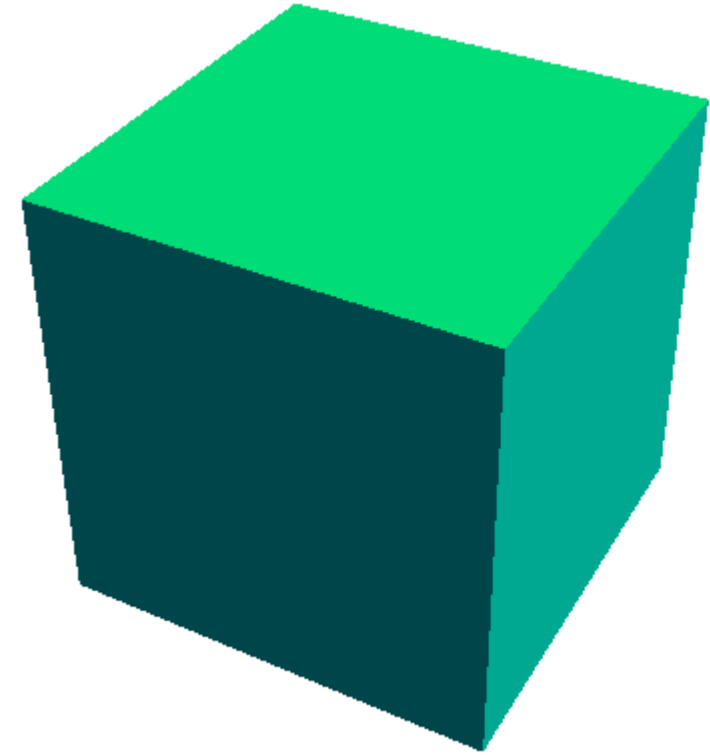
But suppose we attempt to measure the length of a Sierpinski carpet? After all, we just said a Sierpinski carpet has topological dimension of one, like a *line*, so how long is it? What is the length of this here Sierpinski carpet compared to the length of that there circle?

To measure the Sierpinski carpet we began measuring smaller and smaller squares, so we keep having to make our measuring rod smaller and smaller.



But as the squares get smaller, there are more and more of them. If we actually try to do the measurement, we discover the length goes to infinity.

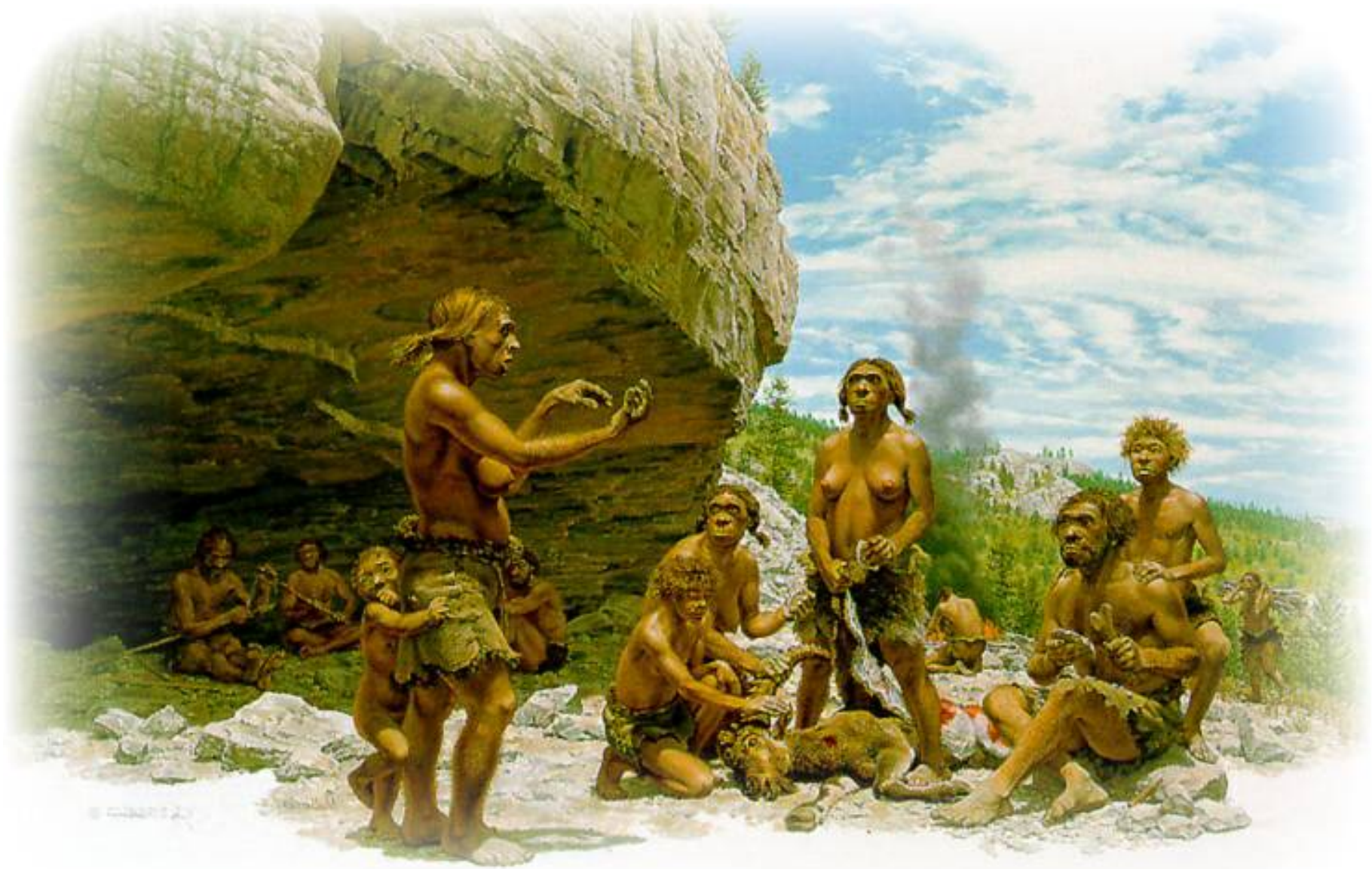
(I've measured my Sierpinski carpet; haven't you measured yours yet?)



Infinity. A blob.

"How long is it?" "**Many!**"

How's that for making your eyes glaze over? Well, I could have included *many* more examples of mind-numbing academic mumbo-jumbo if I had waxed mischievous.



“MANY!”

Moving along with the Dance Of The Metaphors

Oregon Trail





Channeling the future, these Oregon Trail folks just learned how learned Academics and Politically Correct Snowflakes of the 21st Century would let fly a veritable cacophony of [Collectivist Strange](#) upon the land. That smelled even worse than being on the trail for months. Gobsmacked 'em all, it did, it did.

Another way to think of how the nature of stories is changing is to consider a wagon train on the Oregon Trail.

Each wagon had a family name (label, tag) with a location on the trail and within the train. (URL, link). Before sundown and after pulling into the Evening Circle, they set about caring for livestock, cooking dinner and doing any required maintenance.

After posting guards and before settling in for the night, they swapped stories of the day's events and wondered what tomorrow would bring.

Especially, the Great Tomorrow of their Oregon destiny.

This offered opportunities for families to visit (social media) with many of the 20-100 other wagon families before bedtime.

Each wagon (label, tag) had its own story within the Big Story and a location (URL, link) in the Evening Circle. Any particular evening, a family could *choose* which families to visit.

A stranger from afar could wander in and discover where the Wagon Master (index, content search) was at the moment.

Or, a weary family could make a short visit to the nearest wagon. If nothing interesting was being said, they could meander (*mosey* in Western Talk) on to other families to socially discover new information.



Knowledge claws at the ready, SERENDIPITY Arrives.

The idea is — **you as an individual** are the one *choosing* what part of the unfolding Big Story in which you want to engage.

This means YOU select what particular wagon family (chapter, topic, subject) you want to know about next.

For example, imagine you're an eagle flying above the Evening Circle of trail-weary families.

You swoop down, land wherever **you** want and devour whatever juicy morsel (information, news, gossip) you can find. Anyplace the food of knowledge exists.

We call it networked **Random Access Reading (RAR)**.

It's the way *many* folks read today and most likely the way people will read in the future.

Just observe anyone with a smartphone or tablet in their quivering hands. Observe how they fly. And how they land.

Getting “Attention” Is The Currency Of The Future

Not The © Control Freak © Paranoia © Of Today.



With STORIES, you get penalties for doing it wrong; rewards for doing it right.



SportsGuy: “C'mon, get to the *&%\$@* score.” **Beauty:** “Guess what you *don't* score tonight?”

Losers pay attention to the wrong things. They miss the beauty of future opportunities.

How We Structure FutureBook Projects For Random Access Reading (RAR)

Here's What Confronts People Today As They Read

First, notice how we desperately try to limit the number of lines to just FIVE before we insert a “white space”; there is nothing worse than having to wade through umteen zillion (10^{100}) lines of text trying to absorb the content being presented knowing all along that many writers (especially most academics) are relentless in their devotion to doing just that. (With academics, we have often encountered sentences with over 100 words and paragraphs of over 50 lines.) Further, as pitiful as it is, these multi-one-dimensional people actually believe they are communicators. Not! The world of the web has a wonderful word to describe this multi-word-multi-line-mind-bending-sense-offending deposition of debilitating drivel: “**CLUELESS!**”

So, how'd we do?

The previous **first sentence** contains 61 words. Not bad for taking just one typing-breath for the duration. Even worse, there are **13** lines of *very important* content in that first paragraph. Of course it must be **important!**

*You know you had to struggle
like a Cat-in-a-bath to read it. :-)*

[Yes you did.]

Eye-glazed-over may be OK for academia, but it's a certain net subtraction from the sum of human existence when it's encountered on the Internet.

On with our story ...



We know you've been reading TEXT for a long time. But do you really LOOK at the graphics and images?

No need to be an artist to fully appreciate what's going on **visually** in photos, paintings, graphics or videos.

The first step to get the most out of the PDF's and videos in a FutureBook Project is to **stop, look and listen**.



We carefully select the images (and videos) to become **part of the story**. They're IMPORTANT for engaging and expanding your learning experience.

This means to slow down, pause and actually **observe**.

Note how everything is organized so you can interact with the PDF's and others. That is, send on to friends, take notes, etc.

Why is this so wonderful and beneficial?

Well, it's one of the reasons we chose the **PDF format** and **no copyright** policy. Everything can be read, downloaded and sent to others without fear of being smothered in legal hassles.

SIDEBAR: Early on, we spent a HUGE amount of time, energy and money evaluating several **Flipbook** software packages.

One Hong Kong HTML5 software package turned out to be a very long story and an unmitigated disaster. It was so besotted with major BUGS that we nearly lost our minds.

Most browsers open PDF files in their own reader, so we love the idea you can download the files directly from our website.

BENEFITS for you. While we could embed audio and video in the PDF's, we've chosen to simply link to media via YouTube and other media storage sites.

This greatly reduces **download** file size. And it gives our readers a **choice** of whether to listen/watch online or not.

It's another reason why we try to limit PDF files to 20-40 pages and/or confine them to 3-min. to 15-min. reading segments.

So, with PDF files, you can visit links, take notes, **highlight text** and enjoy audio-video **on demand**. Nearly everything you can do with a Flipbook.

Importantly, PDF files are ubiquitous and work better on screens than even some clunky ebooks.

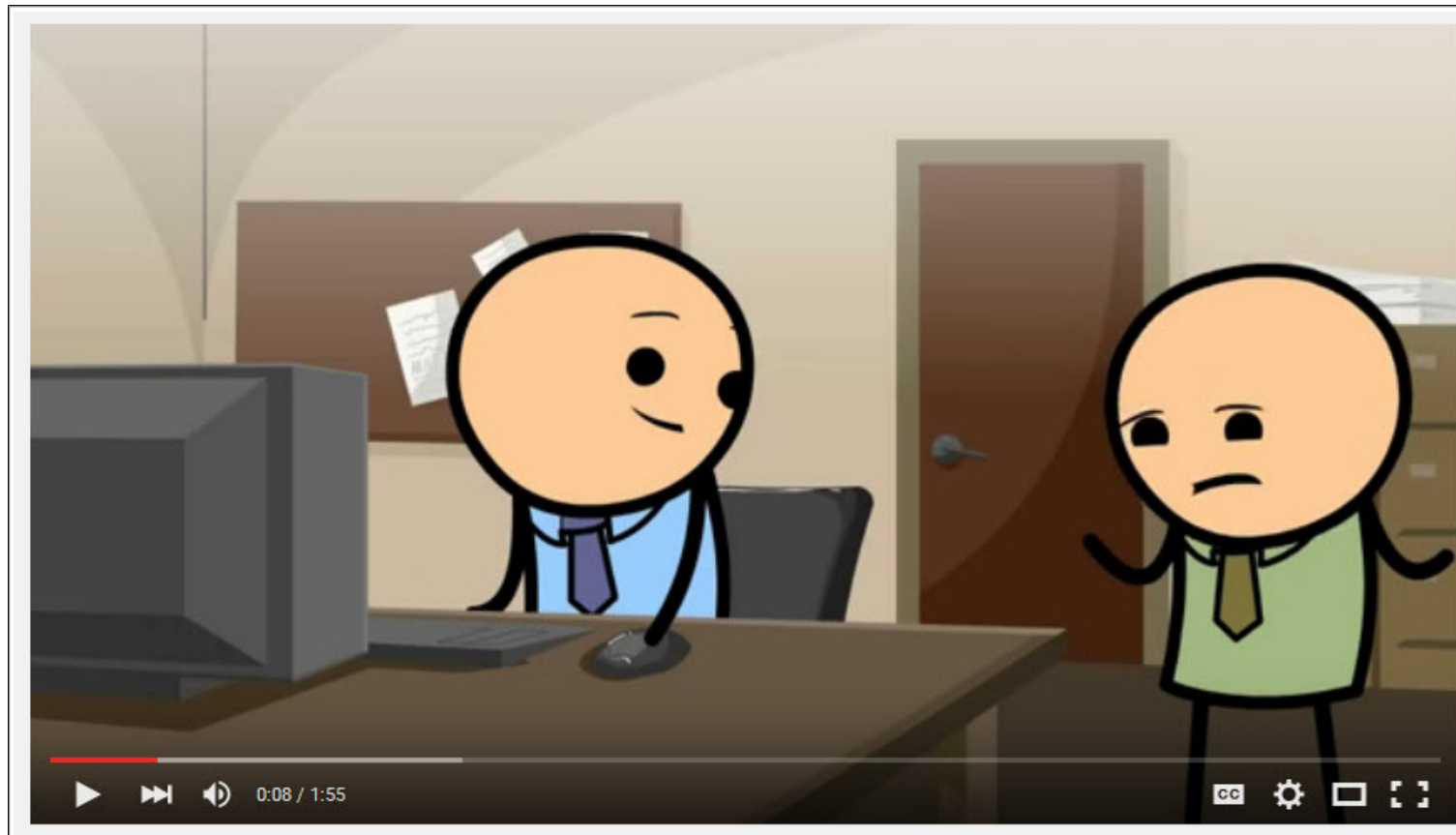
All the above is why we make heroic efforts to edit our content so it's EASIER to download, read and digest.

Especially content from academics and professionals.

We're ***merciless*** when it comes to chopping up 80-word sentences and 100-line paragraphs.

Of course, we always intentionally provide links back to the original content so the dedicated Studios and Scholarly minions — along with their Snowflake companions — can wade through the Paleo-pedantic Swamps awash in multi-multi-syllable words and eternally vacuous sentences that go on *forever and ever and ever*.

Like the one you just read. :-)



This AD for *Cyanide & Happiness: The Book* illustrates all the things you can do with a printed book.

[UNCOUTH WORD ALERT; it's at the end.]

SO, HERE WE ARE

In one hand, printed books being used for all sorts of things other than important reading and watching on all screens.

And in the other hand, a smartphone heavily involved in the cross-eyed Mother-of-all-attention-disorders. **WIPEOUT!**

Look at the attention failure of the SportsGuy shown earlier as he tries to get a game score. After he exits his Smartphone Stupor and realizes what's been lost, he'll never recover.

Just look at the beauty he's missing!

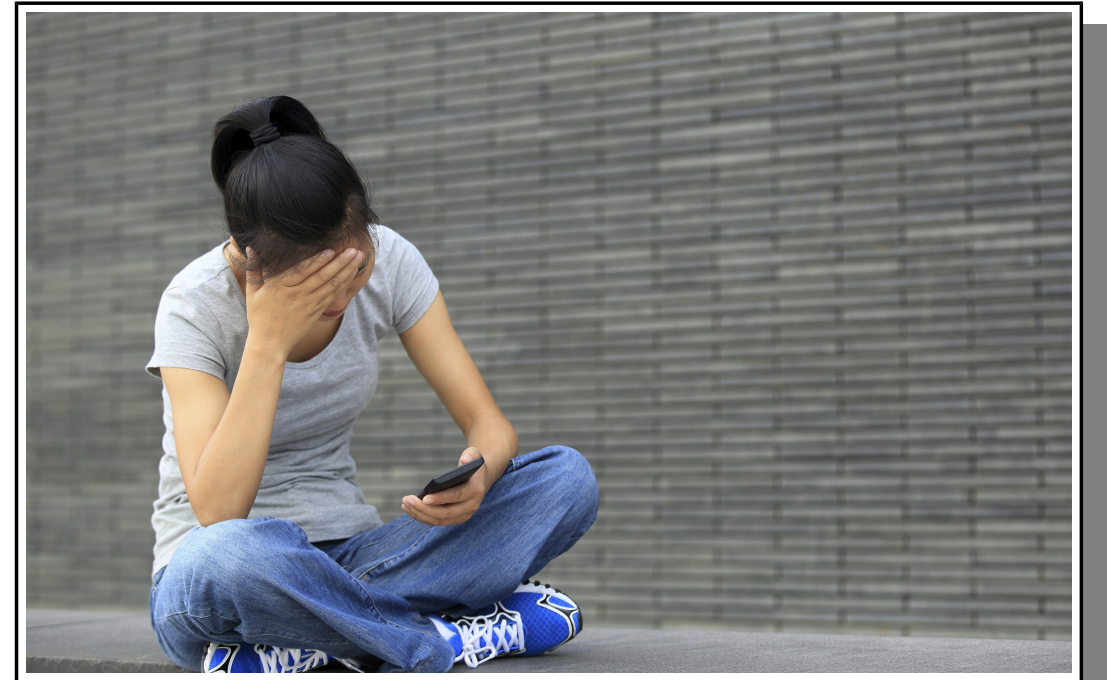
There's an inviolate law of economics; what **never** gets produced is gone forever and will never be available.

A lot of things CHAnGEd at that dinner table due to an impolite lack of conversation and **attention**.

Unfortunately for him, SportsGuy chose a path too well-traveled. The Loser Road populated with ADHD trekkers.

No wonder Attention Deficit Hyperactivity Disorder ([ADHD](#)) is hell-bent on keeping people locked onto the next Big Thing like [Mad Hatters](#). This is going to get HUGE when VR is everywhere.

Wouldn't it be nice to clear some of the hypnotic fog and just get on with a full-bore reading and watching experience?



Now, don't get depressed.

JOIN the freedom loving [Free Riders](#) today.



Live A Life Of Adventure

Go on an expedition.

Move out of your comfort zone.

Travel with imagination and curiosity.

Fall in love with Goddess Serendipity.

Suffer fools poorly.

Think critically.

Learn.

Live.