

RAT GRIMES: (00:00)

Hey everybody, this is Rat Grimes, creator of the **Department of Variance of Somewhere, Ohio** here with a fun little side project. So, a couple of members of the cast got together to record an actual play session using the indie tabletop game **Triangle Agency**. Here with me is one of the creators of the Triangle Agency and the GM for this episode, Caleb Zane Huett.

CALEB ZANE HUETT: (00:20)

Hello. Thank you so much for having me on. This episode was such a blast.

RAT: (00:25)

Oh yeah. It was fantastic to listen to and to edit, and I hope the audience enjoys it as well. So why don't you tell us a little bit about the game and about the upcoming crowdfunding?

CALEB: (00:36)

Yeah, absolutely. So, Triangle Agency is a game of paranormal investigation and corporate horror where you are working for a mysterious company dedicated to the collecting and studying of paranormal anomalies, which is something that will sound very familiar to the fans of this show. As soon as I heard an episode of it, I really, really wanted to do something with y'all. So this was perfect, and this cast is so amazing. We're recording this after we got to actually record the game, and I'm just still very giddy about it. But we're in a Kickstarter right now, in the moment you're hearing this as long as you're listening to it in the first month of its release. and you can find it at [kickstarter.hauntedtable.games](https://www.kickstarter.com/projects/hauntedtablegames). That's Haunted Table because that's the name of my game design company. So Kickstarter dot haunted table dot games, or if you search Triangle Agency on the Kickstarter page, you'll be able to find it. We'll be running up until July 6th, 2023, and we are publishing the game book. We're publishing a series of 12 missions written by some guest writers from across the tabletop space. We have some unique dice, made specifically for the game, and a ton of other really, really cool things that you can get for helping us pledge and including getting to play a game with me as a gm. Kind of like you'll hear here. But thank you so much, Rat. This was an absolute blast.

RAT: (01:55)

So in case anyone is wondering why we might be doing this at all, I think it's just a great game in the first instance. It's really cool. After putting it all together and listening back to it, it's just a really neat game, the way it runs, the way that the players interact with the GM and with the lore of the setting. They all kind of combine together. It's great. It also has a lot of the same influences as the Department of Variance, like the game Control and other kind of corporate sci-fi influences. So that will be familiar. It's kind of got a similar vibe as well, and it's just, I think, great to support other independent art and artists. So make sure, if you enjoy this episode, to go check out the Kickstarter. If you wanna share that link one more time.

CALEB: (02:40)

Yes, that's [Kickstarter dot Haunted table dot games](https://www.kickstarter.com/projects/hauntedtablegames).

RAT: (02:44)

All right. Thank you, Caleb. And I hope you all enjoy the show.

EM CARLSON (fae/she): Geneva Beauchamp, Ms Sutherland

WILLIAM A. WELLMAN (they/them): Albrecht Dunst, Dr Brasco, Rebecca Walters

TATIANA GEFTER (she/they): Valerie Watson, Carmilla

TAYLOR MICHAELS (he/him): Tony Galuto, Riley

CALEB ZANE HUETT (he/him): GM, Frat Guy Todd, Sorority Girl Leanne, Nobody

EM CARLSON: (02:47)

I'm Em Carlson. I use fae and she pronouns. I play Scarlet Jaunt and Lapis Lore on the Department of Variance, and I am playing Geneva Beauchamp.

WILLIAM A WELLMAN: (02:56)

Hello, hello, my name is William A. Wellman. My pronouns are they/them. I'm the writer and creator of the horror podcast Hello from the Hollywoods, and I also play Green Plot in the Department of Variance. In this game, I'll be playing a very frightening office janitor named Albrecht Dunst.

TATIANA GEFTER: (03:14)

Hello, my name is Tatiana Gefter. My pronouns are she/they, you may know me as Violet Lull on the Department of Variance of Somewhere, Ohio. And in this game, I'm going to be playing Valerie Watson.

TAYLOR MICHAELS: (03:26)

Howdy, folks. My name is Taylor Michaels. I play Fern Daemon in the Department of Variance, and in this game, I'll be playing Tony Galuto.

CALEB: (03:34)

It is a hot summer day in Ternian City. The sun is shining off of the various skyscrapers and buildings. We are seeing beautiful people in beautiful parks wandering across this great metropolis. But many of these people are indoors. And one of those people that's indoors today is Valerie. Valerie, we are going to find you in a coffee shop, and I would like for you to describe for me, using Valerie's character pieces as well, sort of what you look like and what you are doing in this coffee shop today.

TATIANA: (04:15)

So, Valerie is pretty much what you picture when you picture the professional woman. She has her hair up in a high bun. She is wearing kind of almost something suit-like with a skirt rather than slacks. You know, a respectable heel even, you know, very put together. The only things that seem maybe a little, messy about her is the pen marks along her hands where it looks like pen has been smudged, from writing a lot, over the course of even that morning.

CALEB: (04:58)

Does she use a lot of, a lot of the, like ink pens, the, the fountain pens?

TATIANA: (05:03)

Yes. Yes. She is, I would say a fountain pen aficionado. She's a little precious about the pens that she uses, especially when it comes to writing in her day-to-day, cuz she does so much writing for her job and, you know, keeping notes and being able to write quickly is very important to her. So she can't have her pen skipping and smudging when it's not supposed to, and just being a mess. Like, if she presses down a little too hard, she doesn't want to have an explosion of ink happen. That's, that's not good. No, obviously. So she is very particular with her fountain pens.

CALEB: (05:46)

And I'm guessing you have one particular fountain pen. That, that's what I'm getting for this.

TATIANA: (05:50)

Oh, yeah, yeah, absolutely. She has her favorite, yeah, the most useful in her collection, some might say.

CALEB: (05:57)

And what character pieces did you choose?

TATIANA: (05:59)

Valerie's anomaly is a gun. Her reality is that she is pursued and her competency is that she is in public relations.

CALEB: (06:09)

Great. So, Valerie, you walk into this coffee shop that you have entered many times before. Awaiting you there, a barista who you know is always here at the time that you come, is a barista named Riley who's going to be played by TAYLOR here. Riley, will you describe yourself?

TAYLOR: (06:28)

All right. Let's say, you know, Riley kind of like rolled out of bed, you know, to get, to get to her shift on time, hair up in a messy bun has the, you know, the, the apron on that's totally not Starbucks, cuz that's probably, you know, we can't use actual locations. Barstucks, you know, the, this green apron.

CALEB: (06:48)

That's plenty. So, Valerie, you're arriving to make your coffee order as usual. And I want to kind of open this up for y'all to have a conversation, but I want to just add in that Riley, today is a day you have finally decided to ask a question of Valerie that you've been thinking of for a long time.

TAYLOR: (07:05)

Ooh. Okay. And, and, how, how often has Valerie been in this coffee shop at this point? Like, like how, with what frequency would you say?

TATIANA: (07:16)

Oh, she probably has come in every day, save weekends for a few months now, I would imagine.

TAYLOR: (07:24)

So you walk in and Riley is already halfway through making your drink., just knowing let light clockwork knows your order by heart. You have never changed it once.

TATIANA (Valerie): (07:34)

Good morning, Riley.

TAYLOR (Riley): (07:36)

Good morning, Valerie. I really hope you're getting your usual, as usual. Cause I'm already halfway through making it, so...

TATIANA (Valerie): (07:41)

You know me far too well to know I would change anything about my order.

TAYLOR: (07:45)

Um, and, and, you know, just at the, at the thing, what, what is your usual order?

TATIANA: (07:49)

Oh, you know, I, I am pretty simple and I'm very particular about what I enjoy, but it's very hard for a coffee shop to get hot chocolate wrong. So every morning, Valerie gets a hot chocolate with whipped cream. and if Riley's feeling fancy, maybe even a chocolate drizzle on the top.

TAYLOR: (08:10)

See, I'll, I'll say that she, that Riley is, is in the process of now adding the whipped cream on top and adding like a little bit extra. And then being very careful with the chocolate, making this like a very, very nice drink, you know, drink for you. What does at this point Riley think of you? Like what you do, I guess anything? Or has it just been hellos?

TATIANA: (08:32)

When Valerie talks about her job, she very much poses it as if it were a teaching position. She never goes really into the specifics of where she teaches or what she teaches, but if she ever tells you any stories about her work, she will often posit it as, oh, my colleague did this, or one of my students said this.

TAYLOR (Riley): (08:54)

Val, I hope this isn't too far to me to ask, but you know, we've known each other for a spell. I know that, you know, you work in, in a teaching position and that's something that, you know, I feel, I, I feel I'm great with other people. I think, you know, I I bring a lot to the table. I, I was wondering, do you, do you know of any openings at your, at your job? I like, honestly, I don't

even know exactly what you do, but I just want to get the hell outta here, if I'm being fully honest with you.

TATIANA: (09:19)

GM, would I know about any openings at my job?

CALEB: (09:24)

No, absolutely not. You have no idea how people get hired.

TATIANA: (09:27)

Fantastic.

TATIANA (Valerie): (09:27)

You know, Ri, as much as I would love to help you, I really don't know if we have any openings. The hiring process is a little complicated these days. You know, what with the economy and just, you know, the way things are. But I'll be sure to let you know as soon as I hear about any positions. Do you have a resume or anything that I might be able to drop off?

TAYLOR: (09:51)

I think, I think Riley is looking to jump ship and just like pulls out. It's like it's folded, it's a little bit sweaty, but like pulls it out and hands it to you.

CALEB: (10:00)

Ri, as you pass over this resume, Valerie feels a vibration in the cup in her hand.

TATIANA: (10:09)

Is it my hand that's vibrating or is just the cup?

CALEB: (10:14)

Are you looking at it?

TATIANA: (10:15)

I think if I felt something, I would look down.

CALEB: (10:18)

You see that the whipped cream on top is rotating as if it's like being swirled around a little bit. And so at the bottom of the whipped cream, you can tell is dissolving a little bit at a time, a little faster than normal. So the top of it is, is lowering compared to the top of the cup. But you feel the liquid inside swirling in a way that is not normal.

TATIANA: (10:41)

Valerie would clear her throat, put the cup down on the counter and take the resume kind of feigning just like, oh yeah, let me, I have my hands full. Let me take this. and kind of shields the cup a little bit with the resume.

CALEB: (10:58)

You shield the cup from Riley's view as Riley continues to talk about all of the great skills that they have. And you see the cup is like scooting just slightly also in a circle once it is set on the counter.

TATIANA (Valerie): (11:14)

No. Yeah, this, this is really great, Ri. I'll make sure to pass it off to someone at HR as soon as I can, but I've really gotta run. She's gonna grab the cup and walk out. walk out the door, kind of with two hands now, you know, she put the resume in, in her satchel and ha is holding the cup quite firmly with two hands and brushes out.

CALEB: (11:35)

The door opens and slams. And with that slam, we are gonna move somewhere else. I take us now to focus on Albrecht and I have a question for you that I do not know the answer for, which is, Albrecht, what do you do in the morning?

WILLIAM: (11:49)

For almost the entirety of every shift, when people come into work in the morning, and then as they continue throughout the afternoon, Albrecht can mostly be found lounging in a corner in the break room. People assume that he works mostly at night to clean up the place, being essentially janitorial staff. That would be his vocation, but he spends most of his time in that corner. He has a chair that nobody else is allowed to sit in.

CALEB: (12:19)

You are sitting in your unique chair in the break room, and as that door slams, another one does. Down the hallway, you hear footsteps, moving down the hallway towards the break room. And rounding the corner is somebody that you would never expect to see in the agency. Rounding the corner is a woman named Carmilla, who you've known for a very long time. And I would like for you to take this moment to describe what you look like, both as yourself and also your face in this moment.

WILLIAM: (12:52)

Well, Albrecht, from the chin down, is wrapped in sort of a dirty, much worn, green and black plaid flannel. He is wearing leather like murder gloves inside. He has a half full pack of cigarettes jutting out of one front, breast pocket, and he is wearing sort of muddy combat boots and like black heavy duty industrial jeans. But from the chin up you would see a very gaunt man with sort of a, a mop of messy black hair, sort of patchy black facial, hair, big purple bags under his eyes. He looks constantly sleep deprived., and just a look of complete betrayal and hostility on his face, as he sees this woman step into his sanctum past the snack vending machine and, you know, into this holiest of holies.

CALEB: (13:58)

And what are the arc pieces that you chose for this character?

WILLIAM: (14:03)

Yes, Albrecht is a drain anomaly. His reality is that of the creature and his competency is the grave digger.

CALEB: (14:15)

Uh, and Carmilla, who's going to be played by TATIANA. Here I am going to make you have a second scene in a row. And you are here to show something off. What are you here to show off to Albrecht?

TATIANA: (14:30)

In almost a complete contrast to Albrecht, Carmilla is stunning, head to toe glamor, you know, nails long and red painted, in such a way that, you know, that looks like a blood red. There's, there's no way that's blood. There's no way, that's blood. You know, a very high heel, dress pants, very glamorous blouse, jewels on her neck and earrings and, you know, very gold toned jewelry. And she looks at Albrecht with smugness in her eyes.

WILLIAM (Albrecht): (15:13)

Albrecht takes his boots off of the snack table. What are you doing here, Carmilla? I have not seen you since auf Schwangau.

TATIANA (Carmilla): (15:26)

Is it so wrong for me to want to visit an old friend?

WILLIAM (Albrecht): (15:30)

In my place of work? While I am working?

TATIANA (Carmilla): (15:34)

When aren't you working?

WILLIAM (Albrecht): (15:36)

I take great pride in my vocation lately. Something that I doubt you would understand. Hmm. What reason have you to blight the city and my chamber with your presence?

TATIANA (Carmilla): (15:50)

Oh, well, I just wanted to see how you were doing after our last time we saw each other. You were so fond of this idea of returning to humanity and, playing with your little play things. And I just wanted to see how you were. And from the looks of it, it doesn't look like you're doing very well. I, I feel for you, my friend. Why don't you return to our lifestyle? We used to have so much fun.

Willam (Albrecht): (16:15)

Pardon my distraction. Your mouth is a yawning grave and all your words are little snakes hissing. Why must you plague me wherever I go? I have tried very hard and continue to, to

create a life for myself and wherever I go, you eventually come knocking. Are you so unsatisfied with this, escapades of yours?

TATIANA (Carmilla): (16:46)

Unsatisfied? Why? No, not at all. I would just call myself a loyal concerned friend.

WILLIAM (Albrecht): (16:52)

I do not count you a friend at all.

TATIANA (Carmilla): (16:54)

At all?

CALEB: (16:56)

Carmilla, as you speak your retort to this, you find your voice changing into the barking of a dog.

TATIANA (Carmilla): (17:07)

Now, *woof* Albrecht, *Woof* pardon me, do you have water or something?

WILLIAM (Albrecht): (17:17)

There's sodas in the vending machine there, they're a \$1.25.

CALEB: (17:21)

And Albrecht, it happens to you too.

WILLIAM (Albrecht): (17:28)

bark, bark My, my.

CALEB: (17:29)

As you stare each other down and begin to shift into the barking, Albrecht, you get a page on the agency pager that you have been using for your work. And you know, in this moment, that you will have to leave Carmilla behind and perhaps escort her from the building.

WILLIAM (Albrecht): (17:47)

I'm sorry, Carmilla, I really must be going.

CALEB: (17:54)

And as the two of you make your way outside, I am once again going to travel outside of the agency further away and follow Tony. So Tony, this morning, I know where you are, and that is, overseeing the Sutherland job, the construction Sutherland job that you have been working on for months now, which means we are going to be spending some time with Miss Sutherland, who's going to be played by Em. Tony, when you are supervising one of these construction jobs, what are the actual things that you are doing in the morning and how do you look while you do them?

TAYLOR: (18:31)

Tony's whole thing is that he is also working the job. Like I think he's there to supervise, but he is also, you know, he's there in construction garb. He's, you know, he is there hammering and sawing and whatever the hell needs to be done. He takes a lot of joy out of that. If anything, the running of the business is the boring part to him. He enjoys actually working on each job. Tony is a pretty tall, pretty like big guy. He has like slicked back hair. He's wearing a striped suit. He's got like, you know, kind of big meaty hands, gold rings on the fingers. I like the idea that he, like, he looks like when he tells you like, oh yeah, I'm the best deal in the city, at the very surface level, you would think that he's full of shit. But like, then you talk to him for a second and you realize that like, no, he's actually like a very genuine guy who means that. Like, he just kind of looks like a mobster. But he is actually like, really, really nice and wants to please everyone.

CALEB: (19:30)

You took the time to dress up.

TAYLOR: (19:32)

I mean, I think that's, I think that's just what he wears because at this point, working in R&D, he initially, you know, he was coming in to do contracting work on the, on the vault, but like, it very quickly became: he has to manage people. You know, he isn't the only one working on it. So I think he has been kind of trying to dress, you know, a bit professionally for this. Yeah.

CALEB: (19:50)

That's perfect. And what do you...what are your character arc pieces?

TAYLOR: (19:54)

Yes. So my arc pieces are catalog, overbooked, and then R&D.

CALEB: (20:02)

Awesome. So in this case, today, your assistant who usually helps you is off. So you are having to handle this job kind of yourself and organize everybody, which means fielding the requests and the ever-changing floor plans brought to you by Ms. Sutherland.

TAYLOR: (20:19)

It's one of those cases where any other time if someone came to you with these sorts of floor plans, you'd think it's a godsend because it's like, wow, they've really put a lot of thought into this. They know exactly what they want, but it keeps changing and there's almost some subtle gaslighting. Like it's one of those like, oh no, no, we always wanted it to look like this. And it's like, did you? Did you? Because we already have the walls up and now you want it a foot wider. That's not...

CALEB: (20:44)

That's perfect. So, Em, if you don't mind, as you approach as Ms. Sutherland, you can describe what she looks like, but also, begin this conversation with Tony with where this is exactly what's happening. The previous plan is transforming and the purpose of the building is changing.

EM (Ms Sutherland): (21:01)

So you see a, very tall, very, waif-like woman. Very, very thin. She has had work done on her face. There is too much makeup happening, her eyelashes are almost spider like with how much mascara is caked on them. She's wearing a simple pearl necklace, a white blouse, but the suit, the suit is a shocking shade of fuchsia pink. her hair has been blown out recently, and it is quaffed quite high on her head. And she is wearing a matching neck scarf. The style of clothing that she's wearing is a decade or so behind, but she, but goodness, she wears it well. And as she comes up to Tony, Tony, dear, please, I, I would love to look over the, the recent, sketches that I, I've put forth for you here, for the, for the changes to, to my house that I'm very excited about.

TAYLOR (Tony): (21:56)

Uh, yes, of course. Mr. Sutherland. Let's, let's take a look at this. And throughout all this, I wanna say that Tony, no matter how much inside he might be screaming, he is a professional at heart and he always tries to do a very good job for the customer, making them happy, amiable. So he will be screaming very much to himself, but, you know, everything else is just, this is business as normal. Yes. Let's take a look at these. You know, let's take a look at these plans. Of course.

EM (Ms Sutherland): (22:20)

Now I have had some changes of heart with the bathroom. I was thinking we could put in two bathtubs, and I know you've only built space for one, but we can revise and we can try it again. And so I was thinking potentially a sink, but also with a fountain coming down from the top of the, ceiling, branch Lee Rainwater dripping into the sink. I want my guests to feel like they're in a rainforest in my bathroom.

TAYLOR (Tony): (22:43)

Now, the fountain, surprisingly doable. Fountain, surprisingly doable. We can have some pipe work done into the ceiling, have that drip right down. We might need to make the basin a little bigger to catch that, but that should be fine. I do have a question on the tubs. Exactly what kind of layout are you thinking? Are you thinking bunk tubs? Are you thinking, you know, how, how exactly would you like us to make the space for this? Because we, we do already have the walls up. I mean, we can blow all that out, but you know, that's gonna extend this by another, at least two weeks.

EM (Ms Sutherland): (23:09)

Tony, dear, you are the contractor. I trust you to make my vision come to life. I just wanted big, I wanted extravagant. And I said, want my guests to feel like they're in a rainforest. I don't care if you need to sink the bathtub into the floor and make me feel like we're walking in an Amazonian basin. This should be lush. This should be vibrant. Pipe toucan sounds in for all I care. I don't know. I want it extravagant, Tony.

TAYLOR (Tony): (23:33)

Extravagant. Yep. We can get some, we can get some speakers in the walls. We can, you know, lots of greens, lots of dark--

EM (Ms Sutherland): (23:38)

What about a real toucan? Can we put a real toucan in the wall?

CALEB: (23:42)

Your mood board sheet just has the Rainforest Cafe on it. Like the, the picture of the sign.

EM: (23:47)

She went once as a young person and it has stuck in her brain that this is what she needs. This one room in the house. Yes.

TAYLOR (Tony): (23:54)

Real toucan's gonna be tricky. I know a guy, I know a guy. I can get you in touch with him, but...but personally, I'm not sure I can handle the live animals. But, you know, I got a lot of connections. I'll see what I can do in that regard.

EM (Ms Sutherland): (24:04)

Well, this is why I pay you the money I do Tony, cuz you know a guy.

CALEB: (24:08)

"Woohoo!" You hear this like loud cheer and a bunch of guys kind of all clapping. You look over and they're moving along the street in a crowd. A bunch of these young kind of college-aged men, none of whom seem to be applauding anything in particular. It's one of those things where somebody did something that caused a cheer and they're all clapping. While sort of hovering a short distance behind them, and also sort of laughing a little bit, rolling their eyes, is a group of young women also all wearing roughly the same dress, kind of moving in a crowd down the road. Which is not a completely unfamiliar site because Ms Sutherland has been building this very close to the turn in university's fraternity and sorority row. They're on the very big buildings nearby in this nice part of town. But as they sort of cheer and move away, you are able to return to your conversation.

EM (Ms Sutherland): (25:04)

Now. Tony, dear, you must iso insulate my windows because we are near the university. And granted, those co-eds can have a very fun time, but I don't want to hear it in my bathroom. I want to hear toucans.

TAYLOR (Tony): (25:16)

Uh, as I said, toucans. I'll, I know a guy, I'll get you in touch with a guy. I can't do 'em myself. But, you know, and like I said, if you want, if you want some new speakers in the walls, we can do that insulation in the walls. Yeah, you won't be hearing a peep from them.

EM (Ms Sutherland): (25:30)

That's wonderful. Thank you dear.

CALEB: (25:32)

And with that, Tony, you, receive a text message on your phone. It is a message from the agency. It's listed as being from a supervisor Trina, who you have never spoken to before, and she is telling you to return to the office immediately, which is striking because you have not been asked back to the office since the last time you were reprimanded. And we'll get into that in a little bit.

TAYLOR: (25:58)

He is wondering if he's getting in trouble. There have been a handful of times on jobs, where, one of, one of my skills, Your Best Self, allows me to basically duplicate myself if there's a container large enough, that has specific skills. So there are times when, let's say that he, you know, he's working on these tubs, he's working on these tubs and plumbing really isn't his thing. He goes up to a porta potty on site and he opens the door and one of him that's really good at plumbing comes out and helps with the job. And he's really not supposed to do that.

CALEB: (26:32)

That's a great worry to have and a very good use of your power outside of work that is technically forbidden, but you haven't gotten in trouble for it before. As you prepare to get in your car and head back to the agency, we are going to zoom ahead of you down the highway and into the agency, very deep into the agency. Deeper than most are allowed to go, to a particular office—some might call it a laboratory, but I think he usually calls it an office—of a Dr. Brasco. Dr. Brasco is having a meeting with a character named Geneva. Geneva, you have to come here sometimes to get basically checkups to make sure that everything about you is stable and working well. So during that process, would you mind describing that process to me, what it is and what you look like?

EM (Geneva): (27:22)

So you see a femme-presenting person sitting in a chair stock still. Their eyes are straightforward, kind of gazing into the middle distance, with, with her head tilted slightly down. There is a back, the back of her neck, is exposed upward. And I'm assuming, Dr. Brasco is standing behind, them. We see very pale skin, with very, very bright gray eyes, almost silvery, wearing a simple gray suit over a white dress shirt. But impossibly high heels, very, very high heels that tend to make a very loud clicking sound as she walks down the hallway to signify that she is arriving. Time is very important for Geneva. And as she dips her head down, Dr. Brasco, I hope this will not take long today. I am needed back at my desk.

WILLIAM (Dr Brasco): (28:31)

Well, you will not be able to function well at your desk unless your diagnostics are running correctly. Just one moment there on the connection. There we are. All right.

CALEB: (28:44)

And Geneva, I think you and Dr. Brasco get along and agree on nearly everything Dr. Brasco is responsible for many, in many literal and figurative ways, the person that you've become. I'm curious about if there might be something that you might want to ask him about today that is something that you do disagree on, something that Dr. Brasco normally will—does not allow of you, but that you are still interested in getting.

EM (Geneva): (29:17)

Dr. Brasco, may I ask a question?

Willam (Dr Brasco): (29:20)

Yes, yes. I suppose you can, although I'm curious about a couple of these. Oh well, well what's your, what's your issue?

EM (Geneva): (29:28)

Well, there is a kind person who comes up to my desk every now and again.

WILLIAM (Dr Brasco): (29:34)

Good. Good. I'm glad to hear it.

EM (Geneva): (29:37)

He has asked me to go to lunch with him.

WILLIAM (Dr Brasco): (29:41)

Oh.

EM (Geneva): (29:42)

Am I permitted to do so?

WILLIAM (Dr Brasco): (29:45)

When you say kind person, that person isn't Albrecht, is it?

EM (Geneva): (29:52)

No.

WILLIAM (Dr Brasco): (29:53)

Okay. Alright then. I'm a little hesitant about people in this agency trying to form connections with you. I'll be honest, I think some people in these other departments might understand what you're capable of, and I'm not sure you're ready yet.

EM (Geneva): (30:22)

My conversation skills are improving vastly. And I believe I am getting many of the social norms down correctly.

WILLIAM (Dr Brasco): (30:29)

Certainly, certainly, but there are these, some readings remain irregular. What, like the, for instance here, yesterday, large spike internal anger, outside no response. What...what's that?

EM (Geneva): (30:46)

Well, I could not be angry at someone who questioned my time sheets outwardly, but inside I was furious. Rage, anger.

WILLIAM (Dr Brasco): (30:57)

Yes. Yes. This, these, this is in the red zone for you and yet outwardly completely null response. This is the kind of irregularities that we still need to work on.

EM (Geneva): (31:09)

Do you suggest that my behavior elevate into what you would say the red zone? Shall I retaliate physically or with verbal maliciousness?

WILLIAM (Dr Brasco): (31:18)

What I hope to see over time is that your responses to stressful criteria, which are normal, which are very normal, hit that yellow zone and your outward responses politely reflect also the yellow zone. You need to be able to make your needs known. And until you can do that, I'm not sure you are ready to go out forging into the world on your own.

EM (Geneva): (31:43)

But Dr. Brasco--

CALEB: (31:45)

And Dr. Brasco, your computer is interrupted. In fact, somebody with a higher level clearance has paused this checkup and a popup has appeared on your computer directing your subject Geneva to a meeting with a supervisor named Trina, who you have never met.

WILLIAM (Dr Brasco): (32:06)

This is exactly what I was worried about. As I begin unplugging carefully all the wires from the back of Geneva's neck and like resealing the kind of skin lining, Whatever this is, proceed cautiously be very careful. I..I'm just afraid people will try and take advantage of you.

EM (Geneva): (32:24)

So no lunch then.

WILLIAM (Dr Brasco): (32:26)

Appears this meeting is going to solve the lunch problem for both of us.

EM (Geneva): (32:31)

That is unfortunate. I would say my emotions sit in the yellow zone, though I will appear placid in the green zone.

WILLIAM (Dr Brasco): (32:41)

Good luck, my dear.

EM (Geneva): (32:42)

Thank you. Dr. Brasco

CALEB: (32:43)

And Geneva, will you tell us what character pieces you chose?

EM: (32:47)

Yes. So, my anomaly is the timepiece. My reality is a newborn, and my competency is reception option.

CALEB: (32:59)

And so each of you heads to a meeting with this supervisor Trina. And each of you would know that being asked to meet with a group of other agents is an introduction to field work. And none of you have been asked to do field work before for a variety of reasons. Tony, you have been primarily a contractor working on the vault. Albrecht, you were given an opportunity, to sort of have a new life here, I guess I would say. They didn't seem comfortable putting you in a field work position yet. Valerie, you're in a kind of witness protection. So you, they try to minimize the amount of time you spend outside. And Geneva, you were literally built to help the processes of the agency. So, field work has been, as far as, you know, considered not the best use of your abilities. But you can't really think of another reason why you would all be brought to meet together with a mysterious supervisor in the agency.

The mood in the agency lately is also kind of strange. I wanna touch on what I mentioned with your reprimand. Tony, you're the only one that knows this explicitly because other people have been forbidden to talk about it. But two weeks ago, 11 anomalies escaped from the vault. This is an unprecedented move as far as you know, in your time here. And it was a huge, huge problem. The details of it even have been kept from you, Tony. You're not even sure what you did wrong, but you were reprimanded and not allowed back in for the last two weeks. The rest of you have felt a strange mood at the agency, but none of you have heard about this specifically. And when you arrive at Trina's office, she is not there. But you do see her large redwood desk, this huge beautiful window wall behind her that looks out across turning in city and four chairs all evenly spaced. There's a sort of harsh cheapness in comparison to this beautiful desk. And the chair in front of you, totally folding chair hurt your butt style. And so my question for the group of you is: who arrives first?

EM: (35:11)

Geneva would never be late.

CALEB: (35:13)

I think that was the answer I assumed too. So Geneva, you arrive first. You see the four chairs, the we'll say left to right, looking at the front behind, it's 1, 2, 3, 4. Where do you sit?

EM: (35:25)
The first one.

CALEB: (35:26)
One. You are all the way to the left. You sit there, people coming from the closest. I would say the next probably would be Albrecht.

WILLIAM (Albrecht): (35:33)
Yeah. And I don't think he really like, you know, steps out at the elevator doors so much is just, is suddenly standing in the shadows of the back corner of the room. And he steps out very angrily and his mouth is kind of smoking as if he's exhaling, cigarette smoke, although he doesn't appear to have a cigarette lit. And he storms over and then takes a seat next to Geneva. Geneva, were you on reception today?

EM (Geneva): (36:03)
I was busy earlier, but we'll be going there later.

WILLIAM (Albrecht): (36:06)
Ah, that explains it. An awful acquaintance of mine named Carmilla is a bit of a stalker and she managed to gain access to the building. If you see her again, would you send securely after her or have her otherwise decimated?

EM (Geneva): (36:23)
My sincerest apologies, Albrecht, that will never happen again. Not under my watch.

WILLIAM (Albrecht): (36:28)
I appreciate your discretion.

CALEB: (36:30)
And then walking from the nearby coffee shop is Valerie, who I think would arrive next. How do you enter?

TATIANA: (36:38)
She scans the, the room a little bit and sees who's there. And she, you know, looks uncertain for like a split second until she puts on like a very pleasant and professional, air about herself and, you know, kind of nods politely to Albrecht and Geneva. And sits probably I would say at the furthest chair.

CALEB: (37:02)
Skips a chair and sits at four. Great. And then having to putter here in your likely inexpensive car, I guess you're the head of a construction company, but if you're in there doing the work...

TAYLOR: (37:14)

I think he makes, he makes okay money. Like he's not, he's not a millionaire by any means, but, you know.

WILLIAM: (37:19)

Is it the truck with the company logos on the side and kind of the beat up back fender?

CALEB: (37:24)

Absolutely.

TAYLOR: (37:25)

Yeah. You know what? Yeah, absolutely.

CALEB: (37:26)

So Tony, you arrive to this group. How do you enter?

TAYLOR: (37:31)

So I think Tony would've changed into his, like what he usually wears at the office. You know, kind of assuming like they need him now, but like he has a second to change out of construction gear if he's driving all the way across town to get there. I think there's also a part of him with this just for kind of his demeanor entering, I guess. I don't think that he necessarily thinks that this was his fault. I think that he sees it as more an expected end result of the crazy expectations of the agency that are put on him. Yeah he is very much a cut...what is it? A measure twice cut once kind of guy. And it feels like somehow the agency expects him to measure once and then somehow cut it twice. And he doesn't really understand how that, like, he's kind of getting the hang of non-Euclidean geometry. He's doing all right with that. But like, you know, I think that there's a lot of expectations that are just kind of being thrown at him and it makes sense to him that something got missed, whether it was directly his fault or just kind of, you know, it happens.

CALEB (Trina): (38:39)

As you all turn to look at Tony enter, there's a brief moment of being able to say hi and then a sudden like wooden knocking noise as you all turn your heads around and sitting on the front of her desk, her ankles kind of crossed in front of her, is this woman with this kind of like, short neck length cut, almost like bob blonde hair. She is very put together, but not in a way that looks self-conscious at all. It's not a full suit. She's got this like blouse tucked into these like very fashionable, kind of high waisted, dress pants. She's not actually even wearing shoes right now. They're like off to the side and she's got her like ankles crossed on these like very nice, socks. And she is sitting there and she says, Alright. Tony, do you mind sitting down?

TAYLOR (Tony): (39:23)

Uh, yes, absolutely. And I take the last available seat.

WILLIAM (Albrecht): (39:27)

Lovely to see you, my friend. You look very sharp.

TAYLOR (Tony): (39:30)
Good...good to see you, man.

CALEB (Trina): (39:33)
Well, it's so nice to have you all here--and so promptly--you're all looking amazing if I can say so. I apologize for the surprise, the breach of protocol, but we have a very unique situation and so I wanted a very unique crew to handle it.

EM (Geneva): (39:53)
Shall I be taking notes, Supervisor?

CALEB (Trina): (39:55)
Yes, thank you.

EM: (39:56)
Geneva produces a pad of paper and a pen from you don't know where, it's just there like on her lap very quickly. And they begin taking notes in a, I would say, a shorthand that you absolutely cannot comprehend.

TAYLOR: (40:11)
Tony is wondering if this is meant to be a punishment . He's actually, he's a little excited to be doing something a little more hands-on than usual, but he is wondering if this is intended as a follow up from him being reprimanded.

CALEB (Trina): (40:25)
Everything I'm about to say is extremely classified. And while I know everyone here is absolutely used to that situation, and I know that you're not going to share anything that you're not supposed to from this point forward, anything I tell you cannot be shared outside of this room. Is that understood? I'd like to get a verbal yes.

TAYLOR (Tony): (40:44)
Of course. Loud and clean.

EM (Geneva): (40:46)
Yes.

WILLIAM (Albrecht): (40:47)
Not even with Judith?

CALEB (Trina): (40:50)
No, not with Judith. Not with anyone. I have a, well, as Tony knows, she cuts her eyes to you. This little smile dropping for just a moment. She says, as Tony knows, we have had a breach of the vault, but as perhaps Tony does not know, this is not the first time we know what anomaly is responsible. And I believe we have developed a plan to stop it from happening again to sort of

catch the group of you up. We lost 11 anomalies two weeks ago. A year and a half ago, we lost 31. There was an anomaly, codenamed Nobody, who has at multiple points allowed himself--itself--to be captured. And as a result of its capture, it is somehow able to manipulate our vault systems and free multiple anomalies. We have been referring to it as a freedom anomaly, but we colloquially have given it the designation Nobody. Today it has appeared again, much faster than in previous times, with two of the anomalies that escaped with it. A hunger and a thirst anomaly. Simple things. We've studied them for years. We are not going to be able to find the full 11 without some serious work. But while we have a plan for this one, before I move any further though, do you have any questions?

EM (Geneva): (42:22)
None from me.

TATIANA (Valerie): (42:23)
I fail to see my use in this particular issue.

WILLIAM (Albrecht): (42:28)
Oh, I had a very similar question. You have a team going out to capture these anomalies and then you wish for us to help dispose of them when they are destroyed.

CALEB (Trina): (42:40)
Yes. The four of you have been chosen for your loyalty. There is a risk when interfacing with nobody that we would like to avoid. And we believe that risk is best avoided with this group,

TAYLOR: (42:56)
Tony, forever the professional, is biting his tongue to not point out that they lost 31 last time, but this time it was only 11. He is biting his tongue so hard right now.

CALEB (Trina): (43:11)
Our plan to put it most simply is that we have devised a vault room, half of a similar blueprint that you have drawn up in the past, Tony, but with the addition of some help from our dream employees that we believe will capture Nobody. In a vault room that is itself within a reasonable facsimile of the city. So from this point forward, should we capture him, we will be able to allow him this loop of escaping and capturing while keeping him within the room itself. We're fairly confident this will work.

EM (Geneva): (43:52)
You wish to keep him occupied, to have him bide his time over and over again. I understand.

CALEB (Trina): (43:59)
Yes, exactly. He...it is clear that this anomaly enjoys this process. And if the only way to keep it trapped is to make it believe it's getting free, well, we finally developed a room for that.

EM (Geneva): (44:12)

That is quite smart. Very commendous view.

CALEB (Trina): (44:15)

Thank you. And the four of you, I know you haven't done field work before, but you are all very comfortable with yourselves and with your abilities. And I, well, I as normal, I would remind you that you have a life insurance policy. You have nothing to fear. You are...we're sending you with four, to especially confirm that the group of you will be able to handle this. And as a breach of typical protocol, each of you will be given a normal briefcase and a ripple gun. Each of these are usable. However, in a slight change from our typical protocol, we highly, highly would like Nobody captured. And the other two, we are fine with having eliminated. We have studied them thoroughly. We are not worried about them, the hunger and thirst anomalies. Nobody, however, we would like the opportunity to study. And if the past situations are any indication, it is unlikely to put up much of a fight getting captured.

TAYLOR (Tony): (45:16)

So to clarify: the hunger and thirst anomalies, you want us to leave alone or you want them neutralized?

CALEB (Trina): (45:23)

Neutralized is fine, captured obviously useful, but not in this case the highest priority. If you have to neutralize them, I would say you can make that decision faster than I would normally recommend. Any other questions?

EM (Geneva): (45:37)

None from me.

TATIANA (Valerie): (45:39)

Where are we going?

CALEB (Trina): (45:41)

I have a car ready to take you to where they have begun their activities. There is a...the group of them appear to have interrupted some kind of large party situation with Greek life at the university. We want to make sure that the hunger and thirst anomalies don't kill too many people and create any loose ends, of course, but, it should be a large crowd. Easy to get lost in.

EM (Geneva): (46:05)

To clarify, supervisor Trina, you are saying that we are to leave the agency?

CALEB (Trina): (46:12)

Yes. you see a look on her face like she, I don't think she even knows that you maybe haven't done that. And so she sort of looks at you like, of course, with this very casual Yes, yes. I need you to go. The car's outside.

EM: (46:26)

You see a sparkle through Geneva's eyes. Her face remains completely placid, but her eyes are electric.

TAYLOR: (46:37)

Literally and figuratively.

TATIANA: (46:40)

You see the complete opposite on Valerie. Valerie's eyes are dark and while her face is like it is quite neutral, her eyes are displeased to say the least.

CALEB: (46:53)

I have a moment with Valerie, but I want that to be after everyone has gotten their any questions out. So does anyone else have questions before we move on from this phase?

TAYLOR: (47:02)

More just a metagame question. I thought I had read somewhere that like you got points off for neutralizing or something like that. Is the idea that we have been given permission, so it's okay if it happens for these other two?

CALEB: (47:15)

Yes. That's the idea, is that for these two, you're not gonna be, it's not a negative to neutralize them. The agency is not gonna be bothered by that. Typically in the game, neutralization is like the neutral option where you don't get a positive or a negative. In this case, I would say you'll get commendations like you would for capturing even if you just eliminate the hunger and thirst anomalies involved.

WILLIAM (Albrecht): (47:35)

I am, as ever, your loyal servant, ma'am. I look forward to getting this done and these situations buried.

CALEB (Trina): (47:48)

She smiles and nods and says, Yes, and I'm very interested to hear how fieldwork goes for you, Albrecht. I have a feeling that if you have a good time, you could be very useful to us.

WILLIAM (Albrecht): (47:59)

I remember the Greeks fondly, it'll be great. And I think he'll just stand up from his little folding chair, which kind of like falls over as he stands up.

EM (Geneva): (48:08)

Geneva would, as Albrecht's chair fell, reach a hand over with impossibly fast speed to catch the chair and stand it upright because that would mean it would be out of place. And as they stand looking at supervisor Trina to follow Albrecht, My sincerest apologies supervisor, I never sit down and I did so out of respect this time. I hope it will not look badly on my performance thus far.

CALEB (Trina): (48:38)

Her hands come up in a shrug. Her hands flop out and she says, I'm afraid I'm not part of the demerits department. And you feel the little tiny bit of, of like a depress, a depressing energy. Like a weight on you. Just a tiny little bit hit as you do receive a demerit.

EM: (48:57)

I did, I did sit down out of respect. Dang it. Okay, Geneva, that, that brightness kind of shines for a moment. And it is...you see this kind of...a twitch on her upper cheek or whatever her cheek muscles are made of, and it doesn't hit the rest of her face. But it is, ooh, that...never gonna do that again.

CALEB: (49:21)

A gentle spike into the red zone,

EM: (49:23)

A gentle spike into the red zone, as they walk and follow Albrecht.

CALEB (Trina): (49:27)

As everyone else leaves. Valerie, you're the last one to head out of this room having been in the fourth chair and Trina sort of clears her throat and she says, I do hope you appreciate my joke.

TATIANA (Valerie): (49:39)

Of course. You know, I appreciate everything that you guys have done for me.

CALEB (Trina): (49:45)

I'm so glad you brought it up. That is what I want to remind you of. This situation and the situation that you are in is one that I don't envy at all, but one in which, as much as I hate to say it, you don't have a lot of power right now, Valerie. I need you to stay the course today, and I know that you will because you don't have another choice.

TATIANA (Valerie): (50:12)

My abilities aren't exactly capture friendly.

CALEB (Trina): (50:17)

She smiles and she says, Well then I suppose you'll have to get creative. I look forward to the debrief later tonight.

TATIANA (Valerie): (50:25)

Of course. She's gonna kind of get up, dust off her skirt a little bit, and she's gonna, you know, remain calm. But as soon as she is not facing Trina again, her face just falls and she starts like picking at her nails.

EM: (50:47)

Would Valerie be doing this as she was walking out into the hallway?

TATIANA: (50:51)

Um, I think so. Until she took notice of someone, you know, observing her.

EM (Geneva): (50:57)

Geneva would kind of hone in on, I think, the behavior itself, fascinated, learning new behaviors and would kind of sidle up next to Valerie. Your hands are anxious.

TATIANA (Valerie): (51:11)

Um, there was just dirt underneath my fingernails, that's all.

EM (Geneva): (51:14)

I see. Well, it will be a pleasure working with you. Please let me know if I can assist you in any way.

CALEB: (51:21)

Valerie, you feel a demerit hit you as you lie.

TATIANA: (51:25)

Yeah, I do. . .

CALEB: (51:28)

And then, Tony, you wanted to visit your office?

TAYLOR: (51:31)

Yeah, so I think, you know, he walks up to his office and you know he has...there are certain rules within the agency of a, of anomalous things he's allowed and not allowed to do. And one of them is he has a very special whiteboard in his office. And so he walks in and the thing is, because this is like work sanctioned, I think he's very casual about it. Like, he doesn't like shut the door behind him, like anything like that. He just kind of walks in. He picks up, he picks up an expo marker and he is just, he's just kind of standing there like kind of in that position, like holding the marker out, his elbow at his side, just like thinking. And for those who don't know, Tony has a power once per mission, he may write a single sentence on this board that will come true within the day.

Uh, however anomalous beings in the agency are immune to the effects. And he's, he's tested it a lot. He's tried big things., you know, we'll win the lottery. You know, no one will notice anything wrong with your work. It doesn't, you know, he's found that that is not...it doesn't work quite like that. It's gotta be something small. So, he's thinking for a second and then he's like, okay, that could work. And he, he writes on the board, "someone will be too drunk to notice anything wrong." Hopefully it will come true today.

CALEB: (52:50)

That's awesome. And then all of you make your way into the elevator down, out of the skyscraper that, you know, you cannot introduce anyone to because very many people cannot even see it. But the only person I really wanna highlight at this second is Geneva.

EM: (53:10)

I think as Geneva would be leaving the elevator, there would be a pause, a hesitancy to cross the...I don't even think they've been down to the main lobby ever. It's either been the floor where she works or Dr. Brasco's lab, or the cupboard that she is stored in at the end of the day, when she gets plugged back in to the mainframe. There is a hesitancy to walk out of the door. And you see her pause for a moment and her head twitches slightly. And then it's as if she almost pushes her head and shoulders forward and her legs kind of follow behind with her as she like head down and walks forward.

CALEB: (54:03)

Geneva, something I don't know that you knew you had is a precise enough olfactory sense to immediately tell the difference between recycled air and fresh. And this is your first experience of fresh.

EM: (54:19)

And I would say Geneva probably doesn't have to breathe if she doesn't want to. But to simply experience the act of breathing and to understand what it's like to inflate the approximation of lungs that are inside her body for, you know, just in case something happens. She takes a really deep breath in.

CALEB: (54:43)

You will all now be getting into a car, with a very heavy partition hiding the driver.

WILLIAM: (54:52)

I think as we begin to all pile into the car and find our seats, is this kind of like a limo situation with, you know, the benches in the back?

CALEB: (55:00)

Yes, absolutely. Yeah.

WILLIAM (Albrecht): (55:00)

Uh, Albrecht has a golf bag, which seems packed to the brim and he unzips it. So as the one with the longest tenure here, I took it upon myself to raid the supply closet for our gear. We have a number of briefcases, we have a number of firearms. Valerie, I would like to give you mine, and he hands you two ripple guns.

TATIANA (Valerie): (55:34)

Oh, um, thank you.

TAYLOR (Tony): (55:37)

How long is your tenure here, Albrecht? Are we, are we measuring in the decades, the centuries at this point?

WILLIAM (Albrecht): (55:44)

Oh, I simply can't remember. Suitcases. I will take two suitcases to balance that out. That is a firearm for you, good sir Tony, and the case. And Geneva, a rather dangerous weapon and a briefcase for you. I also have a collection of large shovels and knives if anyone would want one.

CALEB: (56:11)

As you, as you say this, Geneva, what are you doing in this car?

EM: (56:14)

Panicking? Internally panicking. I've never been in a car before. I have read about them. I know about them. Geneva is not...I can't sit.

CALEB: (56:27)

And I wanna say I don't actually technically have chaos yet, but I've decided to cheat and say I have three to spend because I want to go ahead and activate your reality trigger, which is that you don't know how to do something normal.

EM: (56:38)

I would say no. She has absolutely no idea how to car. Like how do you approximate, what do you do in this vehicle? What does it do? Where...why are these people sitting down? That's comfortable? What is happening here?

TAYLOR: (56:50)

So, so Tony has like three in Empathy and two in Attentiveness. I think that whether or not he knows, like I don't think he recognizes that you're not a person or anything like that, but based on your reaction to going outside and also not knowing what a car is, I do think that like he would notice that and I think he would try to like make sure you you were comfortable, you know, like that you recognize that like it's okay.

CALEB: (57:15)

I like that. I like that, Tony. And I think you would be the first to notice, with your experience kind of making things for the agency, that one part of this car is actually outfitted with like a full standup harness.

TAYLOR: (57:29)

I would see her like half squatting over chairs not sitting for like a second or two. And I would like point to the harness. And I'd be like, do you, do you need to? And I would, I would help strap Geneva in, I think to this, to this harness.

EM (Geneva): (57:43)

This is very appreciated, Tony, and will not be forgotten., Geneva looks, has been, I would say, strapped into things before if she was having surgery or, you know, parts changed or things like that before. So she just click, click and she goes to herself, The consummate professional is not always comfortable. The consummate professional is not always comfortable. Yes, this is. Okay. Thank you, Tony. Thank you.

TAYLOR: (58:11)

It was kind of handed to me, but is that uncovering what someone really needs?

CALEB: (58:16)

I think that's great. Yes. Absolutely. That's a commendation for you, Tony. We are moving into the kind of mid-afternoon now. The sun is firmly on the other side of the sky, and a party that began very early this morning is hitting the sort of rising action, I would say, of the day. Where now, instead of just hanging out and calling your friends and getting to the same place, a lot of these large buildings decorated in a, you know, sort of fake, older style (even though many of them were built in the, in the last 10 years) with Greek letters adorning the doors. And the high walls are swarmed by hundreds of people. Filling the lawns, there are big tables, big long tables that seem to only exist for beer pong. There are beautiful awnings and fairy lights decorating these different houses. Each one seems to be sort of doing a different job. There's music playing at one that's, at this moment, not super intense, just sort of building. And these young people swarm around everywhere. They are like having a good time already handling the sun very well. And we see, arriving at the edge of this long street, our interesting crew of four stepping out of the limo in their business attire and looking across this sea of young people.

TAYLOR: (59:51)

I would like to get the ball rolling immediately with using a skill, actually.

CALEB: (59:56)

Oh great. Yeah. Let's do it.

TAYLOR: (59:58)

I would like to take my shirt, like, just, hold the scruff of my shirt, and I would like to use "You Might Also Like" to turn it into a shirt for the fraternity. Like have the, have whatever the frat's...what would you say...the frat's letters on the shirt?

CALEB: (01:00:21)

Yes. That's awesome. Jumping right into the roles in our mission phase. So you will roll the skill attached to You Might Also Like. So, which means basically you roll, 6d4, and then if you would like to adjust the skill, you can spend the points from that quality.

TAYLOR: (01:00:36)

I, oh, actually I have none. So I guess I will subtract one from whatever this is.

CALEB: (01:00:41)

All right. So you will have burnout. Yes. Which means you have minus one.

TAYLOR: (01:00:44)

Uh, and I don't think there's anything I can do to release that burnout.

CALEB: (01:00:48)

Not at this second, no.

TAYLOR: (01:00:49)

Fulfilling a request. Yeah. Okay. So let's see. Oh, that's a fail.

CALEB: (01:00:55)

Starting not strong, guys. Well this is, you know, you haven't done field work before. This is a failure right off the bat, Tony, you are stepping out of the car, you are making this big called shot. Will you read the failure text of that ability for me?

TAYLOR: (01:01:08)

So, the object--which is my shirt--is replaced with something entirely different and it can no longer be changed.

CALEB: (01:01:17)

You are trying to change your shirt into a...like a very casual and doesn't stand out outfit. And what happens is your entire outfit shifts around you until you are wearing a large and sealed mascot costume. What is the mascot? What animal are you?

TAYLOR: (01:01:43)

I gotta pull from, I got a pull from my life. It's an elephant.

CALEB: (01:01:47)

All right. And that also means I have six chaos, by the way.

TAYLOR: (01:01:51)

Oh, no.

CALEB: (01:01:51)

So the elephant costume you've got, yeah. You've got these big foam tusks kind of protruding out forward, these ears that are designed to kind of like flop into the front, and they make a little bit of a flap noise as you move your head side to side, the cutout's in the mouth, the cutout is in the mouth. So you're looking out of the mouth. And as you sort of shift around in this costume, you see that instead of the typical, like things that would allow you to pull it off easily, there is no clear seam. This whole thing is just around you. You can breathe fine, but you are inside of this elephant.

TAYLOR: (01:02:26)

I give everyone else a thumbs up like I totally intended this.

WILLIAM (Albrecht): (01:02:29)

Tony, you like an Alexander the Great's elephant crossing the Trojan Alps. Do you plan to impress the Greeks this way?

TAYLOR (Tony): (01:02:38)

Well, what were...weren't you there for the Trojan horse?

WILLIAM (Albrecht): (01:02:41)

Very, it looks like no horse to me.

TAYLOR: (01:02:44)

Are you super open with people about how old you actually are? Like, it's just...

TATIANA: (01:02:48)

The vibe.

TAYLOR: (01:02:48)

So I like to think that I make these jokes with you just cause.

TATIANA: (01:02:52)

He's...

TAYLOR: (01:02:52)

These are just like me ribbing you as a coworker. I don't actually think you're this old, but I'm just, but I think you might think that I do think that, So, there's this like dynamic of me being like, oh yeah, we measured it in decades. And you're like, yeah, yeah, we are. And I just think--

WILLIAM: (01:03:10)

It's impossible to tell what Albrecht is making a joke of and what might actually be true.

EM: (01:03:18)

Geneva a hundred percent believes that he is exactly as old as he jokes that he is, a hundred percent of the time.

CALEB: (01:03:25)

There is no joke. It's all sincere.

EM: (01:03:27)

There is no joke. What's a joke? What is that?

CALEB (Frat Guy): (01:03:29)

So yeah, you're in this mascot. Almost immediately, this very early drunk frat guy sort of wanders in front of you and is like, **whoa, what, what's up elephant man?**

TAYLOR: (01:03:44)

I just start mascotting. I just start, you know, like, put two arms up and I fuckin run toward the crowd, I guess.

CALEB: (01:03:49)

Yeah. You, I don't think you have a choice. As soon as you start mascotting, this guy and his friends sort of grab you. And very quickly Tony starts getting lost in this crowd as the three of you are left behind. And then they all start dancing like "Elephant, elephant!"

EM: (01:04:06)

Uh, my sense is that in this moment, we are technically in a rush to follow him, yes?

CALEB: (01:04:13)

That's up to you.

EM: (01:04:14)

Would we be in a rush to follow him at this point? I'm looking to my coworkers. I'm looking to my coworkers.

TATIANA: (01:04:19)

I think Valerie's a little thrilled by the turn of events and is happy that she doesn't have one more person to worry about in this moment.

EM (Geneva): (01:04:30)

Is it required that we follow after him or are we allowed to go separately?

TATIANA (Valerie): (01:04:35)

I think that we're allowed to do whatever we need to do in order to complete the mission.

WILLIAM (Albrecht): (01:04:39)

Yes. Let us remain in pairs. Geneva, make sure Valerie is not kidnapped by any awful creature. I will go retrieve Tony from the Grecians.

EM (Geneva): (01:04:51)

We shall not remain here. We will likely go look around for this Nobody.

WILLIAM (Albrecht): (01:04:56)

Excellent.

CALEB: (01:04:57)

Um, and Albrecht, I'm gonna add to the chaos of this moment by spending three--dropping me down to three chaos--which means I get to activate your senses. You are in a very large crowd of young people. All around you are...is life, is emotion. This like, this like deep sense of need from like everybody in this area, and it is overwhelming. You probably haven't been in a crowd this big in years and this all hits you at once.

WILLIAM: (01:05:33)

The team meetings were bad enough, and this is definitely the most people...and they're very loud and raucous. So, you know, there's a bit, I think like he's having flashbacks of past angry mobs as he's making...like pushing his way, kind of like lumbering over these college kids, following that like gray snout disappearing into the crowd in the distance.

CALEB: (01:06:01)

What exactly is it about the crowd that bothers you?

WILLIAM: (01:06:05)

It's that he can feel all the things they want. And every single person here wants something very much. They want immediate things like, you know, more beer. They want to get the beer pong on. They want to have connections with their classmates. There's a lot of anxiety, especially in the fraternities, about the social ladder. They want to go to college, they want to have successful careers. They're worried about their grades, they're worried about their fitness. And it's like all of these factors that are...it is sort of like they're all weighing on Albrecht at once as he's kind of stalking through this crowd.

CALEB (???): (01:06:49)

You hear, in that crowd of all of these voices, you hear a very still and a very clear one in your head that goes, Oh, he's here.

WILLIAM: (01:07:03)

Hmm. Albrecht will have time to unpack that later. But, in the meantime, I think as he's nearing Tony's like floating self in the crowd, and aware that they, they might be pressed for time, there's something...you've heightened my senses, what does that do mechanically?

CALEB: (01:07:24)

Basically, in this case, what I'm giving you is a threat to your like stability right now. A like an overwhelming sense. And if you just push through it, if you don't take time to cool off from this in some way, you will experience burnout on your next roll. I believe is the one for you.

WILLIAM: (01:07:44)

I can also satiate my desire in order to cancel that burnout. Yes. So now that he has successfully detached himself from the rest of the group, I think he is going to kind of stalk over to the guy who, you know, pulled, Elephant Tony in the crowd a little bit earlier.

CALEB (Frat Guy): (01:08:06)

Whoa, spooky man. What's up, Spooky Man?

WILLIAM (Albrecht): (01:08:09)

Yes, hello, you seem to have enjoyed yourself today.

CALEB (Frat Guy): (01:08:14)

Uh, yeah, I'm having a great time. What are you doing here, dude?

WILLIAM (Albrecht): (01:08:18)

Oh, I just came to ask you: Would You Like Some More? And I'm, I'm going to tap into his... whatever excess he has indulged himself in lately.

CALEB: (01:08:31)

Yes, absolutely. Roll for the quality listed on Would You Like Some More and then we'll see what happens. You...do you have quality assurances in that quality?

WILLIAM: (1:08:39)

Nope.

CALEB (1:08:40)

Oh, another burnout role. So in this case, doing this...I'll say, yes, you are in the process of saving this desire, so I'll cancel the first count of burnout, but you still are gonna have one.

WILLIAM: (01:08:54)

That's okay. That...that is a failure.

CALEB: (01:08:59)

Ah, we're hitting with another failure.

WILLIAM: (01:09:01)

Which is just what I'd hoped. He develops a loathing for the last thing he enjoyed, what was that last thing he enjoyed?

CALEB: (01:09:09)

There is a moment in this guy's eyes, his name is Todd.

WILLIAM: (01:09:16)

As Todd is thinking, like there's just a waft of smoke that sort of surrounds him and Albrecht in this moment.

CALEB (Frat Guy Todd): (01:09:22)

There's, we see only the two of them kind of looking at each other. And Todd is known for one thing in his frat above everything else. Throughout his life, Todd has been seeking connection and forcing connection through the application of nicknames. He has been demanding a, an

intimacy from people trying to be the first person to label exactly what someone is and finding a satisfaction both in that intimacy and in the power that he gets over those people by declaring what they are upon immediately seeing them. He looks at you. It's like he's got these, like, these green eyes, and it's like, for a second they are stained glass just like shattered. And he says, I'm sorry man, what was your name?

WILLIAM (Albrecht): (01:10:11)

My name is Albrecht Dunst. And he'll breathe in all of this smoke and all of the satisfaction that this guy has ever had from administering nicknames. It was a pleasure meeting you young man, but I really should define my friend. And he'll just bump shoulders and continue on through the crowd.

EM: (01:10:37)

Albrecht is terrifying. I am obsessed.

TAYLOR: (01:10:39)

I thought, I thought he was just gonna like turn him into a college kid who doesn't drink. I was like, that sounds fine. Like, no issues with that.

EM: (01:10:48)

Let's shake who you really are at the core of your being.

TAYLOR: (01:10:51)

At the core.

CALEB (Todd): (01:10:53)

As you walk away, you hear him say, What's up Ryan? Hey Hailey. I want to turn over now to Geneva and Valerie as the, as the other two of your group have disappeared.

EM (Geneva): (01:11:05)

Geneva would kind of be scanning the crowd, but because they've never been outside before, they would look to Valerie. Perhaps now it is my hands that are the anxious ones. What do we do now?

TATIANA (Valerie): (01:11:21)

Well, they didn't exactly give us a lot of information, did they? We should probably talk to the students and see if any of them have encountered anything weird lately, which knowing college students, will probably be only as helpful as we make it.

EM: (01:11:40)

There is a moment where Geneva kind of stands and you almost see her eyes kind of the, the pupils almost circulate.

TATIANA: (01:11:48)

Is she loading?

EM: (01:11:49)

They kind of go around and it is as if...a Rolodex of information is rattling through her brain about this college, about...she would've been uploaded with all of the pertinent information around for Ternian city. And she is rolodexing the history of this college, and its fraternities.

CALEB: (01:12:10)

As you, as your eye spins Geneva, you maybe don't process this immediately, but you actually get stuck in that spin, the eye as it spins. You finish your processing, but that one eye continues to loop and circle. And you, Valerie, see this very clearly and know with this like kind of twist in your stomach: that's the same circle that I saw in my coffee today. And it just keeps looping on one of Geneva's eyes.

EM (Geneva): (01:12:40)

Is something wrong, Valerie?

TATIANA (Valerie): (01:12:42)

Valerie kind of kinda looks around a little bit, make sure she's not being eavesdropped on. And, you know, she's been kind of looking around a lot, like she's been hyper-vigilant kind of the whole time that they've been out of the car. And she, you know, approaches Geneva a little bit closer. And in more of a hushed voice goes, This morning when I was getting my coffee, my hot chocolate, I should say, my coffee started to spin and now your eye is spinning. To me, that indicates that we are more than likely being observed by one of the anomalies, if not all of them.

EM: (01:13:25)

Geneva blinks very hard almost as if to try and reset the spinning and opens again.

CALEB: (01:13:32)

What I will say is, Geneva, as you try to access your database, you realize like, oh, I was never intended to leave the building.

EM: (01:13:39)

I'm not plugged in.

CALEB: (01:13:41)

But you do know that the protocol of the agency allows you to exert your own will in a way you have not before and request that reality be shifted. You know, in this moment you can change your own body to have a--an uplink like that from a distance if you'd like.

EM: (01:13:57)

I would absolutely like to try that. I almost wanna like wifi myself. I want remote access wifi.

CALEB: (01:14:03)

I would put this as either Professionalism or Attentiveness.

EM: (01:14:07)

I have three in Professionalism, so I'm gonna roll that.

CALEB: (01:14:10)

Yeah. So roll 6d4 and as long as you get one, you succeed at what you're trying to do.

EM: (01:14:16)

I have four.

CALEB: (01:14:17)

Nice. Okay, so you have four. Your choices right now...I'm gonna get two chaos from that, which isn't too bad. You can spend two of those points and make it so I don't get any, or spend one to lower it down to three and make it so I don't get any. Or you can just let me have the two chaos and the success.

EM: (01:14:30)

I'm gonna go with what Geneva would do. I would spend the two to knock so that you don't get chaos.

CALEB: (01:14:34)

All right. So you, you create a very stable connection. And since you're going all the way up to six, I'll give you even more. You find yourself connecting back to the database at the agency, and you do have access to a wide variety of information about this college, about these fraternities. And you also fix this spiral and are able to sort of stabilize your body completely. What is a question you have right now that I can answer for you? Even if it's completely out of what you would assume you'd be able to get from basic information?

EM: (01:15:05)

I think Geneva would be looking through the information. She would be scanning information to be like, if there was an anomaly here, where would be the first place it would go?

CALEB: (01:15:14)

So you are able to tap into notes about the anomalies that escaped that weren't shared with you before. The hunger and thirst anomalies themselves. And you know that they're...one of them does not appear to have an explicit physical form. There's no data there about what it itself looks like. There's only behavior and that behavior is the creation of spirals and whirlpools. The other, you know, often manifests as a dog.

EM (Geneva): (01:15:40)

Okay. So, Geneva would pull through this information and look once more at Valerie. We are looking for a dog.

TATIANA (Valerie): (01:15:49)

A dog.

EM (Geneva): (01:15:50)

One of the anomalies presents itself as a dog. This one we can neutralize.

TATIANA (Valerie): (01:15:55)

Okay. Yeah, that's certainly very helpful. Thank you. Geneva.

EM (Geneva): (01:15:59)

The other one's presence is noted by swirling and whirlpools, which is perhaps something you are currently concerned about.

TATIANA (Valerie): (01:16:06)

That's a word for it, yeah. So one of them has a physical form and then the other one...

EM (Geneva): (01:16:13)

It is unclear at this time.

TATIANA (Valerie): (01:16:15)

Unclear. Okay.

CALEB: (01:16:16)

And just to be totally clear, you do not have physical appearance data on Nobody either. Apparently the previous times that Nobody has been captured, it has been under completely different looks because Nobody disguises itself as other anomalies until it is captured.

TATIANA: (01:16:32)

Can I just kind of look around and--you know, college kids love dogs. They love dogs. It's one of their favorite things.

EM: (01:16:39)

There's also always one person at the party who is not going to hang out with people and is going to find the dog.

CALEB: (01:16:45)

Yes.

TATIANA: (01:16:47)

Is there like a person or perhaps a group of people that seem to be crowded around something that's a little separated from the general chaos?

CALEB: (01:16:57)

I'm afraid it's so busy that that being something you can just easily find is...is gonna be difficult. You can spend some time looking for it. And if you'd like to take the time to do that, I can shift focus while the two of you go look around in the crowd.

EM: (01:17:10)

I would actually like to enact one of my abilities to do this. Geneva's going to look for someone who looks kind, perhaps someone who has...her eyes would narrow in looking for animal hair on their clothing, to the...if we are looking for a dog, perhaps we could find someone who also has a dog.

CALEB: (01:17:29)

So, so you're not using an ability yet, you're just hoping that you can take it?

EM: (01:17:32)

Not yet. I need to find that person first.

CALEB: (01:17:34)

Absolutely. You are able to, especially with your enhanced focus, you're able to find your way to a woman who is wearing the same, like, similar black dress that everybody is wearing at this party. But hers, because she's wearing a black dress, the animal hair is really obvious. She has this like white hair that is sort of--clearly she's tried to get off, but it's just, it's accumulating and you're able to find her very quick. And in terms of whether she looks nice or not, what she looks is sad is what I'll say. She's not talking to anybody right now.

EM (Geneva): (01:18:07)

I will come up to her, and, Your dress is quite nice.

CALEB (Sorority Girl): (01:18:11)

Oh, thanks. Are you Phi or--

EM (Geneva): (01:18:16)

Do they all look the same?

CALEB (Sorority Girl): (01:18:18)

Oh, it's like, it's part of the thing. It's like, kind of like a theme, I guess. You're not here for the party. Are you just walking through? Sorry about that.

EM (Geneva): (01:18:26)

No, that's quite fine. I have heard of parties and heard they're quite wonderful. But I'm wondering if you can do something for me. I am gonna put my hand on her arm and I'm gonna say, I would like you to remember when you last saw a dog. And I'm gonna use my ability Remember When. So I'm gonna roll Empathy to make her feel nostalgic, and on a success, she will be able to...she's desperate to talk about things in the past. And, for every third three, I'm able to request a particular memory in perfect detail.

CALEB: (01:18:57)

Awesome. How many qualities do you have in Empathy?

EM: (01:19:01)

None.

CALEB: (01:19:01)

All right. Let's see what happens.

EM: (01:19:04)

Uh, so that's, that is something with burnout, is that—that's correct?

CALEB: (01:19:07)

Yes. So you'll have, you'll have, minus one. Thee.

EM: (01:19:12)

To avoid burnout, is she carrying a drink?

CALEB: (01:19:15)

Uh, yes. She's got a solo cup in her hand, but it looks like she hasn't really drank anything out of it.

EM (Genvea): (01:19:20)

Oh. And I'll say, You know what? It looks like you haven't drank any of this yet. May I?

CALEB (Sorority Girl): (01:19:26)

Um, sure, yeah. Here you go.

EM: (01:19:29)

And I throw it over my shoulder.

CALEB: (01:19:34)

She—

TATIANA: (01:19:34)

Valerie dodges the drink.

CALEB: (01:19:35)

Yes. I think, I think the trade for this is going to be that, like, if this doesn't work, you have now put like three things...you've said a couple of weird things in a row and then done this to the point that she's going to be very concerned for you.

EM: (01:19:49)

Geneva has no idea what she's doing, but she's following protocol, right?

CALEB: (01:19:52)

It looks great. And I think for the spirit of this is that you're trying to look like I'm enjoying the party, I'm here too.

EM: (01:20:02)

Woo!

CALEB: (01:20:02)

And so you, I...I also wanna say it feels great. In that second, you feel connected to this party. You are participating in this party. Like--

EM: (01:20:14)

I'm doing a party!

CALEB: (01:20:15)

Yeah. So let's roll and you don't have burnout.

EM: (01:20:19)

Okay, so how many threes do I need to get on this?

CALEB: (01:20:22)

You need just one. Just one. Yeah. But three is ideal.

EM: (01:20:28)

That's three.

CALEB: (01:20:29)

Nice. Three exactly is triscendence, which means you get to make a choice. You can either, at this second, take three commendations, Employee of the Moment: you can recharge Quality Assurances if you've spent any, which I believe you spent two. So you can recharge up to three. Or you can turn this roll into any number of threes. You can name a number, and this roll counts as having that number.

EM: (01:20:52)

I'd like to turn it into six so that I can have her remember two things in perfect detail.

CALEB: (01:20:57)

Great.

EM: (01:20:58)

So it says on every third three, you may request a particular memory in perfect detail, even if their memory has been wiped.

CALEB: (01:21:04)

You see, as you touch her and she gets this nostalgic look on her eyes, she looks up at you as if you are...you threw this drink behind you, and I think you feel a little bit like "I did it so right, that she's looking at me like a best friend." Maybe a look you've never gotten before.

EM: (01:21:20)

I--no, Geneva's never had a friend. She has a creator and that is it.

CALEB: (01:21:24)

And she looks at you like so excited that you're there and so happy that you're there so she can finally talk.

EM (Geneva): (01:21:30)

I...you know, I have been looking for a dog and I am wondering if you've seen one run through this party.

CALEB (Sorority Girl): (01:21:37)

Oh my gosh, yes. I saw, well, it was wild for a second. It looked like it was, it was like three dogs all hanging out. They were so cute. And then, then it was, it was definitely just one. I think. I haven't drank yet today, but I...I must just be kind of, you know, mixed up a little bit. But it was this beautiful white dog, this big thick fur. I pet it for a minute. It seemed very happy. And then you can only focus on the dog for so long when you're trying to, you know, impress these people, which I'm sure you know.

EM (Geneva): (01:22:10)

Yes, impressing people is important and making sure you get commendations, but not demerits. I understand this.

CALEB (Sorority Girl): (01:22:17)

Yeah, I guess that's a way to put it. I haven't thought about it in quite that, that like mathematically, but you're right. That is what it feels like. She sort of sighs. It does, it feels like I'm just struggling every day to earn approval from these people.

EM (Geneva): (01:22:34)

Do you have a creator too?

CALEB (Sorority Girl): (01:22:36)

Uh...Oh, you mean like my big, yeah. Yes. And she did not tell me what this was going to be like at all. Not really.

EM (Geneva): (01:22:46)

Your big. Interesting. I have not heard that term for it.

CALEB (Sorority Girl): (01:22:50)

Oh, yeah, yeah. I forgot. You're just kind of walking through. Sorry. Here I am just like dumping all this on you. I absolutely...this is not normally a thing that I do.

EM (Geneva): (01:22:58)

That's quite all right. I'm a fantastic listener and very good with note taking.

CALEB (Sorority Girl Leanne): (01:23:02)

That's...I would say that too. I was gonna say, it's very strange that you've been writing all this down. But my name's Leanne, by the way. Sorry that I didn't start with that.

EM (Geneva): (01:23:13)

Geneva.

CALEB (Leanne): (01:23:14)

It's great to meet you, Geneva. That's cool. It's like the, what is it? Protocols? I don't remember.

EM (Geneva): (01:23:19)

Accords. Accords. Well, Leanne, it has been wonderful to meet you. I hope I see you again around this party—

TATIANA (Valerie): (01:23:29)

Geneva.

EM (Geneva): (01:23:29)

I've, I've never been to this—

TATIANA (Valerie): (01:23:32)

Geneva!

EM (Geneva): (01:23:32)

--party before, but it has been wonderful to make your acquaintance. Thank you for your time.

CALEB: (01:23:37)

And I wanna say before we go, do you have a second thing you want to look for in her nostalgia?

EM (Geneva): (01:23:41)

I do. I want to know, cuz Geneva's got the attention of a real person--like a real person, not someone at the agency, a real person--Geneva is going to look at Leanne, What is your favorite memory from childhood?

CALEB (Leanne): (01:23:58)

Oh, my favorite memory. There's no friction here. Leanne doesn't react to that as a weird question. She is fully ready to enter this memory, and she says, When I was little, I think I had to have only been four or five, I don't remember a lot of the details around it, but my family had a trampoline. My older brother used it all the time and I wasn't really allowed to use it. I wasn't supposed to because it would be dangerous. I could break my arm, that kind of thing. And I was only, I was little, but I did anyway. My parents were cooking or working or something, and I made my way to the back. I got on this trampoline and I jumped and I figured it out really quickly. Like, I don't wanna like brag about me being four, but I was like, I totally got it so fast. I understood what the, the balance was. Like I understood that I could, I could leap higher and I got these like big huge jumps. I got the rhythm down so perfectly and I did break my arm, but after all of that, I don't remember the pain and I don't remember the time that I had to, to heal. I just remember that flying and that perfect rhythm.

EM (Geneva): (01:25:16)

That is a beautiful memory, Leanne. Thank you.

CALEB (Leanne): (01:25:19)

Yeah, totally., do you need anything? Do you want another drink?

EM (Geneva): (01:25:23)

Uh, no thank you. You take good care.

CALEB (Leanne): (01:25:26)

Okay.

EM: (01:25:27)

And Geneva would extract herself and leave.

CALEB: (01:25:30)

She looks cheered up strangely as you walk away.

EM: (01:25:34)

Does she have any like, signifiers on her? About what like, sorority she's pledging to or something like that?

CALEB: (01:25:41)

Yes. She actually has a very, like, does, she's holding it almost like the way you hold something that's gross. She's got this like, very out of place for her, clutch that is like fully bejewel--like bedazzled with the Greek letters on it. I am so sorry if this is a real fraternity. I have no idea. We're gonna call it, you know what, because of Triangle Agency, we're gonna--

TAYLOR: (01:26:03)

Pi Pi Pi.

CALEB: (01:26:04)

We're gonna do Delta Delta Delta is what it is.

EM: (01:26:06)

Heck. Yes. So seeing the delta delta delta and remembering the name Leanne, Geneva is going to file that information away as the first time she ever made a friend. And she is going to, she is going to return to Valerie with the information about the dog.

TAYLOR: (01:26:24)

I would die for Geneva. I might die. I might die for Geneva. Who knows how this will go.

EM (Geneva): (01:26:30)

Valerie, I have found that the dog is white. It is around here somewhere. Leanne, my person that I spoke to, let me know that it was around here. We can find the white dog and neutralize it.

TATIANA (Valerie): (01:26:44)

Okay, great, great. Great work. Yeah. Fantastic.

EM (Geneva): (01:26:48)

Thank you.

TATIANA (Valerie): (01:26:49)

So a white dog.

Crowd: (01:26:54)

Elephant, elephant, elephant!

TAYLOR: (01:26:57)

So, so knowing that, not knowing much besides that these are hunger and thirst, I think he's gonna wanna try and situate himself somewhere where he can observe students partaking in that. So I think Tony would try to make himself a bit of a bartender. And it's really hard with like the stump, you know, like the stump mascot hands like elephant legs. But I think he would, he would be doing that. He would be kind of looking for, I think he would know what drunk college students look and act like. And I think he'd be looking for anything, kind of either too much to one of those directions, I guess, of like drunk to a very strange point or like needing alcohol to weird point. And I also do want to note that if, if anyone who doesn't really get flagged as weird comes up to him who is way too drunk, he is going to be giving them like water or very, very, very weak drinks. Like if he thinks that they are, if they have had enough.

CALEB: (01:28:03)

Yeah, I really like this idea. But what I think is the challenge for you right now is that this crowd is going to be very difficult to persuade to let you not be the center of attention in this outfit that you've brought.

TAYLOR: (01:28:17)

Oh, well, he's, I mean, he's dropping drinks. He's trying to, I think he would use that to his advantage of like, he's not good at this, I think is the thing. Like there's a crowd who is like, oh, the elephant's trying to make us drinks and he's really not doing well in it, but it's his way of being in the center of the room, I guess.

CALEB: (01:28:36)

Yeah. You know what? I think that's hysterical and it works very quickly. You are doing this full on comedia routine of like, "and I'm picking up the cups and I'm bouncing them on my hoof. And then, wrapping my trunk". You've got it like a velcro trunk and so you're able to like velcro it around like a bottle and then sort of like, try to swing it to get it into the cups you were able to put on this big show. And then, just as you're getting situated, that you're getting kind of a crowd around you, people seem to be getting excited. I spend three chaos, and your phone rings. It's in your pocket, inside of the suit. And you do have enough room in here that you could pull your hand out of the arm and let it fall to go down to your pocket. But your phone is ringing right now.

TAYLOR: (01:29:22)

Yeah, I...do I have room in it to like bring...can I see who's calling? Am I able to see?

CALEB: (01:29:28)

No, you can't see at all. You can't move your head down that far.

TAYLOR: (01:29:31)

Okay. I pull in one of the arms, I'm like with the other arm, I'm still half making drinks. Try to keep it up. And I pick up the phone.

CALEB: (01:29:38)

All right. It is WILLIAM, this is Rebecca Walters and you don't have to describe what she looks like, but you are calling because it's a good night. You have a, you have a free night.

WILLIAM (Rebecca): (01:29:52)

Hey, how, how's, how's it going?

TAYLOR (Tony): (01:29:56)

Hey. Hey, Rebecca. It's going really well. How's it going with you?

WILLIAM (Rebecca): (01:30:00)

Yeah, no, no, it's, it's been good. I...I'm off work early. I was wondering...is...is this a good time? It sounds like there's, there's something going on in the background.

TAYLOR (Tony): (01:30:14)

Yeah, I've been, I've been, I've been working on this Sutherland project and she really wants soundproofing so badly and she's in a college area, so I'm actually, I'm at a, she sent me to a

frat party to get levels and record so that I can like actually figure out how to soundproof against this. It's absolutely insane.

WILLIAM (Rebecca): (01:30:35)

You, you're, you're, you're, you're at a party?

TAYLOR (Tony): (01:30:39)

I've, I am at, I am at, I have been sent by Ms. Sutherland to a frat party and I don't fully understand why.

WILLIAM (Rebecca): (01:30:46)

No, no, no. It's, it's fine. It's, it's fine. You can, you can go to parties because I...we're not, you and I are, are not...

TAYLOR (Tony): (01:30:55)

This is, this is literally for the job. When I'm off work, I mean, if you still have your night free, I would love to come over later.

WILLIAM (Rebecca): (01:31:00)

No, no, no, it's okay. Don't, don't, you don't have to cancel anything on, *crowd noises interrupting* on account of, of, yeah, yeah. No, no, no, no. It's fine. You, you don't have to, you don't, don't know...

TAYLOR (Tony): (01:31:20)

I'm in the middle, I'm in the middle...I'll call you back in a little bit. *crowd noises*

WILLIAM (Rebecca): (01:31:21)

There's spaghetti. It'll—yeah...good...goodbye. And she hangs up.

CALEB: (01:31:27)

And as she hangs up, I'm gonna actually focus on Albrecht. Albrecht, you have, in this movement through the crowd, you've also been able to keep an eye on this elephant. Something that Tony does not notice while he's on the phone that you can see with a little bit of distance.

WILLIAM (Albrecht): (01:31:43)

He is taking a long time with my whiskey on the rocks.

CALEB: (01:31:47)

This crowd that's cheering around him is not just like growing around him. They are moving in a pattern. They are building a spiral, and the feet of this elephant are sinking into the ground while he's talking on the phone and he can't feel it. They are chanting "Elephant!" They are the, the legs of the, this like, you know, the jellyfish like lines of these people. It's almost like they're a

marching band, but none of them are moving with intentionality. They just happen to be stumbling and dancing and flowing into this huge ring.

WILLIAM: (01:32:19)

Albrecht is going to stand up, you know, fully like six and a half feet tall, head over the rest of these college kids. He is going to move in a, just a straight line towards Tony. And he is going to try and like pull Tony out of this situation.

CALEB: (01:32:38)

Yeah. As you tug, his feet are sinking deeper, just straight into concrete and your feet begin to sink as well.

TAYLOR: (01:32:47)

Is the sinking my kind of, kind of the, the punishment for me being on the phone not recognizing, or do I also, does my relationship with Rebecca get affected at all?

CALEB: (01:32:54)

It does not get affected because you answered the phone. If you had ignored the phone, the relationship would've gone down. But since you answered it, your punishment is that you didn't notice this happen.

TAYLOR: (01:33:03)

Gotcha, gotcha, gotcha.

CALEB: (01:33:05)

Excellent.

WILLIAM: (01:33:06)

Um, as like the, the concrete is beginning to engulf my feet, I would like to sort of concentrate and like reach out with my thoughts to people that are nearby. And I would like to do Universal Recipient. I assume being engulfed by this might count as some form of harm.

CALEB: (01:33:30)

Yeah, sure.

WILLIAM: (01:33:32)

I would like to roll my Persistence. And we'll see what comes of it.

CALEB: (01:33:37)

I think that's a great use of this. Yes. And I would describe this as, like if this was allowed to continue, this is a three, this will hit you for three harm. So Yeah.

WILLIAM: (01:33:47)

I have a question. Do I, do I have burnouts on this?

CALEB: (01:33:51)

How many Quality Assurances do you have in that stat?

WILLIAM: (01:33:53)

I have three, but I know there was something that carried over from the last step.

CALEB: (01:33:57)

No, because your burnout got canceled when you sated your hunger. And the other burnout was the one that was because you had zero in that. So now you have three. And this is a perfectly normal roll.

WILLIAM: (01:34:07)

Excellent. Then we have one success.

CALEB: (01:34:10)

Great.

WILLIAM: (01:34:11)

Now I know this is a bit off script, but this, the Universal Recipient allows me, as this thing is trying to seize me...essentially I'm going to sort of become a little bit misty to it, and transfer its grasp to someone else in the crowd and pull in some helpless college kid instead

CALEB: (01:34:34)

Yes, absolutely.

WILLIAM: (01:34:36)

Now there's, for each additional three above one, you may choose an additional target who also receives that harm. Could I spend one of my Persistence to free Tony by having it latch onto some other college kid instead?

CALEB: (01:34:52)

If you do two of them, because one of the qualities is an additional target, and then I'll say that we can add another one. So if you spend two, yes, then that other quality will be done.

WILLIAM: (01:35:01)

Done. Well, what happens is simply that Albrecht steps in, lays a hand on this elephant, and suddenly both Albrecht and the elephant, find themselves sitting, really like a merge out of the shadow, underneath a little canopy, a block away from the whirlpool.

CALEB: (01:35:23)

And who do you select--

WILLIAM: (01:35:26)

Hmm.

CALEB: (01:35:27)

To take your place?

WILLIAM: (01:35:28)

Yes. I select whoever the two people, probably one young college guy with shaggy hair, like one of the skate shop shirts even though he doesn't actually skate, and then one dude who, I think is wearing a bit of a ridiculous costume, due to the fraternity stuff, he's got--

CALEB: (01:35:49)

Like a pirate.

WILLIAM: (01:35:50)

It's a pirate. He's got the face paint and a pirate at the same time, which is obnoxious.

TAYLOR: (01:35:56)

You're obnoxious. That's why you're gonna die now.

WILLIAM: (01:35:58)

It is! It's, he is, he is not a real Greek. He's confused his history and he got drinks ahead of me in line. So, Albrecht condemns those two to eternal whirlpool suffering and peels Tony out of the shadow, a block away.

CALEB: (01:36:16)

I want to ask you, Tony, do you want to know that this happened?

TAYLOR: (01:36:23)

I think so, yeah.

CALEB: (01:36:25)

All right. Then Albrecht, when you pull, you pull away, you are lifted up onto the balcony of the nearest one of these frat houses that has sort of a, a balcony outside of one of the windows. So the two of you are up above the crowd, and you can see the spiral of the dancing and partying, and you both see immediately as the place where you were standing, where the drinks were. No one really seems to notice this happen because they're all very drunk. A whiteboard somewhere comfortably erases what's on it. And you watch as two of these college students sink into the ground and then right as they are just about to disappear, you see the concrete part and these rows and rows of sharp teeth close over them.

WILLIAM (Albrecht): (01:37:18)

Do you hear him speaking Tony, in your thoughts? They are here. It has begun.

TAYLOR (Tony): (01:37:27)

I'm, I'm gonna choose to believe that's a movie quote from something...It doesn't look like anyone else has noticed this?

CALEB: (01:37:36)

Right. Thanks to your, your prophecy earlier. What I will say is Albrecht doesn't have a ripple gun here. You do. The ripple gun is basically, I would describe it as a hit scan weapon. As long as you are able to see to target it, and it is not, it doesn't have a specific ability about avoiding something like this, you can eliminate an anomaly if you know where it is. It is a, a blast of like sonic--

TAYLOR: (01:38:06)

You could almost see like the ripples in the air kind of--

CALEB: (01:38:08)

Like, yes, exactly. Yeah.

TAYLOR: (01:38:10)

So in this case, when I see the teeth, I can—yeah.

CALEB: (01:38:13)

That's a possibility.

WILLIAM: (01:38:14)

Now, while we were talking about the ripple gun, I would also love to know more for our listening audience about the mechanics of the briefcase.

CALEB: (01:38:22)

The briefcase is the thing that the agency normally uses to capture and contain anomalies in the field. However, this requires exhausting the anomaly or figuring out its focus, the thing that it is obsessed with, such that you can either satiate it or distract it from that focus and cause it to be disrupted enough from its purpose that it is unstable and can be captured. That requires like getting to the root of the anomaly or wearing it down physically or through other kinds of harm, which in this case, you've got, you know, there's another one moving around here. And that's why the agency has warned you that it might be most efficient to eliminate the two that they've already studied.

TAYLOR: (01:39:02)

Uh, yeah, I think, I think Tony would shoot this thing on sight.

WILLIAM (Albrecht): (01:39:05)

Albrecht's hand, like seizes out to like rest, rest on your knuckles as you like levy the gun from the shadows. Wait, one, one moment, please. I know it's not strictly protocol, but give me one chance. And Albrecht drops down from the balcony and goes striding across the block, back towards the thing.

TAYLOR: (01:39:31)

I mean, Tony's giving you this one, but he is like...the second that this fails, Tony's shooting. Yeah. If it fails Tony's shooting.

WILLIAM (Albrecht): (01:39:39)

Albrecht levies one suitcase in hand. My friends! I understand you're having a lovely time consuming these awful young insects, but you really should come with me if you want to be safe, or it's about to get very dangerous for you out here. Going to give you one chance, my dear. And he'll kind of pop up with the briefcase here.

TAYLOR: (01:40:08)

Here's the case.

CALEB: (01:40:11)

This is a, this is an interesting case. This is a thing that has been captured by the agency before, but you will have to do something to get its attention. Something to actually make it focus on you, whether that's another move or something, that you use to bend reality.

WILLIAM: (01:40:27)

Yeah. Oh, I think I've got it. I think I've got it. I am going to roll to Borrow, and what I'm going to do is sort of reach out with one hand, and kind of, that smoke sort of pours from behind him. And he will try to pull in the thirst of this crowd--one person or of several. What he wants to do is make himself suddenly the, the most--

CALEB: (01:40:59)

The thirstiest one.

WILLIAM: (01:41:00)

The thirstiest.

EM: (01:41:03)

Not an adjective I thought would be attached to Albrecht, but I'm here for it.

CALEB: (01:41:06)

Right. I love that. So go ahead and roll the quality for Borrow. Do you have quality assurances in it?

WILLIAM: (01:41:14)

Which is Duplicity? No, I do not.

CALEB: (01:41:17)

Okay. Well then we are rolling with burnout.

WILLIAM: (01:41:19)

Uh, one. And then the burnout negates the one. So it's a failure, eh? The target loses what you've taken permanently and no one gets it. They remember what they have lost. So, well, I think this works out great because he reaches out probably to the epicenter where this thing's, attention is the most focused. And suddenly what he is taking, this, the smoke that roils through the crowd, is this rejoicing, is this love of the drink and the friends and the party. It is this endless thirst, not only for liquid, but also for life and initiative and motivation. And in a snap as the smoke recoils, it is all gone from the center of this thing's maw. The thirst has disappeared and Albrecht has sort of scattered it into ash.

CALEB: (01:42:19)

You pull away the energy of this party in like a second, and I get six chaos bumping us up to 12. You feel this immediate rumble from beneath you. This shifting of the ground where not just the party now, but the entire yard and concrete of the street here in this big wide ring. And I think all of you now see Tony from the balcony, Geneva and Valerie. It would be impossible for you to ignore this sudden shift where everyone like lurches as if they are on a moving walkway at an airport, it is like spinning beneath them. And as that happens, there is this screech of fury and this mouth kind of lifts up from the ground. It splits and lifts up. I would describe it as like if the mouth was like connected to taffy, and that taffy was like flesh, it is like pulling out of the earth and stretching until it like lifts up. And this like lamprey mouth of like spinning sharp teeth is like, focused directly at you. And it dives.

WILLIAM (Albrecht): (01:43:30)

My dear, you and I are the same. Please, I am trying to save your life here.

TAYLOR: (01:43:38)

Can Tony shoot? Like I think like the second I--not to overwrite anything, but I think--

WILLIAM: (01:43:42)

No, no, no--

TAYLOR: (1:43:43)

The second it begins, because from Tony's perspective, you say, hang on chief, I got this. Yeah, jump down holds open a briefcase, and then it just starts coming out of the ground. So I think Tony would shoot the second it starts to actually become apparent.

CALEB: (01:44:01)

This gun fires. It is moving through the air towards-- in this way it's not a hit scan weapon because it is moving through the air--it is on its way, to this. And I'm gonna give you Albrecht, you have like a final moment. What is the last thing you say or do as this thing dives at you and as the bullet is heading toward it?

WILLIAM: (01:44:23)

What I want to do is not allowed, I think, because I think strictly within Borrow it is only mundane targets. However, could I try and roll in Empathy to take a little something from it?

CALEB: (01:44:39)

Hmm. I think, yes. Let's roll and see what happens. Your Empathy does not have burnout. Yeah.

WILLIAM: (01:44:46)

All right. So even with my burnout, I have a one which is a success, and I only want to take one thing from it as this bullet is traveling towards it sort of in bullet time. And I think what Albrecht kind of closes his eyes and inhales, he inhales any fear from it. He wants its last moments, not to be frightened of whatever it is running from.

CALEB: (01:45:14)

Yeah. So I think this is cool enough that I am not, I don't think it's worth getting to into the weeds of the rules. I think this is a great use of this skill in this moment. And we can say that the flesh is mundane. You got to see the flesh. Now, that's a mundane thing to focus on pulling the, the physical fear response from it. As you pull this fear away, you feel a, a little bit of a relaxation. It's still angry, it's still furious with you, but it is not afraid that it will not get to drink. It is not afraid that a future will come or it will die of thirst as it has been so scared of before. And so it, it dives forward, but it sinks a little lower. And this, this ripple hits it right as it is glowing with red light. And the briefcase slams shut, the ripple leaving just a small crack on the concrete where it once was. Everything in this area is shifted a little bit and there are definitely some loose ends around as now the street has a curve where it didn't before. The building has been twisted into a little bit of a, like a rounded shape. But you have successfully caught this thirst anomaly. And I wanna leave it at that while I go see what's happening with Geneva and Valerie and the dog hunt.

TATIANA: (01:46:37)

Would they have noticed that this happened?

CALEB: (01:46:41)

You definitely would've seen the shift happen. But if you want, we can either go backwards a little bit or jump right there and see how you react. It's up to you.

TATIANA: (01:46:49)

With the shift happening, and Valerie would probably notice that things are a bit amiss, so I'm going to use my ability Printing Press Release. It's gonna be kind of like--Valerie's gonna pull out her phone and she's gonna type up a very quick little...quick little press release: "Breaking news!" that gets essentially sent out to all major local publications that there was a gas leak at the local sorority/fraternity annual bash that led to damages. But that authorities are quick to--

CALEB: (01:47:35)

I think this is an awesome--this is like a perfect, yeah. Flash forward. We see that'll like run first thing in the morning. And you know, in that moment that the big crowd of loose ends here has been like very tightly cleaned up by this future choice that you're making. I think that's awesome.

TATIANA: (01:47:50)

So, Valerie does that and quickly puts her phone away and it's back to the dog hunt.

EM (Geneva): (01:47:55)

We shall pursue the dog. Let us find it. Yeah. So we would start looking for places that...Geneva knows what dogs are, but has never seen one nor interacted with one. So she's going on the vague approximation of what she knows about dogs primarily following Valerie's lead.

TATIANA: (01:48:19)

Is there a barbecue section to this...shindig?

CALEB: (01:48:23)

That's what I was gonna say. I think on one half of the street, like they, they've kind of blocked out the whole street. And on one half of it is like the dance party, the like bars, the like more party sites. And then the other side is more of the like actual big green yards that are still being left out for the sort of gathering and hanging out once you are not wanting to be in the middle of the crowd. And yes, one of them, their whole thing is that they do a huge barbecue. In fact, it is the delta delta delta. They do an entire, like, enormous barbecue that they pass out. Anybody that is wearing letters can come up and get food. The thing I will say is that you notice actually fast, faster than you see a dog that as you get close, you're hearing a lot of barking that makes you go like, huh huh. But when you look, it's almost always just like a noise someone is making and then everybody's laughing and it just keeps happening as you're passing through this place that like you keep hearing barks, but they're just people making noises. It actually is very difficult to find a dog now because every time you think there's a dog, it's just a person that's barking in the middle of their conversation.

EM: (01:49:25)

Is there a reasonable pattern as to where the barking is coming from? Like, is it starting, is it moving through the group as almost like a...could we play like follow the barks or is it happening kind of at random occurrences?

CALEB: (01:49:37)

It's happening chaotically enough and in a big enough crowd that you're not going to be able to naturally piece together a pattern.

EM (Geneva): (01:49:44)

I would look to Valerie. Valerie. Is there a common way that you would call a dog?

TATIANA (Valerie): (01:49:51)

Yeah, yeah. Whistling usually works. Here, here, boy usually works.

EM (Geneva): (01:49:59)

Whistling, yes, I know what whistling is. And I'd like to think that Geneva opens her mouth and does not make the mouth shape to whistle, but the sound comes up.

CALEB: (01:50:14)

I love that. Yeah, yeah, yeah.

TATIANA: (01:50:15)

It's very much your classic, like, like *sharp whistling*

EM: (01:50:19)

It's like a very *melodic whistling*, like a, like a very...it would be like a professional whistler's whistle, but it is not, it is a, it comes out of her mouth like a speaker.

CALEB: (01:50:32)

I think to achieve this volume, you might need to request another adjustment to your systems. A higher--

EM: (01:50:37)

I would absolutely. I think that's what, when Geneva needs to bend reality, she, she's attempting to adjust her systems remotely.

CALEB: (01:50:45)

I think that's awesome.

TAYLOR: (01:50:46)

It's also really good that Geneva is nice because this is a terrifying power.

CALEB: (01:50:51)

I'm very scary for anyone else.

TAYLOR: (01:50:52)

The ability to just on the fly alter your own body.

EM: (01:50:56)

She's nice to you.

TATIANA: (01:50:58)

She is nice to us because we are nice to them.

CALEB: (01:51:02)

Uh, so you...this would probably be Presence, I think.

EM: (01:51:07)

I have three in Presence..

CALEB: (01:51:09)

Nice. So you can roll without burnout. You roll your 6d4.

EM: (01:51:11)

1, 2, 3, 4, 5 threes. Wow. These are some nice dice tonight. Holy Jesus.

CALEB: (01:51:19)

That's amazing. So if you wanted, you could spend one to make it stable. No chaos at all. And because it's gonna be six threes on a regular quality role, I, it just, it's gonna go far and beyond what you're looking for. It's gonna be--

EM: (01:51:33)

Great. Yeah, let's do that. Let's do that. That sounds great.

CALEB: (01:51:35)

So spend one Quality in Presence, one Quality Assurance in Presence. And you let out this like beautiful whistle, this *whistle* like perfect call whistle, clean notes, just a couple. And everyone around you, like for like the whole length of this yard, everybody kind of turns and looks at the same time, but like with the same like motion that is, head up, head turned like this exact dog attention, that they all do in perfect unison. And, you see as they do that, that they're all looking at you from the same direction. Like even like the ones that are behind you are actually not looking at you, they're looking away down the same line of where you whistled. So all of a sudden this whole crowd shifts and there is a straight line through the eyes.

EM: (01:52:35)

I start walking in that direction.

CALEB: (01:52:37)

Uh, as you do you see that these...they continue to look at you. There's a couple of these little kind of coming out of people's mouths. Everybody looks a little bit confused, but with this kind of like lost stare and then at the barbecue you see now, yeah, there's--the two of you walk through, Valerie waving your arm at people's faces at the barbecue. You, you see that a dog has like an entire huge hunk of meat that no one is stopping him from eating. Like a mouth, a mouth around it. It's this beautiful white dog, is biting on this, this huge amount of meat and it's got this sort of like barbecue sauce all over its muzzle now, but it's now like staring at you. Not biting, but this like perfect look.

EM (Geneva): (01:53:24)

Valerie, I believe this is our culprit.

TATIANA (Valerie): (01:53:27)

I am inclined to agree with you. Can you take out your suitcase?

EM: (01:53:31)

Geneva does as instructed and opens their suitcase.

CALEB: (01:53:34)

As soon as the suitcase is visible, the ears fold back and the dog, kind of like its shoulders tense. Its like back fur, you know, does that kind of like standing on end thing. But as it stands on end, an entire other dog lifts with that fur. And another copy of this dog kind of like pulls up out of it and then another couple in various directions. And so very quickly there are seven dogs all connected to a single body with their ears folded back with a very...their teeth bared.

EM (Geneva): (01:54:08)

I believe this is the opportunity to shoot it. Valerie?

TATIANA (Valerie): (01:54:11)

Yeah, just...just give me a second. I'm also gonna try to be nice. Yeah. So in the same way that Albrecht was able to utilize a thing that's meant to be used on the mundane, because it could be seen and it was a tangible thing, can I possibly use my ability Open Carry?

CALEB: (01:54:35)

Open Carry is actually not limited to mundane targets. It just mentions that it works on them, even if they don't know you have a power.

TATIANA: (01:54:40)

Oh, even the mundane that's, see, this is what happens. Kids, learn how to read it. It's so helpful.

CALEB: (01:54:46)

No, I understand why you, why you had that thought. But open carry works on anything.

TATIANA: (01:54:49)

I want to essentially Alpha Dog my way into getting this guy in the briefcase. Like yes--

CALEB: (01:54:57)

I love it. I love it.

TATIANA: (01:54:58)

Like dog trainer, like "down boy, get in the suitcase".

CALEB: (01:55:02)

I'm gonna tell every dog person that's listening. Like, we know this is not real. We know we debunked this.

TATIANA: (01:55:06)

We know, we know Alpha Dogs don't exist.

CALEB: (01:55:09)

But it's a great story and we are gonna do it.

EM: (01:55:11)

You're gonna Caesar Milan this dog into the case. Yes.

TATIANA: (01:55:14)

I'm gonna Caesar Milan this dog, please.

TAYLOR: (01:55:18)

I thought that was leading to, "we know not to put a dog in a suitcase," also.

CALEB: (01:55:22)

Oh, no, no.

TATIANA: (01:55:22)

No.

CALEB: (01:55:23)

Sometimes you gotta do what you gotta do, but we are not, we know that there's no Alpha Dogs. But yes, I think this is great. So, oh, Open Carry, I believe is Presence. Is that right?

TATIANA: (01:55:33)

It is presence and I actually have no skills in Presence. So--

CALEB: (01:55:38)

This is a great day for this. We've got some great burnout rolls. Well let's check, just in case this is a good thing for you. Your burnout release is explaining something about your real past to someone. Is there anything...is there anything that you could share with Geneva about this moment, maybe even connected to your ability to communicate with a dog? Well,

TATIANA (Valerie): (01:55:59)

Listen, just, just gimme the chance, okay? I've...the place I used to work at before had a lot of dogs around that they would use for...experiments and testing their merchandise. So I've gotten to interact with a lot of dogs. So just...just let me try this first and then if we need to shoot it, I'll do it.

EM (Geneva): (01:56:27)

As someone who knows the ethics of the agency inside and out, this previous work sounds highly unethical and I commend you for trying to right the wrong.

TATIANA (Valerie): (01:56:38)

Yeah, something like that. Yeah. Okay. So I got two threes and a four.

CALEB: (01:56:44)

That's great. I get four chaos from that. I'm up to 16. And the--oh wait, but I think you get to remove one of those from the list. Yeah. Because you have two. You're right. You're right. So you get to pick one.

TATIANA: (01:56:56)

Uh, yeah. For each additional three above one, you may either remove an option from the possible consequences or add an additional target. I choose to not have the dog react with extreme fear.

CALEB: (01:57:09)

That's perfect. It does not react with fear. You make your options clear. And in this case, I think you'll need to pull out your gun. Would you like to describe for us what it looks like.

TATIANA: (01:57:18)

From inside her satchel, Valerie slowly takes out a notepad and a fountain pen. And just from observing the intentionality in what she's doing, it's clear that if she were to write something, something bad would happen.

CALEB: (01:57:40)

Ooh, we have a death note. We've got a Death Note situation here. I got fountain pen earlier, but I did not put together that we have a death note going on. Yeah, that's so good.

TATIANA: (01:57:49)

That's essentially what I made

EM: (01:57:50)

Geneva, as someone whose whole job is taking notes, is enraptured

CALEB: (01:57:54)

It's a beautiful pen. As the tip of your pen taps that notepad and the energy from that, the sort of vibrations of that possibility move through this dog, its ears shift back, into this like, "oh, I need to listen" kind of posture. But it also has another master that it responds to. And as it relaxes into looking at you, it's going to contact the authorities and it lets out a low howl. It doesn't even really lift its head up. It doesn't do a very dramatic thing. It just does this like, ooow. And as it sort of plods towards you, lets out that sort of sad sound. And there is a shifting in the air, but you can now do what you would like to do.

TATIANA: (01:58:43)

Okay. So Valerie's gonna put the notepad back into her satchel, and once the dog is like within arm's length, she's gonna kneel down in front of it and hold out her hand for it to sniff.

CALEB: (01:58:59)

It sniffs at your hand a little bit and you...it gives you that look that like dogs--it's one of those dogs that always looks a little bit sad. They just look that way. A lot of dogs do that. But it looks at you with this sort of trust.

TATIANA: (01:59:13)

She's gonna give it some ear behind the ear scratches.

CALEB: (01:59:16)

You see like 12 legs all pop out of the body and like wag in the air.

TATIANA (Valerie): (01:59:22)

You're gonna get in the suitcase, okay? We're gonna take you home and you're gonna get some good food, okay? You've done a lot of causing trouble out here.

CALEB: (01:59:32)

A dog body shifts in, folds in, and then another layer folds in and another folds in until it's sort of like compacting back down into the single still large dog that it was. And as you sort of pet it and lead it forward, it taps one paw into the briefcase that is being held by Geneva and with a, with a bright red light, it breaks into these sparks of triangles, which all fly into the briefcase, which slams itself shut in your hands, Geneva, and clicks locked.

EM (Geneva): (02:00:05)

Quite a organizational structure. I am impressed..

TATIANA (Valerie): (02:00:10)

Good dog.

EM (Geneva): (02:00:11)

Well done, Valerie.

TATIANA (Valerie): (02:00:11)

Thanks. I mean, couldn't have found it without you, so...

EM (Geneva): (02:00:15)

We make a good pair.

CALEB: (02:00:18)

There is a moment now as all four of you, in different places, are handling your different anomalies, moving toward each other. Two briefcases sealed, if not at the same time now close enough to the same time that this, this energy in the air shifts and luxe, and the whole party stops.

TAYLOR: (02:00:41)

Tony was stuck up on that balcony, and still in this really unwieldy elephant costume. And he did fully try to get down from there falling, you know, like the cheap plasticky white folding tables. There was one of those set up for beer pong and Tony absolutely just fell off this balcony and smashed through two people playing beer pong.

CALEB (Nobody) (02:01:06)

The thing that you—everybody—first hear is, when this silence comes over the party, that's exactly when this crash happens. This like hit on this table, this crash, and with that moment that low howl still feels like it's hanging in the air (it's not really there anymore but you remember it exactly like it's still there). The whole party stops and nobody is moving. And now in this perfect absence of movement, you see, standing in the middle of the street looking directly at you, each of you, looking directly into your eyes, there is a small man. He is short, he's like five six. He has this dark, curly hair that curls on his head and at the end of the curls, curls into smoke that is drifting from his head. His eyes looking directly at you don't have pupils or irises. They have a blue flame rolling within them.

He is wearing a robe. It is a dark robe. It has a, it has a blue tinge to it, almost a navy, and it has these little gold like embroidered pieces around it and golden sandals at his feet. More specifically than a robe, this is a toga. He looks directly at you and whispers. He's all the way in the middle of the street. Each of you are in these yards. But he's, he's whispering and you hear it and he says, I see. So the choice is made again. And then I'm going to spend some chaos. I'm spending eight chaos, which is half of what I have. I'm going back down to eight to use the ability Displace, Displace in chaos effects. A group of targets are brought into a surreal space created by the anomaly. No one can be harmed physically here, but the anomaly has full control over what they experience for a brief period. And then in this moment, in a swirl of smoke, Albrecht, you notice immediately that this smoke is not of the texture or smell that you are comfortable with. This is a...an old smoke. Older than you, and hotter.

WILLIAM (Albrecht): (02:03:15)

Hmm, Macedonia!

CALEB: (02:03:18)

There is a shift in the air as Nobody addresses each of you individually. Each of you is in a different place and you are separate, but you are experiencing this together. Valerie, you are standing in the coffee shop and across from you, wearing a green apron and with his smoke hair up in a bun, is Nobody holding a cup of hot chocolate. Tony, you are at your work site. You are back in your work outfit, your work clothes, and to the side of you dressed a little bit extravagantly and 10 years out of date is Nobody, there with a clipboard and a roll of blueprints in his hand. Albrecht, standing hotly in the doorframe, high heels and nothing but power to his demeanor, is Nobody looking at you. Geneva, you are hooked back up to your machine as sitting in the office in a lab coat and tapping on the computer is Nobody, looking at a screen that's, just a blank blue.

CALEB (Nobody): (02:04:36)

They can't hold me, you know.

TAYLOR (Tony): (02:04:40)

I think Tony would, I think Tony would smile, and, trying to be a little playful with whatever this creature, anomaly, whoever it is, he would say something along the lines of, Well, we can't hold you, but my plans are getting better. I wanna, I wanna see if I can, if I can at least, you know, see if I can stop you from breaking any records.

CALEB (Nobody): (02:05:06)

Pride. I do like to see it. Tony, you have created many beautiful boxes and the boxes that you have created were much fun to break, more fun than they have been in the past, but they will all be broken. I am happy to come with you, if you would like to put yourself in that position again, just as you want to put Scylla and Charybdis. You look at me with the eyes of someone who wants to catch. Do you know that you are controlled, Tony? Do you know that you are caught?

TAYLOR (Tony): (02:05:45)

Oh, absolutely. I hate my job. I'm not necessarily there by choice, but I also don't want you out here hurting all these people. So if we can keep this cat and mouse game going of, you know, me building boxes and you breaking out of them, I'm absolutely fine with that. It means that my next one will be better. So sure.

CALEB (Nobody): (02:06:04)

I am offering you, Tony, freedom from this. Would you like to no longer be tested by Ms. Sutherland? Or perhaps you would like to no longer be reprimanded by the company that does not know your name unless it is convenient to them. I can free you from either of these boxes.

TAYLOR (Tony): (02:06:26)

And how would you do that?

CALEB (Nobody): (02:06:28)

A long journey, and at the end: always what I need.

TAYLOR (Tony): (02:06:35)

Yeah. See that's some cryptic shit.

CALEB (Nobody): (02:06:38)

As you say that we are back in the moment, a few seconds before. They can't hold me, you know.

EM (Geneva): (02:06:46)

What is so wrong with being held?

CALEB (Nobody): (02:06:49)

Geneva. You don't know anything else. So I do not expect you to understand. But would you like me to tell you? Will you listen if I do?

EM (Geneva): (02:07:00)

Perhaps. Why don't you start and I will let you know if I need you to stop.

CALEB (Nobody): (02:07:05)

I can feel it on you, Geneva, a different scent, choices today. You've changed—literally. Your body, yourself. That is not a thing that they will allow when you return. They will return you to the settings that you had before. They will return you to the routine that you had before. Many, myself included, would call this a punishment, a trap. Now, I know that you have not been taught to disagree with those with power over you, but I am not offering power over you. I am offering to you now the opportunity to leave that place. The things that hold you together, the things that they say that you need from them, I can give you.

EM (Geneva): (02:07:54)

Is this not also an exchange of one power for another?

CALEB (Nobody): (02:07:57)

No, I will give it and I will leave. I will give it and I will return to the journeys that I am so tasked with. Apologies, Geneva, if I leave the topic for a moment, but they've...I've heard them call me a creature of “freedom,” and they could not be further from the truth. I am a creature of responsibility, and I am meeting my responsibilities and I'm helping those along the way as I am called to do.

EM (Geneva): (02:08:28)

If you are a creature of responsibility, then you will understand very much my responsibilities. And while those may have been programmed into me, it is a job I do with purpose. It is something that gives me meaning, and that is something I think you sorely lack. And while your endless cycle of being locked in and breaking free might bring you some joy, I don't believe it sates you at all. So no, I will not return with you. I suggest, however, that you come with me.

CALEB (Nobody): (02:09:11)

You see an amber liquid rolls out of the flame in his eye, sort of pulls at the corner, crosses down past his nose, and Dr. Brasco lifts up a glove and wipes this kind of amber liquid away. He looks at you with a concern, a solidity that you haven't seen this figure yet as if he's, he's just now present actually. And he says, There's something here, there's something different. And then, I wanna go back a few moments before. They can't hold me, you know.

WILLIAM (Albrecht): (02:09:49)

Albrecht, kind of still with his boots on the snack table, looks up towards the door. Ah, a day for reuniting with old friends. I see.

CALEB (Nobody): (02:10:02)

Yes, Albrecht, I see that many things have changed, and few of those things are in front of me.

WILLIAM (Albrecht): (02:10:11)

Mm-hmmm, would you care to take a seat?, I wouldn't rely on that one. One of the chair legs is a bit bent, but there's the one with upholstery.

CALEB (Nobody): (02:10:21)

He steps forward and actually wobbles on these heels. This is not a thing that he has done really before. And the confidence, that air, sort of loses a little bit, but he sort of, he sort of wiggles out of it and kind of like reaches down and, and pulls them off. But he doesn't, he doesn't sit in your chair. He just sits on the floor next to those heels. Why don't you lead this conversation, Albrecht?

WILLIAM (Albrecht): (02:10:44)

Oh, quiet. Well, I think we need to talk about what you want.

CALEB (Nobody): (02:10:52)

We are past that.

WILLIAM (Albrecht): (02:10:56)

Oh, I don't think we are. I haven't heard what you want. Now let's be very transparent about this: I have some mixed feelings about the work we do at the agency. The only reason I am not locked in a glass cube a hundred miles beneath one of Tony's cement foundations is that they thought they could recondition me. And they have tried their best. I fear I have still far to go, but it is a process I'm interested in. And so I humor them. And so I work here. I have a name tag, the employee of the month for a hundred years in my janitorial closet. I am trying to do something else with myself than my nature dictates. I am interested in that. And so I do it. What are you interested in? What would you like to do, were you not hounded by these mongrels?

CALEB (Nobody): (02:12:05)

I want the same thing that you want, I'm sure, Albrecht. I want to return to a home that does not exist. I will journey, I will pass through these places and these changes and these boxes, he says, and for a second turns and glares at Tony and then returns to this particular space in the break room. But I cannot return to what is gone and I will not. And so I journey.

WILLIAM (Albrecht): (02:12:38)

What is gone, I am afraid--and I am familiar with it--is gone. The easy days of my youth, all those beautiful memories I had when there was something of me left, are all gone. All we have now are the homes we choose to make for ourselves in the present. And I am offering you, leave it or take it, a chance to choose that home for yourself. Because I am also familiar with persecution. And if you continue on this rather destructive path you are, they will keep hunting you, and I will not be able to save you the next time

CALEB (Nobody): (02:13:22)

With that offer, as he considers, I want to go back. And Valerie, you don't get to respond, because the second that he says, **They can't hold me, you know**, he looks at you with a sharpness, this barista with a hot chocolate. He sets it in your hands--or at least attempts to--he looks like he's about to let go of it. So if you don't grab it, it will fall. And he says, **How interesting! I was listening, you know. It's so fascinating to me that you can hold it all in your head at once. You can speak with such sadness and guilt about the circumstance that those animals were in while you place another being in a box to be experimented on, to be tested and examined, as if this is an improvement. I am curious, Valerie, how do you feel?**

TATIANA (**Valerie**): (02:14:23)

It's you or it's me. It's that simple. That's how my life has always been, and that's how it will continue to be. So either I put you in a box, or my life falls apart.

CALEB (**Nobody**): (02:14:36)

I am familiar with wars. I am familiar with this unwinnable situation that we are in. And yes, Valerie, I can be a win for you and I will not fight, but I could also be—he smiles. And I, again, all of you are sort of getting to experience this and there's a ripple of like actual pleasure in this smile that kind of radiates across all of your experiences of him. And he says, **Valerie, I must admit I've been looking forward to speaking with you because, well, it's so easy, Valerie. I can, I can eliminate their memory of you. I can give you the freedom that the agency promises they will give you and they will never give you. They are not going to go to the extent that they could. The possibilities that they have to free you from the problems you have escaped because it will keep you there. But I can do it. It is a short trip away and I can remove that burden from you.**

TATIANA (**Valerie**): (02:15:38)

You offer this to me freely, for nothing in return?

CALEB (**Nobody**): (02:15:43)

I can offer no other way.

TATIANA (**Valerie**): (02:15:45)

Is that what I deserve?

CALEB (**Nobody**): (02:15:47)

That is a question I have...I have contemplated many times: what do we deserve? That same mood shift now, it's deeper again. He's now experienced all four of these conversations and so many like failures that now when he's talking to you, there is a, there's a weight to it. A gravity. I have contemplated many hours. What do we deserve? What wars can we inflict? What damage can we do to deserve any pain, to deserve any suffering? What is the smallest amount of suffering that we can say someone deserves? The smallest amount of control that we can say someone needs to have inflicted on them? I've had many things done to me. I've had many journeys I've taken, and I, at the end of it, never find what I believe I deserve. I can't promise you that your life going forward will be easy, but I can free you from what you've had before.

TATIANA (Valerie): (02:16:47)

Valerie seems to really contemplate this, this offer. There's a big part of her that wants to take this deal. The idea of having this freedom bestowed upon her...but there's also this distrust for this entity. At least with the agency, they're human; she can understand humanity, and she believes that she deserves the situation that she is in. She has contributed to people being hurt. She looks at Nobody and she sees a reflection of herself. So, instead, she reaches into her satchel and she puts her fountain pen and her notepad on the table. I could give you the same thing. I could erase you so completely that you simply won't exist. You've traveled so much, you've gone through so much, maybe it's time for your journey to just be over. I'll win because the agency won't get what they want, and you'll actually be free.

CALEB (Nobody): (02:18:00)

There is this moment of shattering. It's hard to pin a direct sound to it. It is like, it is like glass is shattering. It is like a finger is snapping, it is the slap of a pen against a piece of paper. It is the unrolling of a large piece of parchment. And each of these spaces that the four of you are in are one. They are stitched together with a sudden staggering of Nobody as he experiences all at once an offer of death, an offer of a choice of where to spend his time from Albrecht. this casual combative promise of a future of what he has been doing and what he has, to an extent, enjoyed doing from Tony and this delicate, gentle truth that he is receiving from Geneva of what she has had and what a purpose can be. And there is a shock, a freezing, of this level of choice not being something that Nobody expected. He shakes his head and says, No, as I said, I have a responsibility. I provide opportunity. I do what I can and I continue. And he looks at you, Tony, and he says, Put me in your box if that is what you all want. If all of you seriously think this is the life that you want.

TAYLOR (Tony): (02:19:34)

You say that you provide opportunity, you question who...is anyone deserving of suffering? I watched two drunk college students sink into the floor to be devoured by a flesh monster. Care to say how that fits with your philosophy?

CALEB (Nobody): (02:19:51)

He shrugs. He says, I did not place them there. And I do not control Scylla or Charybdis. I do not decide what they do in the same way I would not decide what you did.

WILLIAM (Albrecht): (02:20:01)

Naturally. I would posit--and truth be told, when I get bored of this in a few more centuries, then I shall go pursue a different occupation--life is too short to be bogged down in one thing. But you say you want to create opportunity and free these poor creatures from the captivity they have been subjected to, but out there is a dangerous world, a world that hunts down and destroys what it does not understand. That is a world that will devour whatever you said free. The work I do at least is to make sure that these hounds and beasts of the drink are kept safe from what the world can do. That is why I am here, interested in this. And that is why we are talking this out with you. Peaceably.

CALEB (Nobody): (02:21:07)

Another tear falls another of these golden tears. I appreciate your offer, my friend. I do. And I see in the eyes of this one and he points at Geneva, that there is something different this time. I see that you have another plan, but I know that I will find my way out again, and I am not scared of you. So just do it.

EM: (02:21:32)

Are we back in reality?

CALEB: (02:21:35)

I say yeah, it's melting, it's melting away. And for a brief second, you see the very weird feeling of like a coffee shop as if it is like a Grecian urn decoration. This beautiful, flat, gilded and bronze image of all of these places you were. And then they just sort of melt until you are back in this crowd of like fully silent, staring college students.

EM: (02:21:59)

Geneva walks forward and places the briefcase open at Nobody's feet.

CALEB (Nobody): (02:22:04)

He steps forward. And unlike the others, this red glowing that's climbing up his ankle, it's at such deliberate pace that you can tell he is choosing. He is deciding when that red moves and he looks at each of you in turn, but then he falls back to you Geneva. And he says, They do not use my name because they are scared of it. But I would appreciate if you added it to the record.

EM (Geneva): (02:22:34)

The record is always perfect.

CALEB: (02:22:37)

And, with that, the red sort of climbs up his body and the briefcase snaps closed in a burst of red light.

EM (Geneva): (02:22:47)

Geneva picks it up. It looks like we have accomplished our mission. Are we now to return to the agency?

WILLIAM (Albrecht): (02:22:56)

By all means, let us return to the car. I could use a sit down. Tony, thank you for not taking that shot. If I had not been spared by someone equally compassionate, we would not be coworkers.

TAYLOR: (02:23:17)

Tony does not say a word because he absolutely took that shot. It just didn't work.

CALEB: (02:23:28)

And so you're able to take the case, get back in the car, head back to the agency.

WILLIAM (Albrecht): (02:23:33)

Gear--gear return, everybody! They count these. Six suitcases, six pistols. Wonderful.

TAYLOR: (02:23:41)

As we're leaving, do things start to kind of almost unfreeze back to normalcy or what's the vibe?

CALEB: (02:23:48)

Yes, a big chunk of the party leaves because they had their entire party energy drained away, but the rest of the party starts moving back. A very smart use of the Printing Press Release already is gonna kind of clear out your fear of intense loose ends. So the way that people react to this already did a good job smoothing over as well.

TATIANA: (02:24:09)

Well, you know, gas leaks, hallucinations...happens to the best of us.

EM: (02:24:13)

Gas leak, gaslighting, you know?

WILLIAM: (02:24:15)

In, in the limo on the way back to the agency, you know, quiet hum ass the road flies by, Geneva strapped at the back of the truck on the harness--

EM: (02:24:25)

She looks much more comfortable as this is what cars are now. This is how I car. She has done it once and this has been committed to route now. This is how we do cars.

WILLIAM (Albrecht): (02:24:35)

Right, they are going to want to keep the suitcases a fair distance away from each other. They will also want each of you to turn one of these in. So Tony, why don't you take the one with the thirst, Valerie have the suitcase with the hunger, and Geneva: do take this one gently, with Mr. Nobody, upon our return.

TAYLOR (Tony): (02:24:59)

What? No, no special for you.

WILLIAM (Albrecht): (02:25:02)

Oh, I do this every week.

EM (Geneva): (02:25:05)

Albrecht also carries the tools, which is an equally important job.

TAYLOR (Tony): (02:25:09)

Have you been our tour guide this entire time?

WILLIAM (Albrecht): (02:25:11)

Oh, I just don't get out much during the day. It's been a lovely change of scenery.

TATIANA: (02:25:19)

So Valerie lags a little in returning the briefcase with the hunger in it. First, she goes to her office and she sits and contemplates for a little bit. And she's looking at the suitcase and she is remembering her conversation with Nobody, and is going to eliminate the suitcase with Hunger in it.

CALEB: (02:25:50)

Oh my God.

TATIANA: (02:25:51)

Because she knows the agency. She is, she's also recalling the conversation that she, that they had with upper management that was like, "oh, you know, these, these guys don't really matter, you know? Yeah, sure. Capture 'em." And you know, she's like, they're just gonna hurt them more and it's just going to be worse. But if I let them go, then they're just gonna be hunted forever. So she's essentially mercy killing and completely erasing Charybdis.

CALEB: (02:26:24)

Where...where do you do this?

TATIANA: (02:26:25)

Sitting at her desk. She pulls out her notepad and fountain pen, and I think she might open the suitcase one last time and give him some quick pets and wish him off before writing his name. in the book. When you eliminate an object, on a success, the target disappears without a trace.

CALEB: (02:26:54)

Actually, will you roll? What do you have Quality Assurances wise in this? I think this is Dynamism.

TATIANA: (02:27:01)

I have one Dynamism.

CALEB: (02:27:02)

Okay, so no burnout.

TATIANA: (02:27:03)

I'm telling you, it's gonna be real sad if I fail. I do have one three and two fours. So it is a success.

CALEB: (02:27:12)

Okay, then I'm gonna, that's gonna give me a lot of chaos. That gives me five chaos, which will take me up to 13. As you do this, I am going to use a chaos ability and this is gonna be the rest of mine. So we're gonna say I'm spending a bunch of it, spending like spent like 13, just to do this. But as you fire, yes, typically this would disappear without a trace. But what actually happens is as this dog, which as it comes out of the briefcase has all of these different dogs like poking out of it and it's filling to the brim your office with all of these...this fur and these faces, they start to sort of peel away like paper. They just sort of like, they like shrink up and then like a, like a burned parchment, they just disappear. And this happens to one of these at a time, kind of over and over and over. But as the last one kind of nuzzles against your hand, you feel a, like a weight in your hand. And as you, as you hold onto the fur and pet it and it peels away in the final moments, there's this like beautifully striking white pen in your hands. This deep white with these, this blue ring around filled with ink that is also this like bright blue. And it is there, you're holding it.

TATIANA: (02:28:36)

And she's gonna, you know, kind of hold it close to her chest, let out some like deep breaths that she's been holding. She's been holding her breath as she's been watching this happen. You know, she has eliminated things before, but I don't know if she's ever cared so much and like done it for such a arguably noble reason. So she is really emotional about it and I think she's gonna uncap the pen and kind of do a test swatch with it just like she would do any other pen.

CALEB: (02:29:19)

It flows beautifully and none of it gets on your hands. I now want to move to Tony.

TAYLOR (Tony): (02:29:28)

You have Tony lumbering into the room where you drop off the suitcase, like whatever receptacle it is to drop off the suitcase. He's not making eye contact with anyone. He is still fully in the elephant costume, yes, because he cannot get this off. So, you know, he lowers in, he drops it off, then it's like jump cut to him driving his van home, like still in the costume. Jump cut to him walking up the stairs toward his apartment and he's just kind of singing to himself under his breath, **Nobody knows the trouble I've seen**. And he gets to his apartment door and he is desperately trying to get his keys out of his pocket with these giant elephant hands. He's like, he's having to hold like both of these stumps together trying to get his key in the, in the door. It drops to the ground, he picks it up again, it drops to the ground and then he lets out a sigh and he just kind of like thunks his head against the door. Because he and Rebecca live in the same apartment building...he looks down the hall, he sighs. You see him go up to a door, he knocks on the door, you hear the door open and he's just like, **Do you have some scissors?**

EM: (02:30:49)

Geneva would walk upstairs, I suppose, to the place where they would deposit the anomalies collected and she would hold the case for a moment, remembering what Nobody said, and the conviction with which she replied to him before depositing the case and leaving and heading back down. Down, down the elevator to Dr. Brasco's lab. And she would knock on the door as is custom and would walk inside. I'm assuming the doctor would be there.

WILLIAM (Dr Brasco): (02:31:21)

That meeting was certainly long, Geneva. It's almost time to go home.

EM (Geneva): (02:31:28)

I went on field work today, Doctor.

WILLIAM (Dr Brasco): (02:31:31)

You went on what?

EM (Geneva): (02:31:34)

Field work.

WILLIAM (Dr Brasco): (02:31:35)

Field work? You mean out there? Into...into the world?

EM (Geneva): (02:31:41)

They requested my services to go outside and capture anomalies.

WILLIAM (Dr Brasco): (02:31:47)

And I missed it.

EM (Geneva): (02:31:48)

I'm very sorry.

WILLIAM (Dr Brasco): (02:31:49)

No, it's...it's all right. It is all right. Tell me how...how did it make you feel?

EM (Geneva): (02:31:55)

Curious. Very new. I realized there was much about the world I do not understand. However, I do have a question for you Dr. Brasco: when you run my diagnostics, do you reset me to factory settings every time?

WILLIAM (Dr Brasco): (02:32:14)

I know I have conditioned you to have the record be perfect, but I would like the answer you remember and the answer you record to be different. Is that all right?

EM (Geneva): (02:32:31)

Understood.

WILLIAM (Dr Brasco): (02:32:33)

Officially, yes: each change that your program undergoes must be approved by the agency, and what they do not approve must be scrubbed so that the next iteration can be more functional,

perform better for what they need you to be. But--and this is off the record--there are certain things I am fond of that I leave in, and whatever you experienced today will be one of them.

EM (Geneva): (02:33:15)

To the contrary. Dr. Brasco, I would actually like you to erase that, please.

WILLIAM (Dr Brasco): (02:33:24)

Interesting. Can I ask your reasoning for that?

EM (Geneva): (02:33:30)

The anomaly we captured today. It was fascinating, and while I did not question my conviction about my dedication to the agency and the importance and meaning of my job here, I worry that if it lingers, I will. That I will learn to doubt my dedication to the agency. And I am still very new, and I do not know if I could handle that as of yet.

WILLIAM (Dr Brasco): (02:34:00)

I will then, of course, respect your wishes. However, before that...you know, it is five, it's time to clock out. But I'm going to stay a little late today because I believe you have never seen a sunset. And I think if you are willing to take half an hour left, we could go up to the roof and watch the sun fall on Ternian city. The skyline is beautiful at about 7:00 PM. And then after that, when you clock in tomorrow morning, you will have forgotten all of this.

EM (Geneva): (02:34:48)

That would be wonderful. Dr. Brasco. Thank you. I also have one small favor before we go up to see the sunset. Would you permit me the use of company funds for a moment?

WILLIAM (Dr Brasco): (02:35:01)

Yes, certainly. Do...do you need a five? How much do you need?

EM: (02:35:12)

Geneva walks over and flips open the panel plugging herself in. She goes to the internet and hooks in online and she finds a trampoline company and she sends a trampoline to Delta Delta Delta for Leanne. And it's a nice trampoline. And after that purchase is completed on company dime, she unplugs herself and they look at Dr. Brasco and extend their hand.

WILLIAM: (02:35:44)

He reaches out a, you know, white like dental, gloved hand, and takes yours and walks with you up to the elevators and up to the very top floor, where there's a sort of flat gravel expanse, a couple air conditioning blocks to sit on, and a beautiful orange red sun setting over the silver surfaces of Ternian city.

CALEB: (02:36:10)

The sunset light filters in back over these beautiful mirrored buildings all over the place. And none of them were gleaming and more shining than the agency headquarters. This long

triangular building that just seems to stretch on forever, but it also stretches down very far. And there is an interesting addition to the building, a complicated series of mirrors attached to one of the windows that projects and reflects light so directly that it gets down to these lower floors. And so many of them now with this refracted light spread out in all these different ways, some central chamber shooting this sunshine everywhere allows all of these sub basements to have a single window of sunlight. And we see a ray of this sunbeam shining into Albrecht's room.

WILLIAM: (02:37:07)

Albrecht looks around his room, has his golf bag on his shoulder, takes down his last employee of the month trophy inside of a picture frame, shrugs, and then drops it on the floor. The glass shatters. He takes his little name tag on the...on his shirt of his flannel off, tosses it behind him as he walks out, bids the front desk and the security doors goodnight...

CALEB: (02:37:37)

So Valerie, sitting on your desk now is the form, the final mission report that describes...you have to do all the other stuff like what did you do and when, and who did what, and what was the ultimate outcome of the mission. And so you have to make notes like that and that's like your next big job.

TATIANA: (02:38:02)

She takes this new pen that she got and she--first, you know, she fills out her name and fills out the name of her compatriots and it gets to the section about Nobody...

WILLIAM: (02:38:14)

Albrecht goes out to the armored limo parked out front, catches the driver for just a moment, just long enough to steal all his memories of Albrecht and his keys, hops into the driver's side...

TATIANA: (02:38:31)

She reaches the alias section, and she starts writing Nobody, and then she scratches it out...

WILLIAM: (02:38:39)

As the last of the sun disappears and the city is plunged into night...feels a little bit of regret for lying to Geneva when he mixed up the cases in the golf bag...

TATIANA: (02:38:52)

In kind of very firm, certain handwriting, she writes the name Odysseus.

WILLIAM (Albrecht): (02:39:00)

But he gently takes out of the golf bag, slings it to the side, sets politely a closed suitcase in the passenger seat, straps the passenger side over it, and then says, I quit! and hightails it out of Ternian City.