

This piece exudes creativity. However, your story leaves your audience with lots of unanswered questions. Your stream of consciousness style is great for cool guy points, but could be improved upon if you want to write a good story. My critique comes to you in three parts: 1) things I like, 2) a collection of narrative points and 3) grammar. Fasten your seatbelt; there's a lot I want to say about this piece.

Part one: Things I like!

1. "'I'm gonna count to three!'" This moment is genuinely funny and characterizes both Mama and Osha. Good!
2. The Warehouse. A mysterious place that the reader slowly realizes the reality of. Good!
3. Phone logs. Nice detail that clues in the reader to the reality of the world without being too in your face. Good!
4. Disjointed thoughts. This may be an unpopular opinion, but I really like the effect given by the interruptions to Osha's thoughts. Adds to tone. Good!

Part two: Room for improvement!

1. Time period. Give us a year, please. Remember, your readers weren't there when you imagined up this world. We need a setting. Somewhere more specific than *somewhere in the United States* would also be nice to establish.
2. Saving the native Americans. A simple "like we learned in elementary school" would do you well here.
3. "chemical sludge." Upon further reading, it seems to be implied that all the food that these people get is "Protein Plus and Dehydrated Veggie Powder," but then later in the story, there is an actual turkey... I think. My advice is to just be a little more specific about what she's making, because as it is, your readers are confused as to whether they should think that Mama is a bad cook or that this society eats goop food. The latter would be a great addition to the world building and bleak tone of the story, but it has to stay consistent (no pun intended).
4. "Last year [the aroma] would have made [Osha's] mouth water." Never in the story is it explained why Osha used to like Thanksgiving and now does not. If there is no reason that adds to the story, take out all references to her change of heart.
5. "Marcus Garvey Center." I feel like the inclusion of this name distracts from the theme of your story. I was unable to pinpoint the nature of your story's relationship with race; what is it trying to say about race in America? Having a Center named after a black rights activist seems to conflict with the oppression of people of color you seem to be trying to convey. If the Garvey center is only for black citizens and is an example of segregation in this world, make that more clear.
6. "Urban Restoration Therapy." it would serve your world and reader well to explain what this is. I can *assume*, but it would be stronger if I *knew*.
7. "*Them*." I don't think it adds much to the story to have the eggs' identity a mystery, and identifying them as eggs from the beginning still has a sense of mystery because the

reader then asks the question of “why is Osha afraid of the eggs?” (which is still unclear, but we’ll get to that later.) And anyway, why are eggs rarer than turkeys?

8. Ms. Lemon’s skin tone. I only know that Ms. Lemon is white skinned from a comment of yours I saw. You may want to consider clarifying this for your readers. I see that you want to draw some kind of meaning from Ms. Lemon's race, but it’s not developed enough for your readers to identify it. It’s unclear altogether what your story is trying to say about race at all, so Ms. Lemon’s light skinned-ness is a cog in a machine of confusion. If there is no meaning to be drawn from Ms. Lemon’s race, don’t tell her race to us.
9. Keeping emotions a secret in therapy. I get that something bad will happen if Ms. Lemon gets wind of Osha’s unhappiness, but I think it would be stronger if we knew *what* would happen.
10. Osha’s hyper-fixation on the eggs. What do the eggs represent? What are you trying to say with your inclusion of them? Make this clearer. Why is Osha fixating on them so irrationally? Is she mentally ill? If so, what are you trying to say about mental illness? If you don’t want to say anything about it, don’t give your main character mental health issues.
11. ReReincarnation. No one would be mad if you added a little narrative aside to explain what this means. Readers would, in fact, most likely rejoice.
12. Chauncey. Why is he in the story? What does he add? Is he a symbol for something? A foil to another character? A compliment to Osha? As it stands, I think he could be cut altogether.
13. Chosen Ones. What does this mean? Give us some history lessons throughout the story so your readers are on the same page as you are. It is obvious that this world is very thought out, but the readers don't see that if you don't show it to us.
14. The sex scene. We need setting. Your story’s logical progression leads the reader to believe that Osha is giving Chauncey a hand job in the middle of the plaza. I don’t think that’s what you were intending. If it was, be sure to show how Osha feels about screwing in public so the reader doesn’t feel like they misread something. Also, what does the sex scene itself add to the story? Be sure to explore the expression of passion in a society such as the one in your story in future drafts.
15. “oddly colored cosmetic mask.” I’m having trouble picturing this. What does its inclusion add to the story?
16. The slap. I get this part was supposed to emulate Osha’s clouded thoughts, but it’s a little too surreal for the reader to not get lost.
17. The dream. Logically, the reader will think that the last part of your story was in Osha’s dreams. If this is not what you intended, clean up the “dreaming of mama” business. The inclusion of “the real Mama” also implies that the character Mama is not her real mother, when I think you want it to imply that Osha’s image of Mama in her dream fades to Mama standing over her in real life. As it stands, that is not the experience the reader gets.
18. Eggs, again. Both Osha and Chauncey didn’t trust the eggs. It pulls the readers in and makes them want to read to the end; that’s good. But there was no payoff; that’s bad. If

eating the quiche was a metaphor for Osha giving in to the realities of Trump's America, it needs to be more clear. Keywords like "acceptance" will help. If the ending is more sinister and the eggs were poisoned, that also needs to be more clear. Make sure the reader knows that the bite resulted in Osha's death. Upon my third reading, I could see how Osha's observation of the stillness of the apartment could show that the eggs were deadly, but it could be clearer. As it stands, the reader starts by thinking "ooh, what's up with the eggs?" and finishes by thinking "oh, what was wrong with the eggs?". You don't want this. If they were poisoned, be sure to add a reason why Osha and Chauncey had the instinctive knowledge that they were. Did they see something?

Part three: Grammar! (keep in mind that I may have missed some. I recommend grammarly for you. It's free! You seem to over-comma your sentences, which is something I do too.

1. "It's messed up because she used to like Thanksgiving" (1). I think this sentence would be more striking if it was broken into two ("It's messed up. She used to like Thanksgiving.").
2. "It was one of the few breaks from the constant laboring and serving and praying that despite one's best efforts could become a little taxing, God forgive, after a while" (1). This sentence gets lost in itself. Cut it down. Kill your darlings: "It was one of the few breaks from the constant laboring and serving and praying."
3. "It was one of the only days where everyone was together, really together, and Mama didn't seem as tired as she usually did" (1). Instead of commas use em dashes: " It was one of the only days where everyone was together--really together--and Mama didn't seem as tired as she usually did.
4. "In fact, it used to be her 2nd favorite holiday, her 1st favorite being, of course, National Reparation Day" (1). Yuck. Parentheses it up: "In fact, it used to be her second favorite holiday (her first favorite being, of course, National Reparation Day." Side note: in prose, always write out numbers.
5. "Tendrils" (1). Nah. Not a grammar thing, I just don't like that word there.
6. "If everybody could believe in a man being nailed through the wrists, left to drain overnight, and somehow living through the ordeal to save all of humanity, she didn't see why it was such a stretch-" (2). This is a run on sentence. Either change the last comma to a period or semicolon, or use a subordinator. (Side note: Oxford comma forever!)
7. "'What is up with you Osha?'" (7). Comma before Osha!
8. "'I'm fully restored Osha.'" (9). Comma before Osha!
9. "They shells knew and the innards knew" (9) *the
10. "But if eggs were a delicacy and they were so sacred, then why were they being shipped to them, servants of God, all of a sudden" (14). Question mark, yo!
11. "Crates and crates of them, dropped off on front porches by the dozens for every family in every Reparation Compound in the country" (14). This sentence is a fragment. Ditch the comma and add "were" between "them" and "dropped" to fix this.
12. "People crying and genuflecting in the streets" (14). See above.

13. "Our own bonafide miracle" (25). Bona fide.

I hope this was helpful. Thank you for being my first destruction!