THE ART & MAKING OF INVERTIVERSE

Created For The Sci-Fi Novel By Derrick Davis

PREVIEW

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INVERTIVERSE

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THE NOVEL: *INVERTIVERSE*

Don't Let The Past Haunt Your Futures

Dangerous creatures, peculiar disappearances, mysterious urban ruins—it was easy for David Andrews to be entranced by Juniper Valley's legends. But when his obsession causes the death of his closest companion, David's entire life becomes derailed.

Years later, an alarming incident leads him and an estranged friend into the depths of their town's chilling history. A startling discovery lies in wait that will force them on a frantic journey across the multiverse. Alternate worlds with vicious monsters and treacherous landscapes won't be their only challenges; they will have to overcome their haunted past if they ever wish to return home.

There is also a chance that David can finally confess his true feelings to the same person he had lost...

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A NOTE FROM AUTHOR DERRICK DAVIS

After nearly a decade in the making, my debut science fiction novel, *Invertiverse*, was finally released on June 3rd, 2025. Its publication filled me with both accomplishment and relief. Working on a story for that long was an immense undertaking, especially since I decided to add a ton of extra content well beyond the normal scope of a first-time author.

This special book details the history of *Invertiverse* and how it became a "movie without a camera." It is also an artwork showcase, putting a spotlight on every illustrator's incredible creations from the novel. Every image is presented in color, unlike the standard print editions of *Invertiverse*. The illustrator's sections also reveal some early progress designs & work that was eventually omitted. The final section details creations that go "beyond the novel," including the soundtrack album and its co-composers.

I hope you enjoy this detailed look at the work of all the talented people behind *Invertiverse*.

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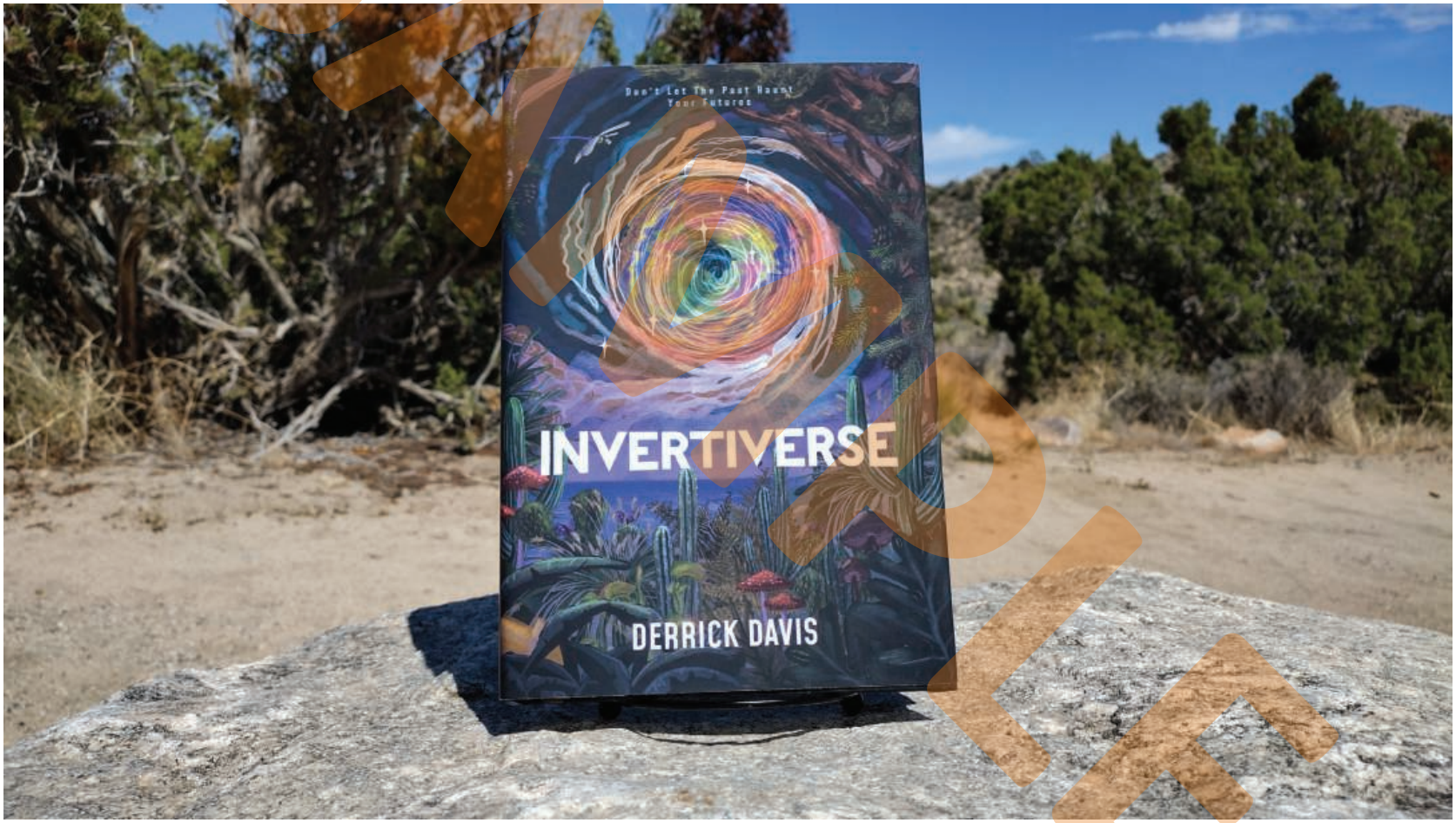
A MOVIE WITHOUT A CAMERA: THE MAKING OF *INVERTIVERSE*



Author Derrick Davis details the long history of his debut science fiction novel Invertiverse.

Adapted from the 2025 Derrick Davis Media article.

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SCIENCE FICTION INSPIRATION

Back in 1993, I was about six years old playing at Yucca Valley, California's community park with the once-operational Sky Drive-In nearby. From my viewpoint, a movie was silently playing on the screen, since the speakers were too far away to hear anything. There were dinosaurs running against the night's starry sky. At my age I was already interested in dinosaurs, so I was naturally attracted to the film's imagery. I asked my parents, "What movie is that?" They told me it was called *Jurassic Park*. However, they also warned it was probably too scary to actually watch it.

Several days later, I heard kids talking about the movie at school after they had apparently seen it. It made me a little jealous. So, naturally, I bugged my parents until they finally caved in and took me to the drive-in. They were right: I was scared. Curiously, as several days passed, I kept thinking about it until I bugged them to see it again. I was still scared, but somehow, I liked the adrenaline it created and realized it was a fun experience. I fell in love with *Jurassic Park* after that, and it has been my favorite film and story ever since.

***Left**: The sign for the now-defunct drive-in theater where I first saw* Jurassic Park. ***Right**: A picture of young me with a selection of its toys.*

Jurassic Park became a sort of "gateway drug" to my love of many other science fiction stories and movies in general. What makes science fiction so compelling to me is that it's often extraordinary but can often feel plausible enough to actually happen. The science of cloning dinosaurs described in *Jurassic Park*, for example, feels so fully realized that it has been an inspiration for real scientists to this day. However, that is a little disturbing given the warnings of what goes wrong in that story. But that's also my attraction: the cautionary tales of what science fiction stories usually entail.

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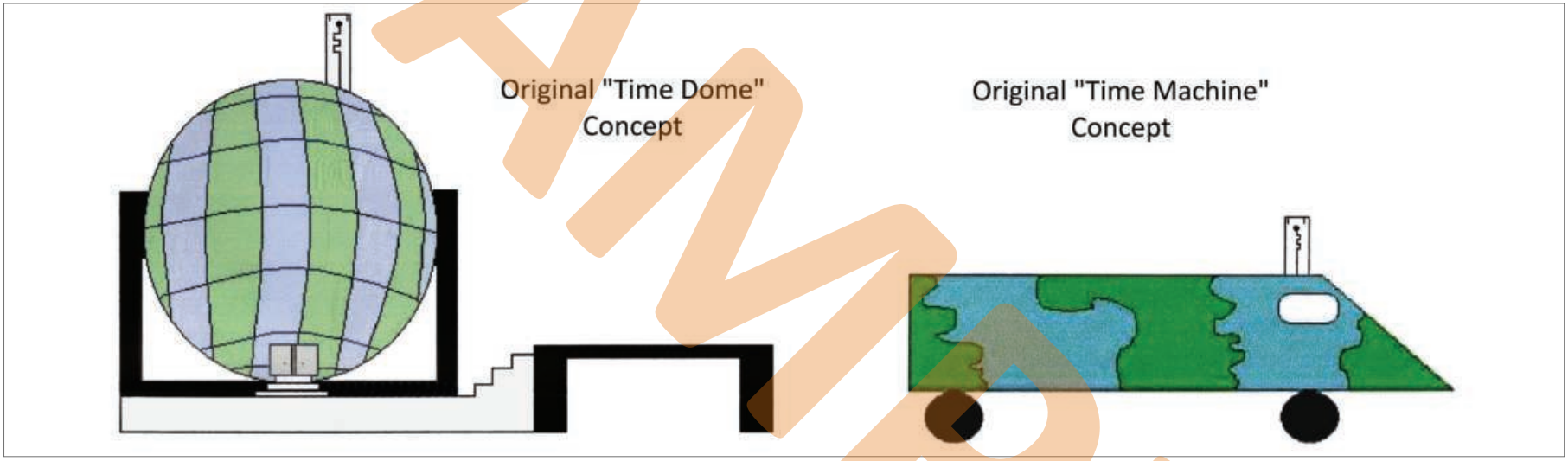
For many years, I wanted to be a filmmaker. I was interested in writing and directing, while also taking on acting roles in local theater & school productions to have a better understanding of characters. I was even an "Official Observer" for the Bryan Cranston film *Last Chance* that was filmed in Yucca Valley, and its surrounding areas, right before his *Malcolm In The Middle* and *Breaking Bad* fame.

Since third grade, I had also written numerous lengthy stories, with science fiction remaining my preferred genre. A big one was created during junior high: a novella-length time travel adventure where a paleontologist explores different eras of prehistory. Titled *Time Dome*, it was never officially published—although it was once uploaded to some websites. Still, it was a great exercise and included a sequence that would eventually become repurposed (involving hiding behind a shower curtain in a small bathroom).



Design concepts I created in Microsoft Paint for the (technically) unpublished 2001 novella Time Dome. *These designs were later changed in the final text, however this early "time machine" design has a similar feel to what would eventually be the "RocketLodge" in* Invertiverse.

While I didn't end up seriously pursuing filmmaking like I had originally intended, I still had many ideas for other stories that would just never go away... leading up to my debut novel *Invertiverse*.

THE NOVEL'S CREATION TIMELINE

My articles and shorthand writing are usually done in a quicker timeframe with largely non-fiction topics. But when writing a fictional novel, a whole world must be created (or in this case several) that features characters with their own personalities and histories. Then you have to wrap it all around a plot that drives at a good pace and makes sense.

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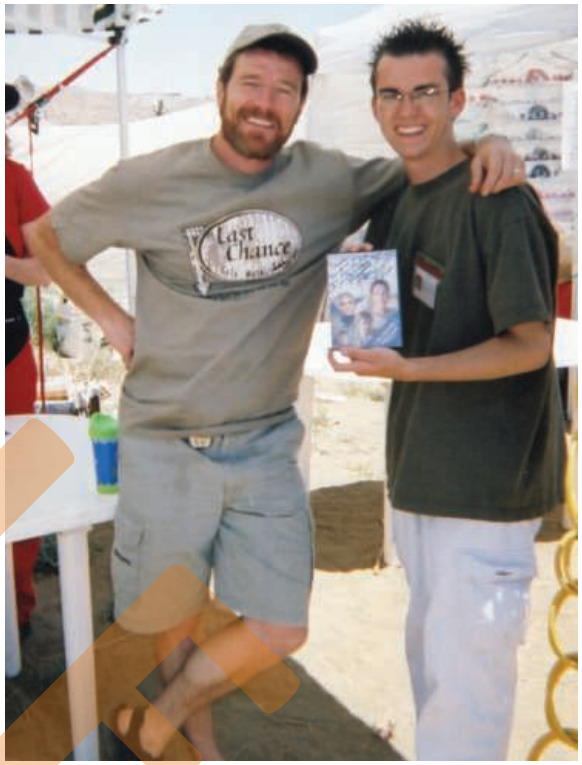

Top, Left*: A screenshot from my short film* Ouija *(2004).* ***Top, Right****: A lobby photo from the 2004 Yucca Valley High School production of Agatha Christie's* The Mousetrap*, where I played Christopher Wren.* ***Bottom, Left****: On the set of the 1999 film* Last Chance *with Bryan Cranston and his crew in Pioneertown, CA. Cranston is standing directly behind me.* ***Bottom, Right****: Me and Bryan Cranston at a* Last Chance *DVD signing event in 2004. My hair has a very unfortunate style.*

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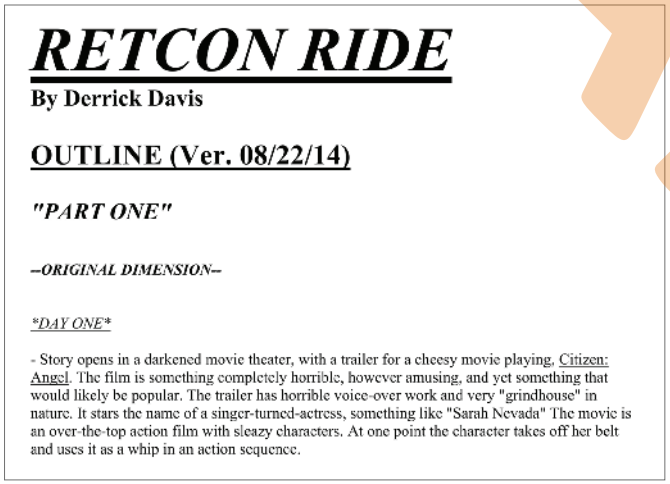
In 2014, I began outlining the story, which was originally titled *Retcon Ride*. These weren't simple outlines; they included detailed descriptions and often early versions of dialogue. In a way it was an "abridged draft," nearly novel length. The story was originally going to be a trilogy of novels that depicted a madcap adventure across the multiverse, crammed with as many crazy ideas that I could imagine. However, before writing a real draft, I decided to revise the outlines with a more serious tone and greater emotional stakes for the protagonists. This revision in tone and structure included a title change to *Invertiverse*.

The first draft of the trilogy's "Part One" was completed in early 2016. But after some reflection, I realized the story didn't quite work being dragged out across three novels. So, within the same year, I rewrote the entire thing to make it a single, complete book. It was an extremely quick turnaround to suddenly condense the story, but since I already had so much to work with, it was just a matter of whittling it down to its vital essence. There's a lot of fun stuff that I miss from that originally intended trilogy, but if one compared it to the final draft of the novel, it would be two completely different stories.



RETCON RIDE

By Derrick Davis

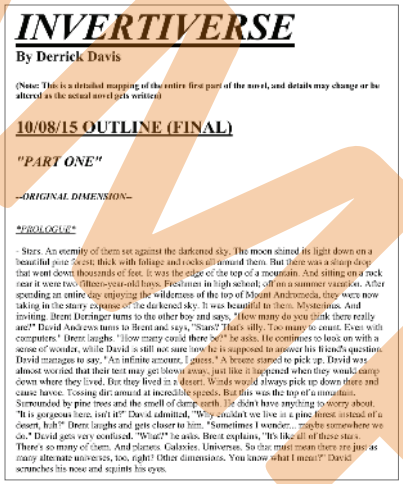
OUTLINE (Ver. 08/22/14)

"PART ONE"

--ORIGINAL DIMENSION--

DAY ONE

- Story opens in a darkened movie theater, with a trailer for a cheesy movie playing, Citizen: Angel. The film is something completely horrible, however amusing, and yet something that would likely be popular. The trailer has horrible voice-over work and very "grindhouse" in nature. It stars the name of a singer-turned-actress, something like "Sarah Nevada" The movie is an over-the-top action film with sleazy characters. At one point the character takes off her belt and uses it as a whip in an action sequence.



INVERTIVERSE

By Derrick Davis

(Note: This is a detailed mapping of the entire first part of the novel, and details may change or be altered as the actual novel gets written)

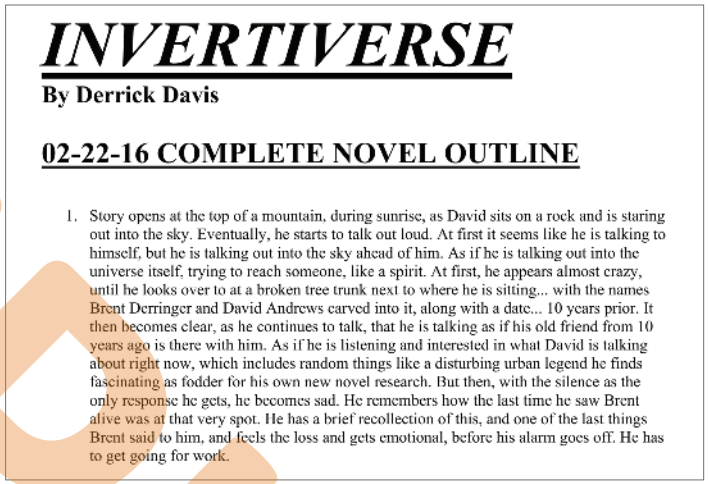
10/08/15 OUTLINE (FINAL)

"PART ONE"

--ORIGINAL DIMENSION--

PROLOGUE

- Stars. An eternity of them set against the darkened sky. The moon shined its light down on a beautiful pine forest; thick with foliage and rocks all around them. But there was a sharp drop that went down thousands of feet. It was the edge of the top of a mountain. And sitting on a rock near it were two fifteen-year-old boys, Freshmen in high school, off on a summer vacation. After spending an entire day enjoying the wilderness of the top of Mount Andromeda, they were now taking in the starry expanse of the darkened sky. It was beautiful to them. Mysterious. And inviting. Brent Derringer turns to the other boy and says, "How many do you think there really are?" David Andrews turns to Brent and says, "Stars? That's silly. Too many to count. Even with computers." Brent laughs. "How many could there be?" he asks. He continues to look on with a sense of wonder, while David is still not sure how he is supposed to answer his friend's question. David manages to say, "An infinite amount, I guess." A breeze started to pick up. David was almost worried that their tent may get blown away, just like it happened when they would camp down where they lived. For they lived in a desert. Winds would always pick up down there and cause havoc. Tossing dirt around at incredible speeds. But this was the top of a mountain. Surrounded by pine trees and the smell of damp earth. He didn't have anything to worry about. "It is gorgeous here, isn't it?" David admitted, "Why couldn't we live in a pine forest instead of a desert, huh?" Brent laughs and gets closer to him. "Sometimes I wonder... maybe somewhere we do." David gets very confused. "What?" he asks. Brent explains, "It's like all of these stars. There's so many of them. And planets. Galaxies. Universes. So that must mean there are just as many alternate universes, too, right? Other dimensions. You know what I mean?" David scrunches his nose and squints his eyes.



INVERTIVERSE

By Derrick Davis

02-22-16 COMPLETE NOVEL OUTLINE

1. Story opens at the top of a mountain, during sunrise, as David sits on a rock and is staring out into the sky. Eventually, he starts to talk out loud. At first it seems like he is talking to himself, but he is talking out into the sky ahead of him. As if he is talking out into the universe itself, trying to reach someone, like a spirit. At first, he appears almost crazy, until he looks over to at a broken tree trunk next to where he is sitting... with the names Brent Derringer and David Andrews carved into it, along with a date... 10 years prior. It then becomes clear, as he continues to talk, that he is talking as if his old friend from 10 years ago is there with him. As if he is listening and interested in what David is talking about right now, which includes random things like a disturbing urban legend he finds fascinating as fodder for his own new novel research. But then, with the silence as the only response he gets, he becomes sad. He remembers how the last time he saw Brent alive was at that very spot. He has a brief recollection of this, and one of the last things Brent said to him, and feels the loss and gets emotional, before his alarm goes off. He has to get going for work.

***Left**: The "Part One" opening of the* Retcon Ride *trilogy outlines. The original opening chapter was to take place inside a movie theater during the screening of a faux film called* Citizen: Angel. ***Middle:** The "Part One" opening of the* Invertiverse *trilogy outlines. This version features a prologue of a camping trip with the protagonist and his friend that was fleshed out in the first (and only) draft of "Part One." **Right:** The opening of the reworked outline for* Invertiverse *when it was decided to make it a single novel instead of a trilogy, featuring key differences.*

First drafts are generally never great, and this was no exception. However, my retail job got in the way for a while, making it hard to have time dedicated to figure out what needed improvement. A lot of new notes and outlines were written until an updated draft materialized in 2019. But it still wasn't quite there.

Then in 2020, the pandemic happened. Suddenly I had a lot more time on my hands and was able to really focus on the story, with some input from friends. For several months during this time, I was also house-sitting for a friend. They had a pool, and I hadn't

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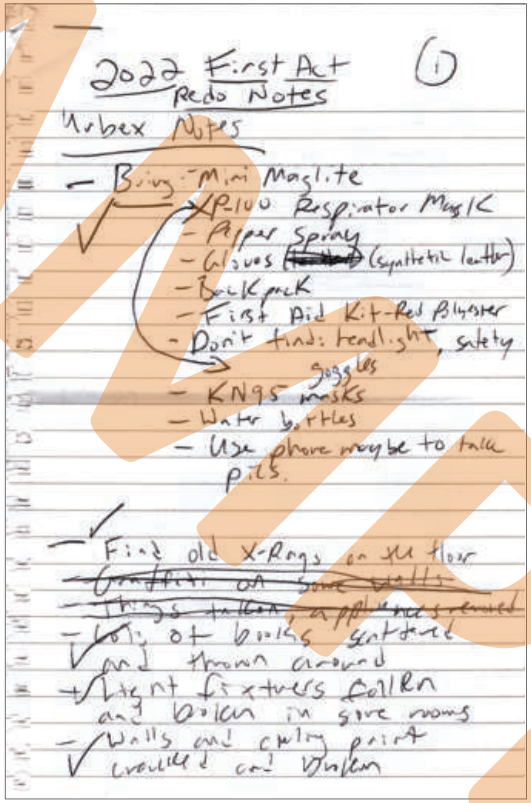
gone swimming in years. Being suddenly back in the water again inspired some aquatic scenes that likely wouldn't have existed otherwise.

Many drafts were finally cranking out, especially in the following years where I would return to that house and embrace the isolation. The story continued to change in many ways, from how the characters were portrayed to altered plot points. During this time, I also attempted to get an agent or a publisher, but it never happened. Writing is a highly competitive field. In the end I knew I had to publish it myself.



'RETCON RIDE' Trilogy Completed Outlines: 08/22/14: 61,874 words

'INVERTIVERSE' Trilogy Completed Outlines: 10/08/15: 78,397 words

'INVERTIVERSE' Complete Novel Original Outline: 02/22/16: 5,861 words

'INVERTIVERSE' Novel Draft List:

1. **PART ONE (Incomplete Trilogy)** 01/16/16: 90,079 words
2. **COMPLETE NOVEL** 08/11/16: 115,007 words
3. **REVISED** 11/09/16: 113,640 words
4. **REVISED** 10/31/19: 124,534 words
5. **REVISED** 02/01/20: 124,032 words
6. **REVISED** 06/23/20: 123,911 words
7. **REVISED** 07/01/20: 123,922 words
8. **REVISED** 08/19/20: 119,814 words
9. **REVISED** 01/20/21: 121,551 words
10. **REVISED** 03/10/21: 121,655 words
11. **REVISED** 03/23/21: 121,611 words
12. **REVISED** 08/26/21: 119,879 words
13. **REVISED** 12/30/21: 120,629 words
14. **REVISED** 08/18/22: 122,133 words
15. **REVISED** 08/24/22: 122,176 words
16. **REVISED** 12/01/22: 122,085 words
17. **REVISED** 04/08/23: 117,399 words
18. **REVISED** 08/11/23: 114,023 words
19. **REVISED** 10/15/23: 113,581 words
20. **REVISED** 03/23/24: 113,523 words
21. **REVISED** 05/01/24: 113,425 words
22. **REVISED** 05/28/24: 106,395 words
23. **REVISED** 06/19/24: 106,379 words
24. **REVISED** 07/21/24: 105,808 words
25. **REVISED** 08/02/24: 105,290 words
26. **REVISED** 08/13/24: 104,589 words
27. **REVISED** 09/14/24: 103,744 words
28. **FINAL DRAFT** 10/23/24: 101,917 words

***Left**: A cover for the trilogy was also created using an early logo design by Roy Govier & art by Lucas Nunes. **Middle**: Post-pandemic revision notes. **Right**: The entire draft list for* Invertiverse.

Finally in 2024, I felt like the novel was as good as I could possibly write it on my own. An editor through the popular Fiverr service helped me with many adjustments. Afterwards, friends recommended additional edits. By the end of the year, I produced the final draft and went through the complex steps to self-publication.

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Photos of the place I stayed at during the pandemic where a lot of inspirational work took place.

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THE LONELY WRITING PROCESS

My favorite part of the writing process is when everything seems to be set in stone, but then you randomly come up with an idea that totally changes things. Maybe it's an exciting plot detail, or a unique character trait, a change in the setting, or some other idea that never occurred before. It's a goosebump-inducing realization. I get excited to implement such ideas, convinced they will reshape anything from a single chapter to the entire narrative. It doesn't always work out that way, and often those ideas get removed as soon as they are put in place. But if I revisit the new ideas weeks later and feel that same tingling excitement, they're a keeper.

One of the earliest ideas that totally reshaped the story was implementing a dramatic backstory. The novel's synopsis mentions the death of the protagonist's closest companion, derailing his life. This also happened to me: many years ago, someone who I was once in love with had a sudden, unexpected death before I ever got to express my feelings to them. The story would portray my lingering emotions through the protagonist's fictional circumstances. While putting an author's history into a character isn't some new concept, it was a way for me to make the story a personal, therapeutic experience to strengthen the narrative. As I worked it into the story's multiverse adventure, the real-life emotions not only became part of the central themes but also the "hook" to reel people in: the chance that the protagonist could "finally confess his true feelings to the same person he had lost."

My least favorite part of the writing process is the endless isolation you must force yourself to be in. I sacrificed a lot of time that could have been spent with other people or focusing on myself. Writing is a lonely passion.

DESERT INSPIRATIONS

The novel is set in a fictional town that is very much a combination of Southern California's desert region that includes Yucca Valley, Joshua Tree, and Palm Springs. It has Yucca Valley's quaint, rural feel mixed with Joshua Tree's tourist vibes and Palm Springs' aerial tramway to Mount San Jacinto. All these towns have desert-based plant names, so I continued the trend by naming it Juniper Valley.

As the saying goes: write what you know. I've lived in Yucca Valley most of my life, hiked around Joshua Tree National Park & the Morongo Preserve for years, and worked in Palm Springs for a decade while enjoying its tram. So, I know the area pretty well. The desert landscapes, and nature in general, have always been inspirational to me. I wanted to express my appreciation of the desert landscape; at least in the first third of the story.

Of course, this is still a fictional town with its own unique history, such as disturbing urban legends that are thankfully not from our reality. The story also features Joshua trees in creepy and eventually terrifying ways that I am surprised have never been used before (to my knowledge). Let's just say: you may never look at a Joshua tree the same way again.

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Various pictures from nearby desert regions that inspired Invertiverse, *including the top of Mount San Jacinto.*

THE WORLD-BUILDING PROCESS

The alternate worlds of *Invertiverse* were inspired by many things, but several ideas came from my 15 years in retail. There is a universe that the story spends a lot of time in that reflects how ridiculous the retail world can be, and how consumerism can get out of hand if people are reckless enough with it. I privately call this place the "Reckless Universe." Businesses are as reckless as the customers allow them to be in this universe, which all feels like a good thing on the surface until you think about the implications. It's all done with amusement at first, until the darker side of it all is revealed.

Many ideas for other alternate worlds came and went through all the outlines and drafts. The goal was always to have places that were extremely cool, weird, scary, or visually amazing. However, it all hinged on how each place would take the story forward, leading to the final destination: the invertiverse.

An illustration by Daniel Wachter from Invertiverse *depicting the "Tree Towers."*

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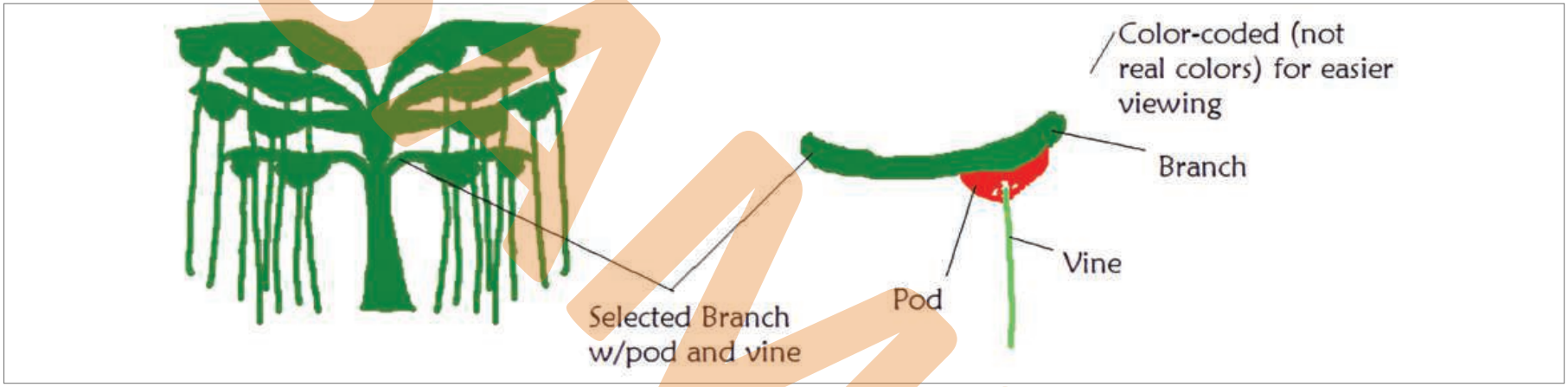
The novel's titular universe was always intended to be a mysterious, alluring, and dangerous place—inspired by abandoned locations from reality and fiction. Such inspirations included movies like *Return To Oz* and the computer games *Riven: The Sequel To Myst* and *Trespasser* (the digital sequel to *The Lost World: Jurassic Park*). It was also based on the dominant setting of a novel I had written in high school, titled *The Bermuda Triangle*. The novel used the legendary location as a portal to another world. This story never went past the first draft, seen only by a few online, but it is proof again that some ideas will always come back if they are engaging enough.



A design concept I created in Microsoft Paint for the (technically) unpublished 2003 novel The Bermuda Triangle. *Several ideas for* Invertiverse *came from this story, including this carnivorous tree that uses vines to entangle its prey, then retracts into its pods to consume.*

AUTHOR INFLUENCES

Michael Crichton's influence will be obvious to anyone who reads *Invertiverse*. Not just from his original *Jurassic Park* novel, but several others. His novel about quantum-based time travel to 13th century France, *Timeline*, is another huge influence. The work of Stephen King (*It*, *The Mist*, *The Shining*), Douglas Preston & Lincoln Child (*The Relic*), and David Mitchell (*Cloud Atlas*) were also strong influences. Even some classic fantasy stories, like Frank L. Baum's *The Wizard Of Oz* and Michael Ende's *The Neverending Story* were influential (despite my novel being largely science fiction-based).

Several films were also clearly inspirational apart from *Jurassic Park*. The *Back to the Future* trilogy, the *Indiana Jones* adventures, the *Alien* franchise, and even several Quentin Tarantino films. A friend of mine revealed *Invertiverse* also has a very Amblin feel. He is referring to Amblin Entertainment: the company Steven Spielberg created that pumped out several classic films during the 1980s and 1990s like *Poltergeist*, *Gremlins*, *The Goonies*, *Twister*, *The Mask Of Zorro*, *A.I.: Artificial Intelligence*, and a lot more. This sort of "fun, dark, adventure" vibe, missing from most recent films, is something I have always loved. I guess it all indirectly inspired *Invertiverse*.

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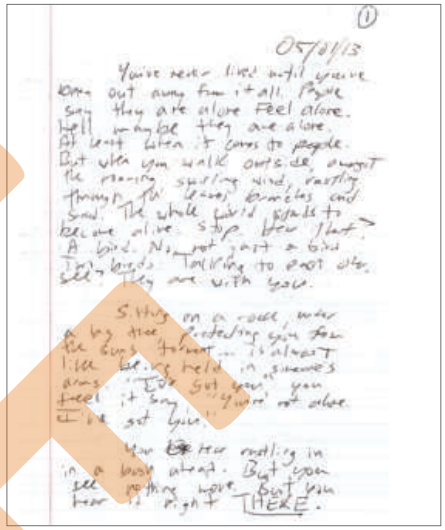
WHAT READERS SHOULD TAKE AWAY

I really hope readers are entertained, first and foremost. The novel is designed to be a frantic journey across the multiverse, feeling at times like a thrill ride through various landscapes and creature encounters. However, the story is also seen through the eyes of two regular people with real, dark problems that I am sure readers could relate to or sympathize with. The protagonists are forced to confront their issues while dealing with the dangerous adventure, leading to a much more introspective story than perhaps readers are expecting.

Life can often feel out of control and very chaotic. It's easy to give in to anxiety, depression, and loss (which everyone eventually experiences). Despite this, the story of *Invertiverse* is meant to remind readers that our choices shape our own stories. While external forces clearly influence us, we make the choice to allow any darkness to consume us. We are our own greatest villain, and that is something worth remembering; even in what appears to be a fun adventure story.

FAVORITE MEMORIES

Given that it took me about a decade to write *Invertiverse*, there are tons of memories associated with it. But to distill the more personal stuff out of my recollections here, I will say that the locations where the book was written are some of my favorite memories. While a massive portion was simply written in my bedroom, I often took my laptop or notebook with me to more inspirational settings.



A tree at the Morongo Preserve in California that I would often sit under and sometimes write notes about the natural surroundings. The packet of notes pictured from 2013 weren't written for Invertiverse*, but they became instrumental in the story's stance on nature from protagonist David's perspective.*

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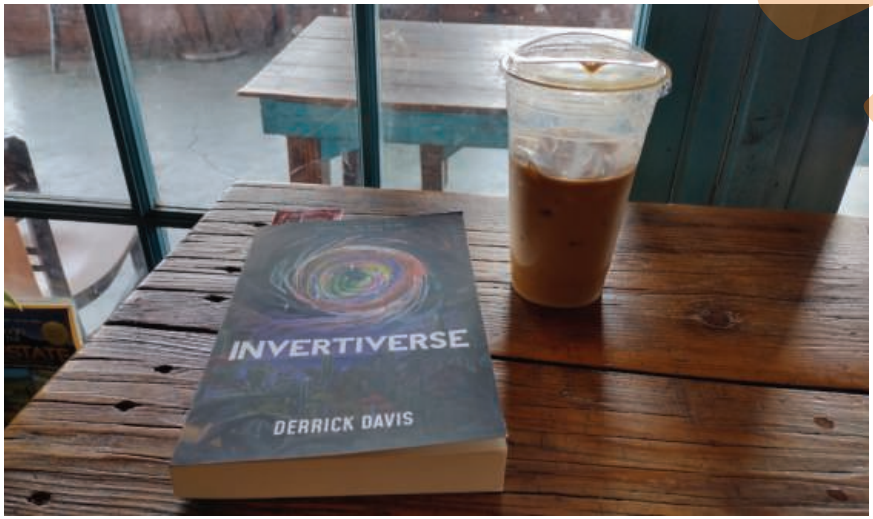
An early frequent place I wrote the novel at was the Frontier Café in Yucca Valley, (which went through several ownership and name changes over those years). It was nice to just throw on my headphones, listen to some film scores or ambient sounds, and allow myself to be in my own world while still feeling like I was part of society. Sometimes I'd seek isolation in places like the Morongo Preserve, Joshua Tree National Park, and even the top of Mount San Jacinto via the Palm Springs Aerial Tramway. It's no accident that those places became vital inspirations as a result.



***Top**: Photos at the top of Mount San Jacinto via the Palm Springs Aerial Tramway with my old laptop setup to write at one of the picnic tables.* ***Bottom, Left:** Drinking coffee in the Frontier Café with a copy of the completed novel.* ***Bottom, Right**: The Sonny Bono Concourse at the Palm Springs International Airport, where I worked at for almost a decade.*

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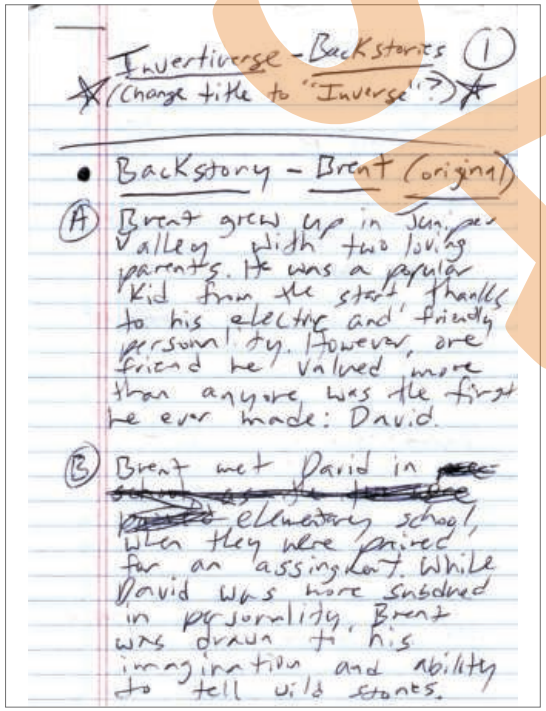
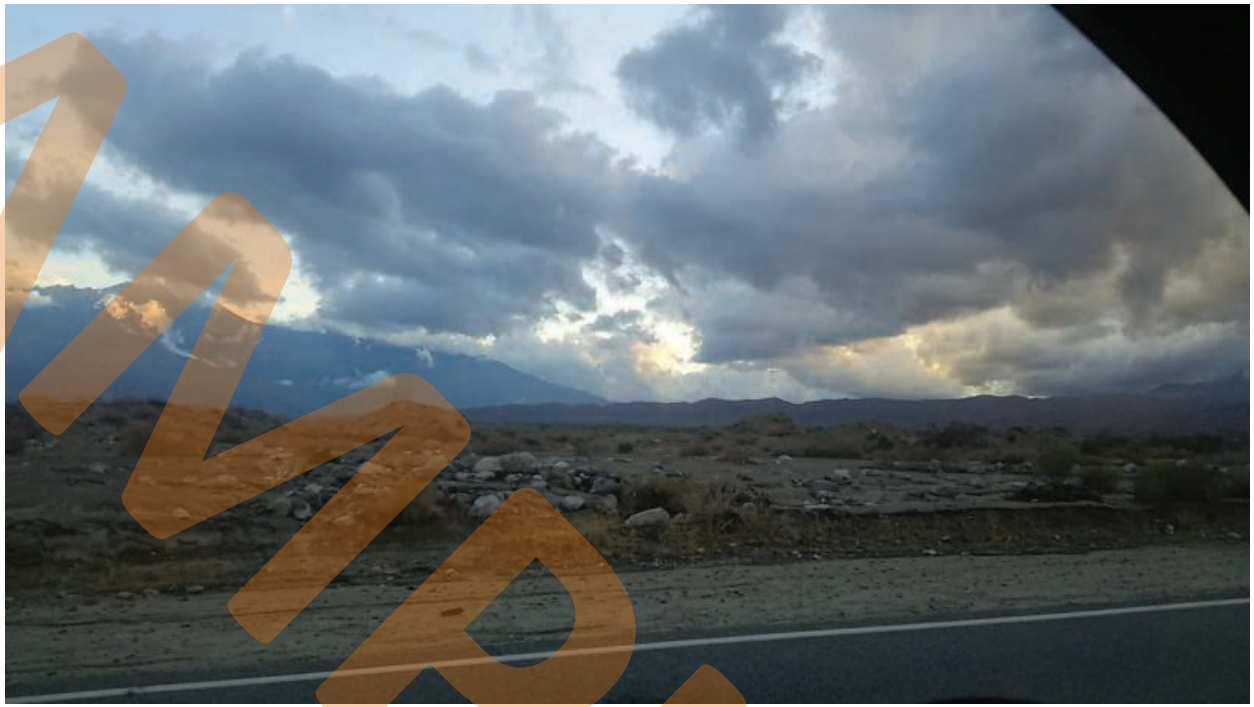
But probably my most fun memories are hastily scrambling to write notes while I was at work during my 9-year stint at the Palm Springs International Airport. I used to work in the gift shops there, and every summer would be incredibly slow. During this long downtime, I would often be lost in my own thoughts while cleaning this or rearranging that. I would often get an idea and have to race to find a notepad to jot it down. Even during my long drives from Yucca Valley to Palm Springs for work, I would suddenly get ideas and try to record a voice memo while attempting not to drive off the road. Thankfully, I never caused any accidents.


Invertiverse - Backstories (1)
(Change title to "Inverse"?)

• Backstory - Brent (original)

(A) Brent grew up in Juniper Valley with two loving parents. He was a popular kid from the start thanks to his electric and friendly personality. However, one friend he valued more than anyone was the first he ever made: David.

(B) Brent met David in elementary school, when they were paired for an assignment. While David was more subdued in personality, Brent was drawn to his imagination and ability to tell wild stories.



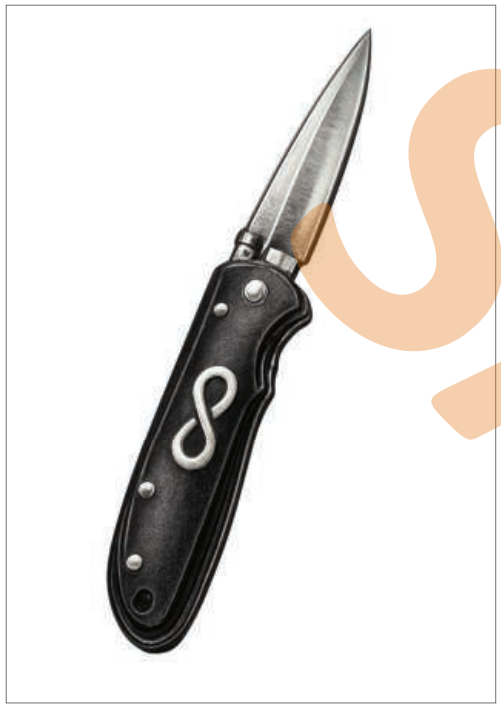
A hand-written note packet from work & the drive home.

THE ILLUSTRATIONS

I did a few things for this novel that were probably bizarre, especially for a first-time author. I blame my naivety, but I truly felt that I was being clever at the time.

First, I had about 50 illustrations created by artists while I was writing the book. In fact, some were created during the initial outline stage. Over the years, about a dozen illustrators worked on *Invertiverse*. From college students to industry professionals, they are part of the novel's visual aesthetics.

SAMPLE



***Left**: An unused concept illustration depicting Brent's knife—an important item in the novel's story.* ***Right**: Charlie Chiodo's work-in-progress of his PygmyPet Raptor illustration for* Invertiverse.

As one can imagine, things changed a lot during the writing process, rendering some illustrations obsolete. Some were redone by the same person, others were redone by someone else, and so on. I certainly would not recommend doing it this way, despite it being a unique creative process. It also made it needlessly costly. However, the final work speaks for itself.

THE SOUNDTRACK

Invertiverse also has an original music score. I love orchestral film scores, and ever since I was in high school, I had these ideas for themes that I would hum out whenever I went for a walk. But there was never a right time for me to learn how to write music once I started working in retail, so the themes just remained in my head.

However, as I started writing the novel, I had this crazy idea to hire composers that knew how to "play by ear." I sent them recordings of me humming out each track I wanted, then had them co-composed and orchestrated into reality. In fact, a few pieces ended up being performed by real orchestras.

SAMPLE

In 2020, The Musiversal Orchestra in Budapest, Hungary performed "RocketLodge Helix" from Invertiverse: The Original Novel Soundtrack.

Some of the music is referenced in the story and heard by the characters; it is known as "diegetic" music. That's one of my favorite qualities that makes the soundtrack an engaging companion piece to hear either alongside the novel, before reading it, or after reading it. Regardless, I think it's unique for a book to have a full soundtrack album.

Anyone I tell these details to usually asks, "Why would you do all of this?" I'll admit I was reckless and really envisioned this story as being cinematic. I believed having these extra features would flesh it out for readers beyond what they usually expected. While I would never do it this way again, I don't regret it one bit. Thankfully, none of it has put me in debt, and I hope people enjoy it all as much as the story itself.

SEEING THE BOOK ON A SHELF

I am extremely thankful for the opportunity of having my book at some local stores. Seeing *Invertiverse* on a shelf, with my name beneath its title, was the final step in completing my journey. It's honestly a bit surreal. There will hopefully be additional locations in the future, but only time will tell.

***Left**: The very first store to carry* Invertiverse*—Cactus Mart in Morongo Valley, CA.* ***Right**: My mom's display for the novel at Pioneer Crossing Antiques in Yucca Valley, CA—featuring a local newspaper article that showcased the novel.*

Part of being a self-published author is taking on all the responsibilities that are usually left to talented agents and publishers. Their jobs are not easy, as I can surely tell you now. A few words of advice to any upcoming self-published writers: research a lot of articles and watch a lot of YouTube videos about the process in advance. Don't just put your book on Amazon unless that's the only place you want it to end up (hint: use the IngramSpark service).

SAMPLE

THE BOOK FESTIVAL

In November 2025, I was part of the Twentynine Palms Book Festival promoting *Invertiverse* and selling signed copies—all of which sold out. Considering it was the first time I had ever been part of a book festival, I was kind of shocked that happened. Postcards with some of the novel's illustrations, stickers, and the soundtrack CD were also available. "Dennis," a dog-sized pet dinosaur character from the novel, was also there—offering free business cards from his pet bowl. On the second night, I gave a special reading from my novel's prologue during the *Voices Of The Desert* event. The entire festival included a great community of authors & readers, and it was wonderful getting to know everyone. I'm definitely excited to attend future book festivals to promote *Invertiverse* and connect with more people.

Images from the 29 Palms Book Festival, including Derrick's table to sell & promote Invertiverse.

THE AUDIOBOOK

I eventually decided to create an unabridged audiobook for *Invertiverse*. Having performed in school and local theater productions in my youth, narrating the story myself seemed like a natural extension of the project. I quickly discovered, however, that recording an entire novel was an enormous undertaking. Beginning in January 2026, I spent more than seven months recording, editing, and mastering the production. In the end, I created a nearly 13-hour audiobook, incorporating selections from the novel's soundtrack into the beginning and end.

SAMPLE

After the audiobook's September 2026 release, it became the final major creative project associated with *Invertiverse*. While I have no desire to repeat the process under the same circumstances, I'm proud that I took it upon myself to bring the entire story to life in such an engaging format.

THE FUTURE

After my promotional work for *Invertiverse* has settled down (which includes sharing promotional videos that I created), I'd love to start writing another novel. I have some new ideas, smaller in scale but challenging in execution, but it is hard to focus on any of them yet while I still have my business hat on. I've learned that it's difficult to focus on creativity and business at the same time, which is why self-publishing may not be for everyone if you're really trying to be successful with it.

Otherwise, I still love movies. I'd love to be involved in filmmaking in some way, even if it isn't in the director's chair. I've been told that my writing often "feels like a movie," so clearly that is still in my DNA. Beyond that, I am open to other careers.

I wanted to be a filmmaker since I was a kid, but instead I made *Invertiverse*: a movie without a camera.

SAMPLE

SAMPLE

THE ILLUSTRATIONS

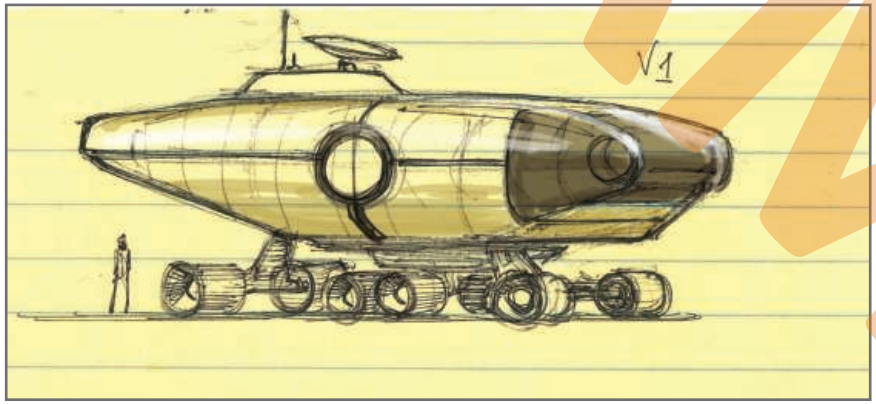
SAMPLE

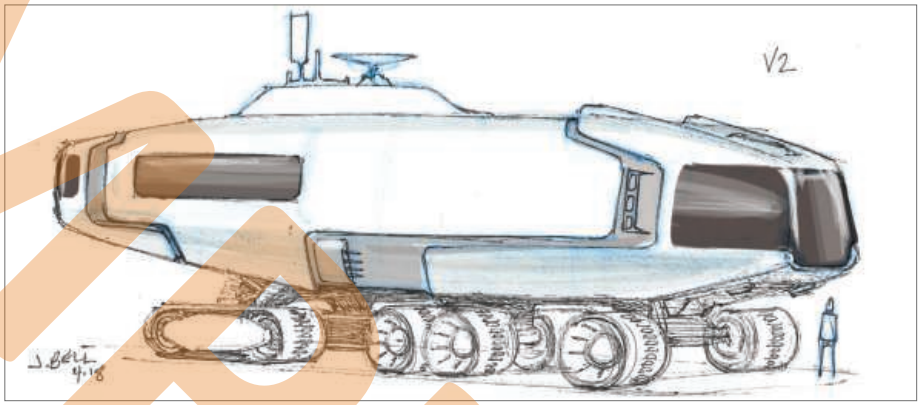
SAMPLE

JOHN BELL

John Bell is an Academy Award-winning art director and conceptual artist who worked on incredible films like *Jurassic Park*, *Back to the Future 2*, and *Spider-Man: Across the Spider-Verse*. His talents are cemented right into our popular culture. In author Derrick Davis's youth, he was entranced by John's concept illustrations seen in the book *The Making Of Jurassic Park*. John created the unforgettable designs of the Ford Explorers, Jeep Wranglers, and many others for the film. Getting John to create an illustration for *Invertiverse* was a dream come true. His piece depicts a very charismatic vehicle that takes center stage in the story.

IN-PROGRESS CONCEPT & OMITTED WORK:



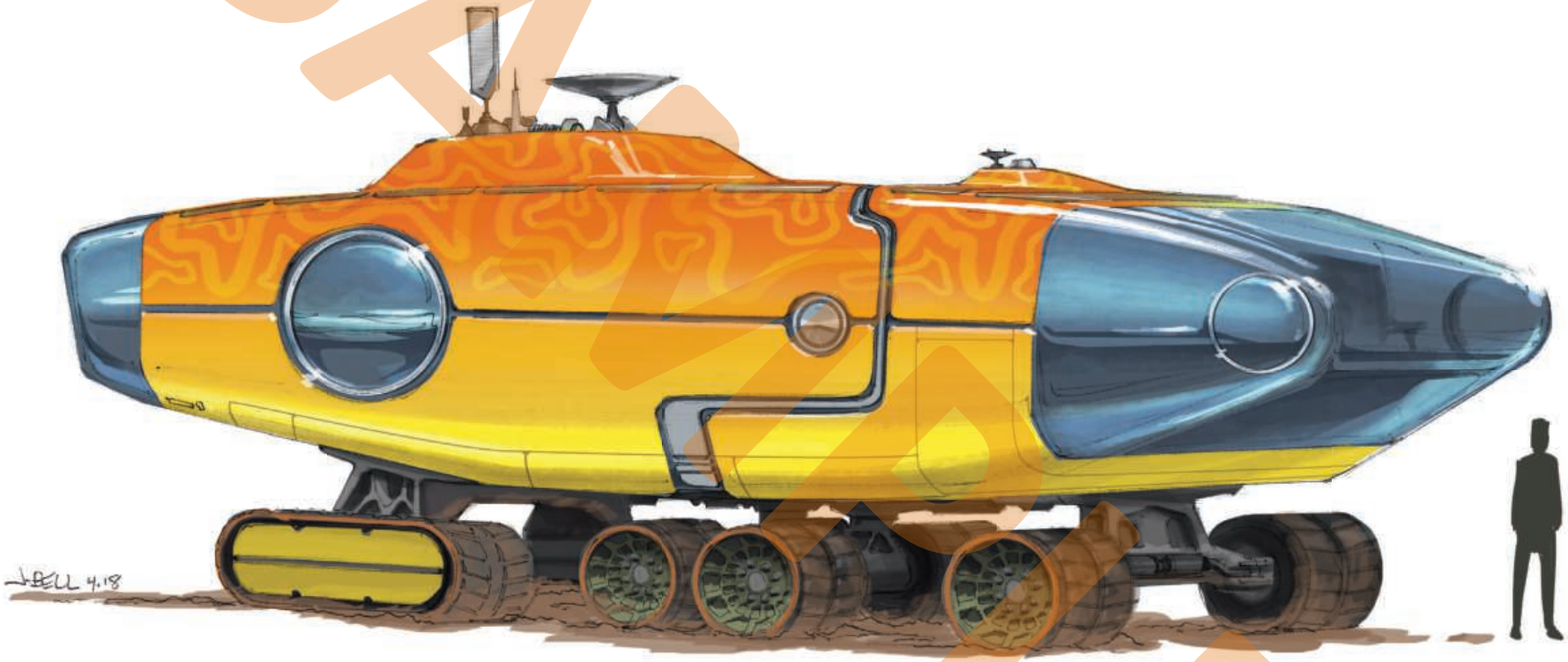


***Above**: Two concepts for the RocketLodge that ended up getting merged into the final design.*

***Left**: Originally, the story featured this WiseCar as a means for transportation. But as the novel was revised, this was changed to the RocketLodge: a more original vehicle with additional capabilities. This meant that John's wonderful design was unfortunately scrapped entirely.*

SAMPLE

The RocketLodge



SAMPLE

BÁLINT BENKE

Bálint Benke is a freelance illustrator who specializes in digital paintings of dinosaurs and creature designs. While his work for *Invertiverse* depicts some dinosaurs (albeit small PygmyPet versions), his charismatic creatures and detailed environments are some of the most vibrant depictions of the novel's worlds.

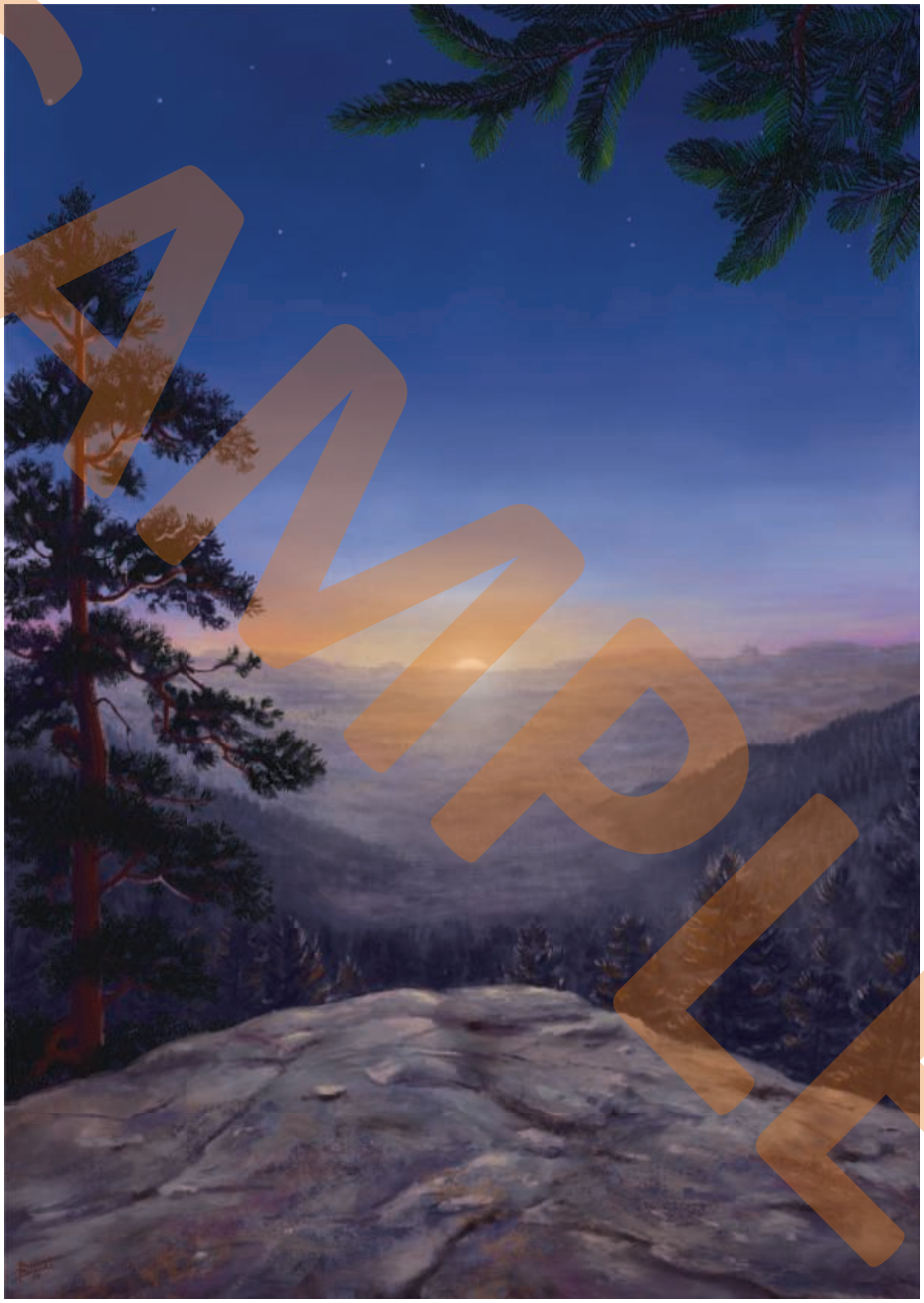
OMITTED WORK:

***Above**: An unused rodent design that didn't go past this sketch phase.*

***Left**: A design for the cover of the novel that ultimately went unused. It was decided that there was too much going on with this concept, preferring a "less is more" approach. It would have also required a spine & back cover extension or additional images to properly integrate it. Still, it's a beautiful design.*

SAMPLE

David's View



SAMPLE

Bloodthirsty Panda

SAMPLE

Creature In The Tree

SAMPLE

The Box

SAMPLE

PygmyPets Park

SAMPLE

PygmyPet Pteranodon

SAMPLE

Deviant 27 In The Pool

SAMPLE

Shore Of Destruction

SAMPLE

Toby In The Flowers

SAMPLE

Talon (Headshot)

SAMPLE

Talon At The Lab

SAMPLE

An adventure nearly a decade in the making.

Invertiverse emerged as the debut science fiction novel by Derrick Davis—where a startling discovery sends two estranged friends across the multiverse, forcing them to confront their inner darkness.

The Art & Making of Invertiverse details the history of this world-hopping thrill ride and how it became a "movie without a camera." It is also an artwork showcase, putting a spotlight on every illustrator's incredible creations from the novel. Every image is presented in color, unlike the standard print editions of *Invertiverse*. The illustrator's sections also reveal some early progress designs & work that was eventually omitted. The final section details creations that go "beyond the novel," including the soundtrack album and its co-composers.

Delve into this detailed companion book for *Invertiverse* and see the work of all the talented people who helped bring it to life.

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PREVIEW