

I would suggest moving much of the disclaimer to the end, except for the warning for death, violence, and language; this way Death's presence in one of the pieces would be a pleasant surprise.

It's also readily apparent that you did your best to give each portion a different 'voice' in terms of word use and structure; the opener, for Laura, is the most striking, since it's also the one that, to me at least, deviates the most from your usual style.

This isn't necessarily a bad thing; the choppiness and jerkiness of the overall piece- thanks to the use of many short sentences and incomplete fragments certainly contributes to what you were trying to achieve: Laura's world falling apart around her with Danny's death.

Both Denial and Bargaining are the most emotionally intense pieces because of that.

That said, while the 'movie directed by a hack' angle works well for the most part, there are portions where this doesn't work so well- due to the reference of Rachel only as the intern, and never by name, it actually took me a bit to remember that it was supposed to be referring to her. This is something you should look into changing.

With Anger, the jump from Denial to this piece makes the stylistic choices of the first heavily apparent; here, you're using their body language and dialogue to influence the tenseness of the piece, rather than working it directly into the infrastructure of the work itself.

Here, again, there were only two items that were grammatically questionable: 'She was still pale enough as to look sick, which might not have been too far from the truth.' would work better without the 'as'. 'It was pose that might have passed without comment could you ignore that she was sitting in a pool of blood.' should be 'It was a pose that might have passed without comment if you could ignore that she was sitting in a pool of blood.' Since you've returned to something much closer to your usual baseline, things that deviate from the usual grammatical standard appear that much more obvious.

When Danny is saying 'Laura,' instead of a comma, there should be a dash, since Laura cuts him off before he can actually continue.

Laura's explosion at Danny in Anger really brings the usual dichotomy of rule-abiding agent and instinct-abiding agent to an intense breaking point that's rarely seen in the PPC. While this is as much because a great deal of people prefer ignoring the potential of what it brings, and rather the 'lol randumb' side of things, it is also because in tense situations such as this, it results things that are difficult to fix in narration without skilled writing.

Bargaining actually gave me the greatest pause in terms of writing everything out, in terms of giving concret.

First off, there were only two minor errors I noticed, right at the beginning: "There was an autumnal chill in the air; not enough to be a major problem but still noticeable." After 'major problem' requires a comma, rendering it 'not enough to be a major problem, but still noticeable'.

The second: "Same color as the leaves," someone said from behind Gremlin. This requires a comma after 'someone said', rendering it 'someone said, from behind Gremlin.'

'Gremlin shook her head in an 'it does not matter' sort of way. " could probably be phrased in a less clumsy manner, since it violates a basic element of 'show, don't tell'. The writing here is again, close to your base state, and you did an excellent job with the previous piece enough that it is apparent that you can write the body language to indicate this without actually telling us outright that she means that it doesn't matter what it takes.

You did a fantastic job of writing in the overall sadness of the piece- the minor details of the worn benches, and the season contribute to this- and with Death's characterization.

It takes a steady hand to write about death and dealing with it in a positive manner without it coming over as too heavy handed or clumsy, much less when an embodiment of that very aspect is involved in the situation.

[[There was a paragraph here in which some personal information was shared. I have excised it out of a respect for privacy. PC]]

Gremlin's willingness to commit genocide for the sake of getting her friend back- just the willingness to do anything in general- speaks leagues of the point their relationship has reached and has developed by the time of your writing this; it is one of the things I have definitely enjoyed about Gremlin and Xericka- while it is an apparently muted relationship in comparison to nearly every other one between partnered agents in the PPC, it makes up for it in the sheer intensity that is readily apparent; many are bombastic but otherwise artificial in terms of interaction- here, it is no such thing.

The fact that this piece ends with Gremlin receiving some of the closure she needs to be able to move on and actually begin to recover from losing Xericka, and Death's role here possibly makes it my favorite of the lot.

Moving on to Depression:

To begin with, flooring materials used in HQ are concret and generic surface, rather than synthcrete (though, I am just being picky, there).

'Teyala glanced up at the sign of the multiple exclamation points as she passed under it' would be better with 'the sign with multiple exclamation points' instead.

That said, I have rather mixed feelings on this piece.

While I rather enjoy the conversation between Teyala and Freedenberg being to the forefront, and it being backed with Xericka, it also feels like there is an inherent contradiction between the two, and what Freedenberg has to say with regards to Xericka's state as a badfic created Nobody, and what changes have undergone for Xericka herself throughout her and Gremlin's spinoff.

This however might have to do with the fact that I'm not any manner of authority on Kingdom Hearts, much less have any experience with the canon in the first place.

With regards to this portion, I do rather like the ending bonding scene, but am not entirely sure whether it aligns up with the likely intended tone of the piece. While there is a thread of pulling away from others, she is embracing what she cares about even more.

Finally, with regards to the final piece of the lot, Acceptance, I found no grammatical problems.

Of the lot, I think it definitely hems closest to your usual style of writing due to the circumstances of the piece- there's no especially strong emotions, or stylistic choices to be found here; as an ending piece, both for the lot here and possibly for yourself with regards to the PPC, it works well with that, and in regards to everything before it.

Given the whole of your lot, it's interesting that you chose Laura for being the last death in the whole story- she's definitely the one who you've worked on the most, in some form or another, and the one who usually has the most emotional reactions to any given circumstances due to her usual path of going at all things with intensity; for that reason, having hers be the calmest and the one regarding accepting the situation is rather fitting.

It is also, in its own way, an appropriate 'Ten Years Hence'; the whole series of which in general has tones of moving on, growing up, and acceptance of life- in the PPC or away from it, while some things still stay the same, which is certainly what has gone on here.

All in all, despite some minor misgivings on my part with Depression, the work as a whole resonates fantastically with the subject matter you've chosen, and does a great job at adding more layers to all of your characters in a realistic way that doesn't detract from the humorous moments in their main stories in the PPC.

There are also some elements at play throughout the work that I'm unsure if you've noticed yourself- a nonchanging disinterest in modification of themselves, whether it would help them continue at their job or relieve pain; this is particularly noticeable and outright stated with Danny and Laura as the survivors, a fitting nod to their development as a working pair.

The originality of the work itself with regards to the PPC- a set of character studies based on one scenario and a single, changing victim, and all unique and possible paths of was-has-been and what-could-be- is a reminder of how much the PPC has turned onto a one-way track, and how rare pieces like this are these days without real innovators.