

Anthony P. Jones' Sorrowful Mysteries Moves From Page to Screen

Legendary Hollywood producer George Folsey Jr. called the manuscript "The Da Vinci Code on steroids."

RICHMOND, VA, UNITED STATES, August 13, 2026 /EINPresswire.com/ -- Some secrets were never meant to be discovered. In *Sorrowful Mysteries*, Richmond, Virginia thriller author Anthony P. Jones takes readers into a world where faith collides with conspiracy, ancient history refuses to remain buried, and the search for truth carries consequences powerful enough to challenge deeply held beliefs.

“The Da Vinci Code on steroids.”
George Folsey Jr., Legendary Hollywood Producer

Combining Vatican intrigue, ancient mysteries, religious conspiracy, betrayal, redemption, moral conflict and high-stakes suspense, *Sorrowful Mysteries* occupies the compelling territory where history, faith and danger intersect.

After reading the manuscript, legendary Hollywood producer George Folsey Jr. offered a striking assessment:

["The Da Vinci Code on steroids."](#)

Now the story is taking another significant step. *Sorrowful Mysteries* has been greenlit by a film company for movie development/production, bringing Jones' cinematic thriller closer to the screen and marking an important milestone in a writing career spanning more than three decades.

At the center of *Sorrowful Mysteries* is George Addison, a former priest and professor who becomes entangled in a mystery far greater—and more dangerous—than he could have imagined. The story moves through the shadowy worlds of the Catholic Church, the Vatican, the Knights Templar and the mysteries surrounding Oak Island as long-hidden truths begin to emerge.

Yet the growing attention surrounding *Sorrowful Mysteries* represents something larger to Jones than the success of a single novel.

Jones is a Black thriller author who has made it part of his mission to challenge barriers that continue to limit opportunities for Black writers within mainstream thriller fiction.

Earlier in his career, Jones says he was told that an agent would be unlikely to sign him because Black writers were not viewed as thriller writers. He was encouraged to change his voice and make his work “more urban” if he wanted a better opportunity to succeed.

Jones refused.

Instead, he continued creating the stories that came naturally to him—thrillers involving political intrigue, international conflict, murder, history, conspiracy, faith and complex moral questions. Today, after more than 30 years of writing, Jones has completed 12 novels and five screenplays, with four novels published.

His experience has led him to raise the issue of representation and opportunity directly with major publishing companies, including members of the Big Five.

For Jones, meaningful representation cannot simply be measured by whether Black authors are being published. The publishing industry must also examine whether Black writers have equal opportunities to enter genres traditionally dominated by white authors without being expected to change their voices or conform to preconceived ideas about the stories Black writers should tell.

Jones sees parallels in the barriers confronted by Black pioneers throughout American culture. Eddie Murphy has spoken about entering comedy in an era shaped by Richard Pryor, when opportunities for Black comedians were severely limited and the entertainment industry could behave as though there were room for only one major Black performer at a time. Professional sports experienced its own painful history of racial barriers before pioneers opened doors for generations who followed.

Jones believes publishing must continue that evolution. For Jones, his career is therefore about more than becoming a successful Black thriller author. He does not want to become the exception that proves the rule. He wants to help open the door and make sure it remains open for the writers who come behind him.

Sorrowful Mysteries embodies that commitment. The novel occupies precisely the mainstream thriller territory Jones was once discouraged from pursuing: Vatican intrigue, ancient mysteries, secret societies, religious history, moral conflict and cinematic suspense.

Its movement toward film gives Jones another opportunity to demonstrate what can happen when an author refuses to allow the marketplace to dictate what his voice is supposed to sound like.

But Jones’ mission extends beyond selling books or seeing his stories on screen. He intends to spend the next chapter of his life advocating for a literary landscape where Black writers can pursue the thriller genre.

His goal is not a publishing world with one successful Black thriller author. His goal is a publishing world where nobody thinks to count them anymore.

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