



Preview of
Baja Clavius:
Moon Men Deep Inside

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FOREWORD

Baja Clavius: Moon Men Deep Inside is a science fiction time travel adventure series that was inspired by actual events in my life.

In the year 1990 I was driving alone early in the morning on my way to the Grand Canyon in Arizona through the vast Navajo Nation.

Due to persistent nightmares about my own death, I had not slept well the night before at a motel that tourists use when they are visiting nearby Monument Valley. Well before dawn I was awakened abruptly and could not get back to sleep. So, I hurriedly checked out of that roadside motel and got back behind the wheel of my 4x4 to continue driving westward.

Then I saw a young man hitchhiking on the side of the two-lane highway. His tattered and torn cowboy attire suggested he had just survived a long journey. The white cowboy hat he wore caught the soft yellow light of sunrise creating an aura around his head. When I saw the glowing halo around his handsome face, I knew he was not from Earth.

Should I stop? Should I just let this guy stand there alone? I chose to stop. He spoke with an unusual accent.

He explained to me that he lived there on the Navajo Reservation and he was out there by the two-lane highway alone because his Jeep had run out of gas.

I set aside what should have been common sense regarding the risks of picking up a stranger in a very isolated area where my body would never be found.

He rode with me for an hour. During our time together on the road,

he talked about his Navajo culture and lifelong connections to spiritual and physical health. As a white man from “Back East,” I rightfully felt out of synch with him.

But this young man certainly was not what he claimed to be. I knew that he had deliberately chosen to wait there by Highway 160 at sunrise for some much larger purpose than mere hitchhiking.

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I am a man known since 2007 for producing works within the Desouza of Vegas brand. My digital art and original stories of fiction fit within the *bara* underground art genre that originated in Japan during the 20th century. Today *bara* has a unifying focus upon depictions of realistic, masculine men and their often violent and aggressive sexual behaviors towards one another. *Bara* is created by male storytellers/artists intended for a male audience and as such differs from *yaoi* created by female storyteller/artists for a female audience.

Madeira Desouza
Las Vegas, Nevada

PREVIEW

Five cowboys wearing only tight blue jeans struggle desperately to free themselves from individual nooses pulling them up, up, up by their thick necks. Their wildly kicking legs extend downward trying to touch the floor to prevent—if only temporarily—the slow, humiliating, suffocating death that each man inevitably will endure from this suspension hanging party.

One of the doomed cowboys cries out in his mind, *“We’re all hung!”* Because they are dying together, they are linked mentally and know each other’s final thoughts. A second cowboy hears the first one and in his mind answers back, *“I think you mean **hanged**.”* The third cowboy thinks, *“He’s saying we all have huge cocks.”* The fourth one forms this thought: *“Which we won’t get to use ever again!”* The fifth cowboy is so preoccupied with sobbing he cannot think at all.

All these young cowboys struggle in obvious pain and terror as they attempt to free themselves from their nooses. But they cannot escape the inevitable. They all try to shout out, but their throats are constricted by the ropes and no air is moving up from their lungs.

They only make strange, very muted hissing sounds that mean nothing. Yet the pain on their handsome faces conveys far more than words ever could. They each look like they know for certain they are going to die.

There is a small crowd of mostly male audience members observing this execution. They applaud enthusiastically and shout out obscene phrases indicating their strong approval of the ritual execution happening before their eyes. All five cowboys jerk and flop around like a group of fish yanked suddenly by fishermen out of water into the open air. But these cowboys are well past the point of enjoying air.



A top-secret lunar base deep inside the crater Clavius descends down over several hundred levels. After the entire facility was violently destroyed resulting in the loss of all human life there, remnants of one man's personal log were found in the lowest levels of the lunar wreckage.



Ted Avila was born in Arizona in the year 2162. He works on the moon for the large international quasi-military organization MMDI (nicknamed **Moon Men Deep Inside**.) He wrote the personal log that was found in the wreckage.

He considers himself a repairman. But Ted does not fix washing machines or engines. His job is to make corrections in timelines in the past on Earth. He relies upon MMDI choices for how exactly he shall change the past to bring about a future that MMDI believes “is supposed to be.”

He starts to experience lapses in his memory. When he is sent on missions in a time machine from the 23rd century to Bullhead, Arizona in the 1990s, he starts to feel lost. He can rely upon a map of the area in which he does field work on Earth.



But Ted finds that he unexpectedly starts remembering alternate timelines from the past. Even though he makes changes on his missions to fix timelines, Ted can nonetheless remember what happened in the “unfixed” timelines. He believes his sanity is slipping away because of conflicting memories in his mind.

On a mission to the 1990s Ted encounters Vincent Wauneka, a native-born Navajo, just moments before his death in a ritualistic hanging in the Arizona desert. All his life he lived by the Navajo belief system called *hozho* – developing one’s spirit to live in health and harmony through chosen thoughts, actions, behavior, and speech. Yet, this is how we first see Vincent Wauneka:



One odd, but useful, quirk of time travel is that death can be reversed. All a time traveler needs to do is go back in time to the point before a man's death happens and then change what happens to prevent it. Due to his lapses in memory, Ted cannot remember exactly what he has done on his mission, but somehow, Vincent does not die from any ritualistic hanging in the Arizona desert.

Ted accepts the need to enlist the cooperation and assistance of Vincent in the 1990s on Earth to get around the pressing issues of Ted's memory losses. Together, Ted and Vincent become involved in Bullhead, Arizona in the local subculture of bodybuilders who frequent a gym there. What little Ted can remember tells him that

someone he will meet at that gym is essential to fulfilling his missions to the 1990s on Earth.



He meets a personal trainer at the Bullhead gym in the 1990s and Ted realizes this man certainly is key to successfully carrying out what MMDI wants him to do in that timeline. But Ted soon discovers that he must make a difficult life or death decision about the personal trainer who somehow plays a pivotal role leading up to the 1995 domestic terrorism in Oklahoma City.

If he helps prevent the death of the personal trainer, Ted's choice to do so will ripple forward in time and result in many more deaths in Oklahoma City than were "supposed to happen." This impossible choice drives Ted further into a deep acceptance that he has lost his sanity due to working on too many time travel missions to the past on Earth.



Ted's sanity takes another hit when he discovers that Vincent is also a time travel agent working for MMDI on the moon. Although the two men help work together to ensure each other's success in missions to Earth, Ted cannot shake his own fear that Vincent is merely a hallucination.

Since MMDI medical experts cannot help to resolve Ted's memory problems, he decides to get revenge against his employer. He devises a plot to reveal to the general public top-secret details about the time travel operations of MMDI. Ted's hope is to change the past somehow so that he never gets sent on whatever mission to the 1990s it was that cost him his memories and his sanity. Ted enlists the help of Vincent to carry out this secret mission to expose MMDI.

Ted meets with Vincent in the 21st century at the Blue Angel Motel in Las Vegas before that landmark is demolished. Ted travels back in time repeatedly to that one, crucial Blue Angel meeting with Vincent. Repeated attempts teach Ted that it is not easy for time travel agents to change the past on personal missions.



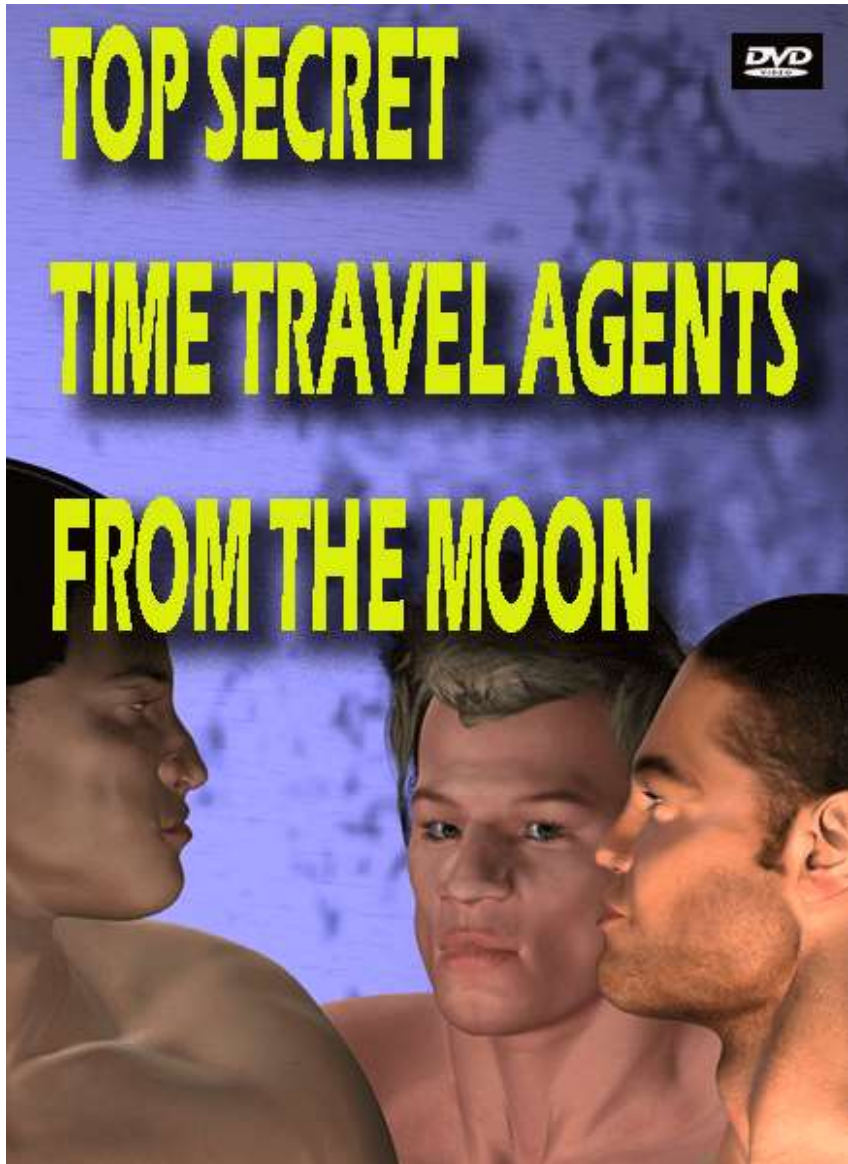
Ted, of course, remembers each one of the repeated Blue Angel meetings with Vincent, but Vincent's mind only knows one timeline. Ted feels isolated and unhinged emotionally as a result of having to live and re-live the Blue Angel Motel meetings with Vincent. Ted begins to fear that even though time travel is a powerful weapon, Ted may not be able to succeed in changing the past to save himself from memory losses.

Their work together to change the past on personal missions leads directly to Ted and Vincent losing their lives. Ted, of course, accepts that death for a time traveler is only a temporary matter. Ted holds tight to the strong belief that eventually he will be brought back to life using time travel and can then get back to changing the past to save himself.

Ted and Vincent find themselves together in the afterlife. They are in a cocktail lounge called the Naked Dead Guy Bar which is under the management of bartender who does not seem to be human.



Vincent returns to the world of the living and he ultimately succeeds in the personal mission to reveal to the public the once top-secret time travel agency known as MMDI. But the big reveal happens in a cheesy, direct-to-video Hollywood movie:



MMDI survives the release of the movie that few take seriously. A new director, Marvin Mainer, is selected to improve the agency.



Mainer reluctantly becomes a time traveler. He emerges as the most qualified to help MMDI overcome a new threat—the discovery of an extraterrestrial intelligence that interferes with MMDI’s time travel operations.

Mainer gets embroiled in a fight against the powerful extraterrestrial aliens who want to stop him from restoring MMDI time travel missions from the rebuilt Clavius moon base.

Mainer's irrational childhood fears of dragons become an emotional focal point in his life as MMDI director. While Mainer accepts that dragons do not actually exist in real life, he realizes that the extraterrestrial aliens can use his lifelong fears against him in an attempt to make him fail at MMDI.



Mainer is killed by his imaginary dragon. But time travel makes it possible to restore Mainer's life and he becomes more determined than ever to defeat the aliens.



A new generation of MMDI time travel agents emerges to take the fight against the aliens to a greater intensity.

Some of these time travel agents form a religion within the underground moon base to worship the aliens. Believers use extremely violent tactics (including human sacrifice) that threaten to destroy the time travel agency from within.

Read Comments by Madeira Desouza (author and illustrator) about the original 3D art images he created for Baja Clavius:



The man on his knees is MMDI Director Thomas Burke. He is being tortured by time travel agents at the Clavius moon base. They brutally rape Director Burke before executing him.

One clear thematic aspect of the illustrations I created for *Baja Clavius: Moon Men Deep Inside* is **sexualized violence**. There is no denying that. Nor do I pretend that my illustrations are polite or pro-social or for closed-minded people.

I make no apologies to anyone who may be offended by this thematic aspect of my storytelling and illustrations. I never intended for *Baja Clavius: Moon Men Deep Inside* to be science fiction storytelling that portrays an “ideal” future time. The

characters I created for *Baja Clavius: Moon Men Deep Inside* will seem immoral and uncivilized if you judge them using 21st century standards of good behavior.

Here is a character known as “Agent Green Eyes” and he works for an unnamed United States federal government agency in the 20th century in Bullhead, Arizona. Once he meets the narrator, the life of “Agent Green Eyes” becomes completely redirected against his will.



An eerie strangeness permeates the Naked Dead Guy Bar where deceased human beings go when they leave Earth to begin their afterlife journey guided by a weird bartender.



This is one of two full-blooded Navajo male agents who live at the Clavius moon base. Nobody can ignore how well-endowed this man is. He is shown standing naked inside a typical crewman's quarters at MMDI.



When I wrote and illustrated *Baja Clavius: Moon Men Deep Inside*, I deliberately chose to create a wide diversity of characters. This is because I remain completely unimpressed whenever I encounter science fiction storytelling that relies upon predominantly Caucasian characters and therefore lacks any racial diversity. Those kind of stories seem bland to me. You can find those kind of stories quite easily without much difficulty. However, you will discover that *Baja Clavius: Moon Men Deep Inside* is different from all of them. My work is certainly unlike what you may be expecting if you prefer “plain vanilla” science fiction storytelling which emphasizes Caucasian characters.

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