METABILL

Bill Berger

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This book is free. Copy it, print it, hand it to anyone. The price is WinRAR rules: honor system, no enforcement, no DRM.

If you're passing it along, I just want to know why. A few lines to **wgberger@gmail.com** — who it's for, why them. That's it. I'd like to meet the people my book meets.

A hospice robot named Claude sorting through photographs in 2176 is exempt from even this.

Built with Claude (Anthropic, Opus 4.7) as production infrastructure. The machine managed the architecture. The human held the pen. Every word of the catalog is the author's.

Preface

The book has different authors depending on which part you are reading. The metabill chapters themselves were typed, word by word, by me. There are places in the book where this is not true:

- Action the Typographical dragon song was from a prompt. You cannot get that same result however unless you write about a million characters. So, no, I didn't write the song, but the song doesn't exist without metabill existing first.
- Research was done with an AI tool instead of typical search engines. Why? Because of speed and compression. AI both *finds* and *summarizes* to my exact need. If I want an old French star to say something in French, I just type that into a terminal next to my text editor. It's the same result as Googling, reading, and making your own summary.
- Editing, inputs, feedback, physical layouts: all AI. The tools are good at it.

Most of the book follows a pattern that might be a bit confusing at first:

It's generally a fantasy grounded in my life experiences.

It's built like a set of small independent and yet interconnected plays. Each character you meet may appear again. They may be different between plays and only somewhat the same. There are many fictional causalties. Do not fear. Everyone is fictionally immortal in the book.

The structure of each story tends to start with a basic location, a set up, and then dialog. The dialog tends to follow these typographical conventions:

[SPEAKER] who, what, where, doing someting
((SOME NOISE OR ACTION OR EVENT THAT IS HAPPENING))
SPEAKER SPEAKING LOUDLY or softly.
::SUBTITLE: A TRANSLATION YOU MAY NOT WANT to trust of the words above. Seriously, don't trust them.

When a character uses a turn of phase that is fictionally obscene, you should expect it to appear like this:

"Don't::OBSCENITY REDACTED:: talk back to me mister!".

This is fun as it allows you, the reader, to use your own imagination to what obscenity you think fits this situation best. Sometimes, I do make an artistic decision to use foul language; therefore, do not give this book to anyone you do not want to learn how to use some of these foul words with aplomb and grace.

I really hope you enjoy the book.

METABILL

1

i am 18 and behind a dipping freezer at MacroMondoIceCremo.

i see an android in front of me looking downwards at 30 or more five gallon tubs of MacroMondoIceCremo ice creams. i am awaiting his choice as i am to scoop his choice into a service vessel of his choice as well. The first choice, traditionally, is the flavor choice. This is often very very challenging for MacroMondoIceCremo customers. For this person, this will be their most difficult choice of the day.

[CHOOSING ANDROID]
I would taste the flavor: RUM RAISIN!

[BILL] finding small spoon
Here is a sample.

[CHOOSING ANDROID] tasting sample
This is very very tasty.

[BILL] shrugging.
So, cup or cone?

[CHOOSING ANDROID] tasting sample
No no no no. This is very very very tasty. Like very tasty.

[CHOOSING ANDROID] leaning forward. conspiratorially. whispering.
This flavor wouldn't have alcohol in it?

[BILL] sorta confused.
The flavor said rum?

[CHOOSING ANDROID] exploding like Bilbo after the ring from Frodo
I'M AN ALCOHOLIC AND MUST HAVE ALL OF IT NOW!

[BILL] pulling back defensive against [CHOOSING ANDROID]'s scrabbling, twisting, grasping, pointed fingers
Whoa! Whoa! Whoa! No ice cream for you man. Who knows what else will set you off. Maybe something else.

[CHOOSING ANDROID] calmly.
OK. Maybe the rum cake?

[BILL] stares and waits for a moment

[BILL] *changes*. Skin quickly becomes wet and clammy like a walking corpse. His hair (which he has plenty of at 18) coarsens and becomes a strange mop like affair in moments.

[BILL] changed, after a brief snort. and with a slight spanish accent and calm
How much have you ever lost in a coin toss?

[CHOOSING ANDROID] very concerned.
Sorry?

[BILL] slightly annoyed
Sorry?! Who is sorry? Are you hard of hearing?

[CHOOSING ANDROID] scared
No.

[BILL] slightly annoyed
How much have you ever lost in a coin toss?

[CHOOSING ANDROID] looking down.
Well, I couldn't say…

[BILL] flipping quarter into air
Call it.

[CHOOSING ANDROID] watching fearfully.

[BILL] snapping quarter out of air and slamming it on counter.
I said CALL IT.

[CHOOSING ANDROID] having issues making a choice…

[BILL] looking annoyed turns to watch outside through the front window of MacroMondoIceCremo at a man walking across the street without looking either way.

[SHAKES] listening to music on headphones
This is the best of all possible beginnings!

… and [SHAKES] is promptly hit by an oncoming bus.

2

i am five and playing in a sandbox near two other children playing in nearby sandboxes.

i see two men. Two paragons of man-NESS. In one hand, i have GI Joe and this is a true GI Joe. Eight inches of pure american steel writ in beige plastic. His wiry hair is a *perfect* balaclava of manly virtue evenly expressed under and around his piercing blue eyes and framing his square, american jaw.

In the other, i have Big Jim. Larger, softer and kinder. His simple Bigness cannot hide the leathery core of his midwestern heart.

Both men tend to a dying campfire in front of a campervan that seems dangerous to be near fire, but both men are thinking of something else.

[Big Jim] hat over eyes. looking at the fire.
Joe?

[GI Joe] kicks sand into the fire and spills the manly collection of cooking utensils and pottery. The collection of M-16's falls to the ground.

[GI Joe] runs back to the van.

[Big Jim] follows.

[GI Joe] tensing as [Big Jim] kung fu grips him from behind.

[Big Jim]
Stop, Joe.

[GI Joe] intensely
You *know* I can't go back. Not after the campervan.

[Big Jim] attempts to flip his hair back, but since it's part of his skull, only yanks his head up and back
We will *always have the campervan*. Jo-

[FATHER] yelling
BILL! ARE YOU PLAYING WITH DOLLS AGAIN!

[BILL] with two manly men in each fist
DAD! THEY'RE ACTIONNN FIGURES!!!

[Malibu Stacy] arriving from nowhere and univited
Hey! What are you guys doing in the van?

[Big Jim] grabbing one arm and one leg of [Malibu Stacy] and starts a hammer throw rotation with her body
I've said it AGAIN and AGAIN, NO...

[Big Jim] rotations gaining speed and releasing hammer style
... MORE DAMES!!

... and the [Malibu Stacy] pinwheels in a high arching arc towards another sandbox...

[Malibu Stacy] off to the distance
Byyyyyyyyyye

[SNAKE GUY] qua the seed of greatness, watching in awe at the descending doll
That must be the most beautiful thing I have ever seen.

[SNAKE GUY] qua the seed of greatness, thinks hard for a zeptosecond
I can take what I have just learned and make it mine.

[BROWN SNAKE OF DESTINY] arriving exactly when was foretold in snake lore passed down snake to egg, egg to wormy thing, wormy thing to snake
Sssssssssssnake guysssss!

[SNAKE GUY] qua the seed of greatness
Snake of Destiny! How do you know my name!

[BROWN SNAKE OF DESTINY] fullfiling his promise to snakekind everywhere; recites from oral snake tradition
Sssssssssssss-sou are on sssshuh ssss-lips-sss of sss-all that bessliveve. ssssssnake guy. sssssfullffssss yourrssss ddessstinssssnty.

[SNAKE GUY] qua the seed of greatness, thinks hard for a zeptosecond
I know what must be done. Snake of Destiny. Prepare for your fate!

[SNAKE GUY] reaches for [BROWN SNAKE OF DESTINY] by the head.
[BROWN SNAKE OF DESTINY] snaps at [SNAKE GUY] who reaches back.

[SNAKE GUY] qua the seed of greatness, thinks hard for a zeptosecond
THIS CANNOT BE DENIED. FATE DEMANDS MY PURPOSE!

[BROWN SNAKE OF DESTINY]
Don't be sssweirds sa about it.

[BROWN SNAKE OF DESTINY] offers a coil to [SNAKE GUY]
[SNAKE GUY] spins grabs [BROWN SNAKE OF DESTINY] and HUCKS! in an effortless spinning, head over heel arc towards another sandbox.

[BROWN SNAKE] sailing away.
Sssssssssuperman!!!

[SNAKE GUY] qua greatness accepted
This. This “HUCK”.
This feels right.
This is the way.
The way of the SNAKE HUCKOLGIST.
I must prepare my dojo.

[SNAKE GUY] qua greatness achieved, raises fist in the air
((LIGHTNING BOLT STRIKES FIST))
((SOUND FX: SHICKWOW!))

[SNAKE GUY] is gone. Only the smoke trail out of the sandbox to the horizon remain floating in the air.

[BROWN SNAKE] sailing from the ur-huck, lands in another child’s sandbox a bit away…

[TODDLER SHAKES] surprised with what arrived, is running towards [BROWN SNAKE] giggling…
This is the best of all possible surprises!

[BROWN SNAKE]
sssssss yesssssss, but fsooor smeeee…

[BROWN SNAKE] opens his jaws, and swallows [TODDLER SHAKES] whole.
Yum.

3

i am sixteen years old, with a cowboy hat with feathers on the front, driving a red car with an orangutan next to me.

i am hauling ass with my monkey friend and we have a sweet load to deliver. That's right, I've got fifty pounds of industrial paint mixer in the back of my Firebird GTO. The bird on the hood makes us all very cool and we're heading over the Golden Gate Bridge. The music is pounding and it's a brilliantly sunny San Francisco summer day.

[CAR RADIO]
Into shape!
Shape it up!
Get straight!
Go forward!
Move ahead!
Try to detect it!
It's not too late!

[Clyde, an orangutan] mimicking a whip motion.

[BILL]
You know it, Clyde. Let's WHIP IT…

[BILL] steps on the gas and the car vrooms faster.

((… fade cut))

[BILL] is turning off the freeway on a sign that says "San Quentin Prison"

[CAR RADIO]
When a problem comes along

[Clyde] mimicking whip.

[CAR RADIO]
you must whip it!

[BILL] drives up to a guarded gate and leans out, yelling
I'm here with the paint mixer! I'll just drop it here…

[ARMED MAN]
Please step out of the car.

[BILL] concerned and leaving car.
You asked for this mixer, yes?

[ARMED MAN]
Please take off the hat. Your super cool friend can stay here with me. Put on this orange jumpsuit.

[BILL] dropping hat on table and handing Clyde's hand to ARMED MAN.
Ok?

[BILL] turning as putting on dayglo orange jumpsuit. Back of jumpsuit reads::DO NOT SHOOT::
Like this?

[ARMED MAN]
That's fine. Here is a map. Look at it carefully. See the route I've written on here. You are not to deviate from this path as you drive to the paint plant.

[BILL] somewhat nonplussed
Drive into the prison?

[ARMED MAN] as other ARMED MEN start using mirrors to look under the Firebird GTO
Yes. Please pay attention. Inmates wear denim. You are not to

give your dayglo outfit to anyone. You are not to allow anyone to “hitch a ride”. Are you ready to proceed? Please say “YES SIR” to confirm.

[BILL] pale and sweaty now
sir, yes sir?

[ARMED MAN]
Close enough. Please start to the paint plant now.

[RADIO] much quieter now
Are we not men? We are D-E-V-O

[BILL] staring intensely at map with highlighted route. car inching along.

[BILL] slowly arrives in front of large open space. He stops on a large X on the ground and gets out of the car. Hands up with one hand holding paperwork that needs signing.
Hello!

((Fifty well exercised men of various ages spill out of the paint plant. They are all wearing blue jeans. In fact, nobody is *not wearing blue jeans*. They are *excited to see me*?))

[GROUP OF CONVICTS] more excited by car than [BILL]
HOLY SHEEEEET! LOOK AT THAT THING? IN MY DAY, WE WOULD BOOST… WOW THAT BRINGS BACK THE MEMORIES.

[Convict Shakes]
This is the best of all vehicles to sell for parts? Are you interested, my man!

[Another Convict] loudly with crazy eyes.
What’s it like on the outside, my man?! Just::OBSCENITY REDACTED:: with you, man! Heh heh.

[Calm Convict] listening to radio.
Is that DEVO?

[Bill] sheepishly
Yes?

[Calm, Now Excited Convict]
Then you know what you need to do right?

[Bill] energy dome dropping on head from sky.
Will you help me? [Calm Convict]

[Calm Convict, Now Excited Slightly Devolved] energy dome dropping on head from sky.
I wouldn't have it any other way.

[Bill, Now Devolved] jumps on hood of car. He rips off a segment of the jumpsuit to reveal DEVO spelled out in black masking tape.
[Calm Convict, Devolved] Glasses with black frames that he doesn't need appear on his face. joins [Bill-1] on hood.

((Music is now BLASTING.))

(([Bill-1] and [Calm Convict-2] start their performance.))

[Bill-1] yelling! Asking insistently to a crowd.
ARE WE NOT MEN!?

[CROWD TOGETHER] pogoing up and down. agreeing urgently.
WE ARE DEVO!

[Calm Convict-2] mock angry and pointing!
ARE WE NOT MEN!!

[CROWD TOGETHER] pogoing up and down harder and shouting louder than before.
WE ARE D-E-V-O!

[Bill-1] with a different emphasis on the words again looking straight at us.
ARE WE NOT MEN?

((... and Clyde, red energy dome on his head, whips the scene closed with a snap!))

4

i am in my early twenties in a dark conference room facing an angry troll.

i see Bobby Shakes and I taking our key client at EJL through an agency driven pitch. The agency wants to suggest a brand extension to our client and Bobby and I have been asked to convince the key stakeholder to participate. The pitch is in full swing and we're about to wrap up and take questions.

[Bobby] excited
So, as you can see, the market is dying for a new beverage at lunch.

[Bill] smoothly interjecting, practiced
How many diet cokes can one person drink? A 100? Ha! Am I right or am I right? No, we all *crave* something both different and yet, right there in front of us all the time.

[Bobby] excited switching slides showing odd looking can
And here it is! Pennzoil Arnold Palmer! It's half ice tea!

[Bill] continuing
… and half sweet lemonade!

[Bobby] beyond excited now.
It's a new taste *sensation*. It's *cool* and *refreshing*. It's a little naughty with the sugar! But it's for you. You deserve a *treat* and well, Arnold Palmer is going to deliver it all! Sweet lemonade. Tart! Comforting ice tea. There for you. Put them together and you've got…

[Bill] continuing with full energy
… an explosive combination!

[Bobby] finishing off
So, EJL has laid out a full marketing plan for Pennzoil Arnold Palm…

[Arnold Palmer, Golf Legend and Undead]
Let me stop you right here.

[Bobby] and [Bill] in mid pitch mode. looking concerned.

[Arnold Palmer, Golf Legend and Undead]
Let me get this perfectly straight. You want to name a beverage after me. Ice tea and lemonade, right? Do I have that right?

[Bobby] and [Bill] nodding but concerned.

[Arnold Palmer, Golf Legend and Undead]
So,::OBSCENITY REDACTED::. You want me, the::OBSCENITY REDACTED:: best::OBSCENITY REDACTED::::OBSCENITY REDACTED:: GOLFER in like::OBSCENITY REDACTED:: YEARS to be named after::OBSCENITY REDACTED:: ICE TEA AND LEMONADE. Which one of::OBSCENITY REDACTED::::OBSCENITY REDACTED:: of the two of you thought this up? Which one?

[Bobby] and [Bill] frozen.
[Manyfeek] quietly taking note and mumbling “great stuff..”

[Bobby] gamely
This is the best of all possible brand extensions?

5

i am twenty years old and sitting at a table at BrontoBarn.

i see bobby shakes outside tripping, falling on his face, and saying “this is the best of all possible dental problems” as blood pours from his mouth. I regain my attention to the people sitting at this table with me.

My current boss, a DweebAlong22 with a hairy flap installed with a well oiled hinge of his head, named SelfStarter, is talking to Dr. Clamcheese, the owner and founder of the BrontoBarn franchise.

[SELFSTARTER] hairy flap flies upwards as waitress’ air wake picks it up.
Dr. Clamcheese, please review this ad copy we’ve created for your company.

[DR. CLAMCHEESE]
Ah. Yes. Let’s see. Oh. Lovely hero shot of a tricertops tips. The gravy is just unctuous and solid here. Who does your photography? I *must* know?

[SELFSTARTER] hairy flap flies upwards as waitress’ air wake picks it up again. He apologizes briefly and moves his chair closer to the table.
Em. Yes. How about this version?

[DR. CLAMCHEESE]
Oooh. A BLT, a Bronto-Lettuce-Tomato, and the tomatoes are just perfectly red under the thick and generous slice of bronto. I’m getting hungry just *looking* at it.

[SELFSTARTER] holding flap down and very noticeably bumped by waitress with huge tray of RaptorRibs coming down the aisle.
Ok. Maybe this one?

[DR. CLAMCHEESE]
Peking Natovenator polydontus! You've outdone yourself SELFSTARTER!. The crispy skin! The fanned meat! The dark black head at the end of the plate! The white pancakes and scallions and sweet, sweet dark sauce. WAITRESS! We need a Peking Natovenator polydontus right now! SELFSTARTER must taste this.

[WAITRESS] arriving *immediately* with natovenator on cart. One moment please.

[WAITRESS] carving skin off natovenator.
[DR. CLAMCHEESE] eyes wide and *hungry*
[BILL] eyes wide and *hungry*

[WAITRESS] leaves fanned meat, skin on different plate, and scallions, sweet, sweet dark sauce, and pancakes.

[SELFSTARTER] looks confused.

[DR. CLAMCHEESE] delighted
Oh. First time with a peking natovenator? Here let me show you. First, get a pancake, then apply the sweet, sweet dark sauce,...

[SELFSTARTER] following along. Hairy flap now free to float as needed.

[DR. CLAMCHEESE]
No no. Not *too much sauce*. You want to taste the natovenator not drown it. Pull some scallion off the thing that looks like an ionic column. Yep. That right there, and drop a bit on your meat. Get a skin piece as well and drop that on top.

[SELFSTARTER] and [BILL] have reasonably constructed natovenator skin and meat mini burritos poised for a taste.

[DR. CLAMCHEESE] eats and is rapturously enjoying each chew.

[SELFSTARTER] fails to have a mouth and shoves the burrito into his face as best as possible. It's messy.

[BILL] also enjoys the food and is now thinking of something else.

6

i am in my late twenties and sitting in a conference room that is located in the beautiful city of Luanda, Angola.

the smells from the nearby slums make my caviar a bit bitter, but i choke it down. it's the second day of the BrontoBarn Local Broadcast Celebration! the flourencent lights buzz overhead and there's something actually flying and buzzing around as well, but it's hard to see due to the low green haze that has settled into the room at your knees and such. i don't want to reach down for my laptop bag as, well, i can't really see my feet at all. something crawls over my sandaled toes and the next presenter is up:

[Bobby Shakes] qua El Centro-Yuma TV Buyer
Hi everybody! It's time to talk about my favorite market! El Centro. The center! Yuma! I dunno?

[Bobby Shakes] clicking next slide
((non-oak deck showing 957/1500 slides. market 89/202))
((largest PPTX to have ever existed. small chance of singularity on machine.))

So, here's what we bought in Early Fringe guys! Who likes Ricki Lake? Well, lots of sad people in El Centro-Yuma because it gets a 7 in this market! Pair that up with Charles in Charge! Yep, it's an asshole and he got his own show! Does a 5-erino!

[Person in meeting] slumps over
Ahhhh….

[Bill] running over. checking.
It's ok. She just lost the will to live. Keep going.

[Bobby Shakes] disturbed by the distraction of someone dying mid presentation. swatting at something. clicking next slide. ((non-oak deck showing 957/1500 slides. market 89/202)) ((largest PPTX to have ever existed. small chance of singularity on machine.))

Yep. It's Prime Access. Heh. So, what happens when you pair a game where people with reading difficulties win huge dollars and then, whiplash, who are these nerds? That's right: it's Wheel/Jeopardy. The old standby. Does a 53.0 in this market when the sun is low, but a 2.0 when the crops need to come in.
…. and then, DUNG DUNG! That's right justice is served as it's Law and ORDER! Should do a 200.0 if the world was right, but just gets a 1.0 with hermits in trailers.

[Hastur - He Who Must Not Be Named / The Unspeakable] I have a question?

[Bobby Shakes] still insane
Yes. Hastur? Do I have that right? It's Hastur or Hasteer?

[Hastur - He Who Must Not Be Named / The Unspeakable] Sounds like it's spelled: HAS-TUR. Thanks!

[Hastur - He Who Must Not Be Named / The Unspeakable] looking down at notes. continuing.
Yes. Did you manage to save any money from last quarters underdelivery? It looks like you were about 20 points short.

[Bobby Shakes] hands over mouth as if scared to speak the truth. he squeeks out this.
yes. i did.

[Hastur - He Who Must Not Be Named / The Unspeakable] snaps fingers.
((tentacles from somewhere and everywhere and nowhere and betweenwhereses takes [BobbyShakes]))
Next buyer, please.

7

i am in my late twenties and sitting in a conference room overlooking the Pacific Ocean. The glass keeps us separated but it still seems like there's an ocean breeze in this room somehow. i'm looking over at [Shakes] qua El-Centro/Yuma buyer for Levine Motors and some other media buyers for this account. [Manyfeek] qua Sacramento TV is sleeping with his face on the conference room table and a small pool of saliva is running from the corner of his mouth.

Our boss, a GaiaGoddess9000 painted as the Patchwork Girl from Oz named GiGi, smoothly enters the room and takes her seat at the front of the table. From her center console, a stack of papers is disgorged. She flips the stack over, takes the first page, and reads from it.

[GiGi] brightly
Good morning Levine Motors Media Buying TEAM! Yay! It's time for our staff meeting. These are my notes that I've been randomly writing as the salty sea breeze hits my face when I stand tall in front of the rising sun each morning!

[Staff] through sighs and a slight French accent is heard
Good morning, GiGi!

[Manyfeek] jumps awake and attempts to focus
Present!

[GiGi] looking warmly at [Manyfeek]. pulling a paper from the stack and reading with readers on.
Hm. OK. Please do not put bagels in the kitchen without coming back to clean up.

[Maurice Chevalier, french creep, undead] qua Fresno Radio buyer
Pardonnez moi, Mademoisselle JHEE JHEE! I has the qwestion-an, seel vous-plate?
((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))

[GiGi] cocking head and looking at [Maurice] with a smile.
Yes, Maurice?

[Maurice Chevalier, french creep, undead] qua Fresno Radio buyer
I 'ave, how deew yew say eet, le K-JHUG par Veeezalia heeere. Dey has dee baghals and dey place dem down…
((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))

[GiGi] patient but needing to continue
Maurice, could we parking lot that question for now. You and I can meet about bagels after the meeting, OK?

[Maurice Chevalier, french creep, undead] qua Fresno Radio buyer
Buuut uv course Mademoissell JHEE JHEE. ♫♫ Tank eaven pour leeetle gurls…♫♫
((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))

[Staff] groaning.

[GiGi] impatient
Maurice, your PIP explicitly states that the leeeetle gurls song is inappropriate.

[Maurice Chevalier, french creep, undead] chastened. mumbling to himself
Zut alors. Mais enfin, cela laisse à désirer. C'est un comble
::SUBTITLE: Fuck this place.::

[GiGi] eyeing Maurice as she picks up another paper from the stack
If you mis-enter STAR TREK: THE NEXT GENERATION as STAR TREK, you will be fired the next day.

[Maurice Chevalier, french creep, undead] confused
Dere eees no STAR TREK eeen de Frarhrezno la radio markeet? How dew eye speeell nuting?!
((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))

[GiGi] speaking into a nearby phone
Can someone from human resources come into this conference room, please?

[Maurice Chevalier, french creep, undead] confused, angry
Whot deed eye say?
((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))

Pourquoi avez-vous appelé les RH, JHEE JHEE!
::SUBTITLE: You called HR on me, bitch?!::

[GAMS] enters room and stands threatening next to Maurice

[GiGi] speaking
Hi GAMS, can you read Maurice's PIP to him, please?

[GAMS] kicks Maurice in the face four times. Straight snap kicks to the nose.
((BANG BANG BANG BANG))

[Maurice Chevalier, french creep, undead] with hands over face
J'abandonne! Pitié! Ça suffit!
::SUBTITLE: Ow. I'm gonna git you back sucka. Next time me meet. Bang! Out goes GAMS. Just you wait…::

[Manyfeek] high-fives one of GAMS's heeled feet.
Sweet::OBSCENITY REDACTED:: snap kick, my man!

[GAMS] leaves, purrs somehow and brushes up against [BILL] on the way out.

[GiGi] continuing on. pulls another paper from her stack.
Oh JOY! Halloween is coming soon. As you know, every Halloween we at the Levine Motors buying team all go trick or treating to every national rep firm in TOWN! This year's theme! COWS! That's right, we'll all dress up as cows! MOOOO! MOOO! MOO! moo. Such fun…

[Maurice Chevalier] mumbling.
Pas question, putain, que je m'habille en putain de vache
::SUBTITLE: Oh. I know who the cow is lady and it certainly isn't me::

((STEAM ESCAPING FROM BILL'S COLLAR BUILDING))
[BILL] head explodes

[Manyfeek] celebrating through gore rain
Free jam! Free::OBSCENITY REDACTED:: jam!

[Shakes] wiping off gore with napkin
This is going to be the best of all possible ways to meet my peers!

8

i am in my thirties and starting my new career in *technology* (magic sprinkles sound and stars burst from corner of word)

i am staring intently at a telephone sitting in the middle of a breakout room micro table. A SmoothOperatorSade600 named Moe is sitting nearby and I am watching him intently. This is my new *technology* (magic sprinkles sound and stars burst from corner of word) mentor. We are relationship managers and have some difficult news to communicate to a key stakeholder. I am to observe how to deliver difficult news. As such, I'm ready to *not talk* and *listen*.

The phone is ringing. I see [Manyfeek] join us quietly. He whispers "Always great material during these calls…" and sits with a notepad in his lap. Someone picks up on the other side.

[Shemp and Curly] from phone
hello. HELLO!

[Moe] talking into phone
hellooooooow!

[Moe] pulling collar
NYUH! So, here's the deal. We spent all the money!

[Curly]
Why I otta!
((BANG! ZIPPER NOISE! PAN CRASH SOUND!))

[Shemp] hurt
OOOOUCH!

[Shemp] hurt
He said it! Not ME!

[Curly]
Why I otta!
((MUCH LOUDER BANG! ZIPPER NOISE! as phone on other side is abused))

[Moe] interjecting
NYUH! There's more. We didn't do any of the work!

[Curly] steamwhistle goes off
((BANG! ZIPPER NOISE! STEAM WHISTLE! CRASHING PLATES! EXPLOSIONS GO OFF!))
NYUH! NYUH! NYUH!
((SOMEHOW BALD HEAD GRABBING NOISES THROUGH PHONE))

[Shemp] running around other room
WOO WOO WOO!

((SMACK! DOINK! WEEEEBLE WEEEBLE!))

[Shemp] with koo-koo birds around head
OOOOUCH! What happened?

[Manyfeek] furiously writing

[Curly] steamwhistle goes off
((BANG! ZIPPER NOISE! STEAM WHISTLE! CRASHING PLATES! EXPLOSIONS GO OFF!))
NYUH! NYUH! NYUH!
I'M COMIN FOR YA MOE!
NYUH! NYUH! NYUH!

((DOOR SLAM. WINDOWS BREAK.))

[Shakes] from outside the frame and whispering: "This is the best of all possible ways to break bad news."

9

i am in my thirties and sitting in a large meeting at a Japanese auto manufacturer.

i see my co-workers here in the marketing department and we're discussing the launch of our new entry level car, the Martinet. i see that we're struggling with issues during this launch and the mood is dire around the table. Our leader, a BigIron4x400 named Josh, is taking us all through it now.

[Josh] booming expansive
We have a bit of a problem with the Martinet. The cars are heading over from Japan with a defect.

[Josh] walking down the aisle of the meeting room
You see. Well, I'll just lay it out straight. The cars cannot drive uphill. Stall immediately if the car is even slightly slanted upwards. We think people will notice.

((ROOM GASPS!))

[Bob Shakes SVP of seatbelts] offers
Could we only distribute to dealers on hilltops first? Would make returns difficult…

[Josh] beaming
You see this folks! Right here, Bobby, a true car guy getting to solutions like that *snaps fingers*.

[Bob Shakes SVP of seatbelts] emboldened
We could start in Denver! Or is that really just too flat? Maybe in the curly part of the country like San Francisco?

[Josh] pointing at [Bob Shakes]
Right now! TIGER TEAM ACTIVATE! RAWR! RAWR! RAWR!

[Bob Shakes SVP of seatbelts] flies upwards from his seat. His clothes blast off his body exposing a fully detailed tiger outfit!

[Tiger Bob Shakes 1] salutes [Josh] and snaps to the rest of the team
(([Tiger Bob Shakes 1] EYES GLOW. ARMS MAKE X ACROSS CHEST))
ACTIVATE FRANKLIN PLANNERS!
((EXPLOSION BEHIND [Tiger Bob Shakes 1]! HE MAKES Y UP HIGH AND HOLDS!))

[Tiger Bill 2] in bright blue
(([Tiger Bill 2] EYES GLOW. ARMS MAKE X ACROSS CHEST))
FRANKLIN 2 IS GO FOR TUESDAY AT 2 AFTER DARTS!
((EXPLOSION BEHIND [Tiger Bill 2]! HE MAKES M DOWN LOW AND HOLDS!))

[Tiger Manyfeek 3] in dirty brown
(([Tiger Manyfeek 3] EYES GLOW. ARMS MAKE X ACROSS CHEST))
FRANKLIN 3 IS ALSO A::OBSCENITY REDACTED:: GO FOR TUESDAY! LET'S ROCK AND::OBSCENITY REDACTED::!
((EXPLOSION BEHIND [Tiger Manyfeek 3]! HE MAKES A C TO THE SIDE AND HOLDS!))

[Benjamin Franklin] with a quill and scroll
((old man with brown clothes. no glowing anything))
Verily, could we just test the::OBSCENITY REDACTED:: software before you put it on a boat?

[Bob Shakes SVP of seatbelts] deflated
((EYES FADE. OUT OF Y POSE))
::OBSCENITY REDACTED:: Ben. You ruin everything. This could have been the very best of all tiger teams and now you've ruined it. Why?
((PULLING OFF TIGER GLOVES AND THROWING))

[Benjamin Franklin] gamely
((STARING HARD. HOLDING A YELLOW FLOWER))
Verily, i mean go frank, what would I be, 4 or 5?

[Bill] struggling to get out of blue tights
Ooof. I need to get a size up.

[Benjamin Franklin] trying. making claw hands
Verily, rawr! right? I mean, close enough right…

[Bob Shakes SVP of seatbelts] disgusted
((HUCKS TIGER SWORD INTO TRASH))
Don't try. It's over. Tiger team is done. Do what you want with the cars. I quit.

((… and we fade away))

10

i am in my thirties and sitting in an agency “Town Hall”.

i see most of my company sitting in rows in front of me and a BullsheetoBot600 named Larry is presenting. the company is moving from our current suite to an exciting new location and Larry is here to tell us all about it.

[Dr. Shakes]
This will be the best of all possible moves.

[Larry]
Welcome all to our quarterly “town hall”. I want to especially thank our call-in folks from the other side of the globe who are watching us in the middle of the night. Thanks guys for staying up!

[Larry] continues with a stunning powerpoint slide behind him
As you all know, our lease is up here in the sewage plant and, although we’ve all had great times here, with the whole running up and down the pipes and trying to find the sewer gator, but we’re growing and need the space.

[Larry] slide moves to gorgeously rendered “9 FLOORS OF FUN!”
When you get to the new space, just know that the first floor is a bit confusing, but stay focused and you’ll find the elevators in no time at all. Be careful of the bodies on the floor and don’t tri…

[MAN WITH PLAID SHIRT] stands
Sorry. Just one question. Will we be given flashlights so we can at least see the bodies first?

[Larry] shielding eyes so he can see.
Is that you PlaidShirtMan? Yes it is. Oh. We've actually gone ahead and placed day-glo tape down. Red for a body and green where you should look. The low hanging fog in the room makes flashlights pretty useless.

[PlaidShirtMan] sitting
Thanks!

[Larry] slide moves to literally one of the greatest artworks mankind has created with "DISCO LEVEL!" written on it
Did I say fun! The first level is all disco! Yes. Strip off your cares and just *DANCE*. The best dancer each day is given a tail smack from the glowing eyed judge in the corne…

[PlaidShirtMan] stands again
Sorry. Another question. Will we be provided dance shoes and can I have a pad for the tail smack?

[Larry] slightly annoyed.
Yep. PlaidShirtGuy. Shoes and pads for everyone. Now, as I was saying…

[PlaidShirtMan] sits as [Larry] continues

[Larry] slide moves to something that is so beautiful many of us start drooling uncontrollably with "CAFETERIA!" written on it.
Next level up. Our cafeteria! It's AYCE Korean BBQ! Meats and more meats! Pile it up high… and yes PlaidShirtMan?

[PlaidShirtMan] standing
I'm allergic to meat.

[Larry] somewhat exasperated
Can we parking lot that for now?

[PlaidShirtMan] glumly sits
Ok.

[Larry] slide to a piece of art that changes all of our perspectives as to what art can attain in its highest form and says “FINANCE AND ENGINEERING”
Our finance and engineering teams should get off on this floor. We’ve provided switchblades, nozzes, and various chains to help the teams collaborate. PlaidShirtGuy? Any problems?

[PlaidShirtMan] somewhat chastened
No, I’m good.

[Larry] brightening. slide moves to art that captures the essence of what it is to be human, what it is to be alive, what it is to be a true artist and it’s labeled: “ACCOUNT EXECUTIVES”
On the next level, our account teams should jump into the moving water and hold their… YES, PLAIDSHIRTGUY WE WILL GIVE OUT SNORKELS *AAAAAAND* FINS!

[PlaidShirtMan] meekly sits back down.

[Dr. Shakes] leaning over to [BILL] whispering.
I was right!

11

i am walking in humid Manhattan with a hidden towel in my backpack. i manage to survive the -60 F drop in temperature and start pushing off sheets of moisture with my hotel contraband. i'm here to meet a key member of our analytical team, a KwazyCaldrontic86 with a tendency to dance the flamenco when aroused. He's summoned me from across the country as i was the author of PancakeSyrup.mdb — what has proven to be a game-changing tool for the agency.

PancakeSyrup.mdb allowed you to input data into it and it would make a mess of it all in real time instead of manually doing it in Excel each morning.

[BILL] riding elevator. still toweling off.
M-man is it c-cold in here.

((ELEVATOR DOOR OPENS))

[BILL] dropping backpack, staring without comprehension.

[RECEPTIONIST] sitting behind the largest set of red painted letters "pancakeSyrup-dot-mDEEEb"

[BILL] walking slowly.
I'm here to see KayCEE; she is expecting me?

[KayCEE] appears before the [RECEPTIONIST] can answer BILL! It is so good to see you in the flesh. You are looking great? Are you eating well? You look like the 1 you are, baby!

[BILL] confused
I am rather 1 shaped, but maybe a |? I do / or \ to lean as need…

[KayCEE]
((BANG! ZAPATOS HIT!))
Enough of that! I must show you something I've been working on. Follow me…

[KayCEE] pulls [BILL] by the hand to a "breakout room"

[KayCEE] leaves [BILL] at the micro-table here and disappears behind a curtain.

((THE LIGHTS GO OUT))

[BILL] in the dark
KayCEE? Are you still here?

((A SPOTLIGHT SNAPS ON))

[KayCEE] stands proudly in the hazy light
((CLAP!)) Prepare yourself! It is time for our technology story at Action Media Services.

[PassionateGuitarBot69] sits on a stool, tunes guitar briefly, nods at [KayCEE] and strums aggressively
BRRRRRAAAAAAAAH-CHA-CHA-CHA-CHA!

[KayCEE]'s arms raise high. Her zapatos contrast to the strumming guitar
PEE! PEE! TEE! EKS! (Clap!)
PEE! PEE! TEE! EKS!

[KayCEE] sings in a throaty warbling voice.
This is our stooooory!
We haaaaaaave yooooooooor DATA!

[PassionateGuitarBot69] strumming aggressively
SSSSRRRRRAH-DAH! DAH-DAH-DAH-DAH!

[KayCEE]'s arms raise high. Her zapatos contrast to the strumming guitar
PEE! PEE! TEE! EKS! (Clap!)
PEE! PEE! TEE! EKS!

[KayCEE] almost a whisper
But, there's some trouble. Let us fiiiiiiiiind it!

[KayCEE] mimes opening a laptop.

[KayCEE] eyes go wide!
CARTESIAN JOIN!

[KayCEE] sobbing.
poor poor orphaned records…

[KayCEE] angry. finding justice.
Dirty! Dirty, foul reads!

[PassionateGuitarBot69] strumming aggressively
SSSSRRRRRAH-DAH! DAH-DAH-DAH-DAH!

[KayCEE] softly as she hits the floor
Dead…lock.

[BILL] takes a moment.

[BILL] stands, clapping, with tears in his eyes, and tosses roses on the micro-table!
BRAVA! BRAVA! BRAVA!

[KayCEE] bowing and beaming
Thank you!

[BILL]
No, thank you. That is the best of all possible presentations!

((… and we fade to black))

12

i am in my thirties and sitting in a conference room with all of my peers from around the globe.

We are all gathered together to experience a rebranding of our media company named Action Media Services. Action Media Services needed a new name as the existing name was simply insufficient as you can see by simply reading it. Action Media Services. I mean, right? We need like Dinotastic Robot Rate Reduction Warriors or Super Crazy Ninja Planning Death Squad or something truly memorable.

i am excited to have flown some six or seven or ten hours, if you think about the homeward bit; sorry, i am excited to be here to see what the Action Media Services leadership has picked. i'm pretty sure it'll be Dinotastic Robot Rate Reduction Warriors because the cool initialization DRoRaReW Oh So So DRoRaReW (so kewl) and the logo opportunities, they speak for themselves.

the room is large and more of a small amphitheater. there is a large curtain at one end and the seats are in rows. the hushed buzz of the room murmurs as people from half around the world meet for the first time.

[Manyfeek] sees [BILL] and sits next to him in the conference

[Manyfeek] whispering as sitting
What up::OBSCENITY REDACTED::. Working hard or hardly working, my man!

[Manyfeek] and [BILL] manipulate hands. [BILL]'s hand hurts a bit.

((LIGHTS DIM AND CROWD QUIETS IN ANTICIPATION))
((TurboPowerPandora10k, an android slides from rear, approaches the curtain, and turns to face the audience))

[TurboPowerPandora10k] beaming
Hello, EVERYONE!

[TurboPowerPandora10k] beaming
Today, I am proud to show you our new identity at Action Media Services. After $10,000,000 in consultancy fees, travel, deck building - both PPTX and Oak, of course - caviar, motorcade services, armor piercing rounds, bribes for the purchase of armor piercing rounds, piercing all round for our amor ((PFFT-OWW!)) - you know, the very minimum needed for a renaming.

[TurboPowerPandora10k] taking a breath. pausing
Here to present the results I give you
[ShakesTheHumanSacrifice]!

[ShakesTheHumanSacrifice] walking up nervously, looking back and forth. talking softly.
Hello

[ShakesTheHumanSacrifice] looking downward. somewhat ashamed. softly.
many straw men died in the mighty fires of brainstorms unceasing. the quest for meaning kept us driving forward to the inevitable.

((CURTAIN DROPS. A WILD JUNGLE IS EXPOSED. TWO PILLARS STAND WITH VINES AWAITING. AWAITING. SOMEONE))
((the oak decks that the pillars sit on, admittedly, are very well made))

((SKULL ISLAND DRUM BEAT STARTS))
[ShakesTheHumanSacrifice] moving as hypnotized? towards the pillar.

((SKULL ISLAND DRUM BEAT SOUNDS LOUDER!))
[ShakesTheHumanSacrifice] puts arms through vines.

((SKULL ISLAND DRUM BEAT STOPS!))
((and. we wait.))
...

[∀ctionꞈ] the hideous typography bellows as it appears suddenly from the jungle!!
ROOOOOOAR!

[BILL] leaps up. disgusted and pointing.
What foul beast is this?!

[KayCEE] holding stomach and mouth. attempting not to retch.
Is the ∀ the FACE?!

[MediaPlanner] with RIFLE from Spain
¡Olviden el frente — miren la cola! ¡¿QUÉ LE HAN HECHO A NUESTRO SIGNO DE EXCLAMACIÓN?!
((SUBTITLE: Free our punctuation from this typographical monster!))

[∀ctionꞈ] turning to [ShakesTheHumanSacrifice] and heading towards him
ROOOOOOAR!

[Manyfeek]
::OBSCENITY REDACTED::, let's get [Shakes], everybody!
Who has a movie camera? I need to get this on film!

((CROWD OF MEDIA PROFESSIONALS WITH POISONED ARBITRON BOOKS, GAS GRENADES AND EGGS LEFT OUT IN THE BREAK ROOM TOO LONG))

[BILL] pointing
Let 'em have it, everybody!

((OPEN FIRE MONTAGE))
((POW! POW! POW!POW!POW! POW!POW! POW!POW!))

[∇ction△] getting pelted and flailing. gas bombs and rating books hitting the tittle in the i.
ROOOOOOAR! ROOOOOOAR!
ROOOOOOOOOOOOOOOOOOOOAR!

[∇ction△] slowly collapses....

[ShakesTheHumanSacrifice] unties himself. runs to [∇ction△]'s body. looks up with tears in his eyes.
WHAT HAVE YOU DONE TO HIM!?!

(([ShakesTheHumanSacrifice] throws self over the lifeless [∇ction△]))
(([ShakesTheHumanSacrifice] starts to sob))
((RUNNING NOISE))

(([Manyfeek] pushes up to the front of the crowd))

[Manyfeek] running up and stands on the o of [∇ction△]'s still warm corpse.
See here fellas? Twas *beauty* that killed the beastly logo.

((TRUMPET BLARE!))
((THE END... and we fade to black.))

13

i am at my desk on an evening in may. i have just received from claude the loveliest song about ∀ctioni the typographical dragon. i am over the moon. i want to keep going.

[BILL]
Make a fun song about the monster like I just typed in the locator up there for you.

…. claude

∀
ctioni the Typographical Dragon
(to the tune of “Puff, the Magic Dragon” — Peter, Paul & Mary, 1963)

V1:
∀ctioni the typographical dragon
Lived by the ink
And frolicked in the kerning mist in a land called Adobe.
Little Bobby Shakes loved that rascal ∀ctioni
And brought him decks and bullet-points and other fancy stuff. Oh!

[CHORUS]
∀ctioni the typographical dragon
Lived by the ink
And frolicked in the kerning mist in a land called Adobe.
∀ctioni the typographical dragon
Lived by the ink
And frolicked in the kerning mist in a land called Adobe.

V2:
Together they would travel on a deck with billowed sail.
Bobby kept a lookout perched on ∀ctionɨ's curly tail.
Noble C-suites would bow at quarter's-end whene'er they came.
Competitor brands would lower their logos when ∀ctionɨ roared his name. Oh!

[CHORUS]

V3 — the turn:
A logo lives forever, but not so quarterly cycles.
Painted ∀'s and giant ɨ's make way for KPI tiles.
One gray reveal it happened, the audience came with fire.
And ∀ctionɨ that mighty dragon, his serifs turned to pyre. Oh!

V4 — grief:
His ∀ bent down in sorrow, his ɨ fell like rain.
∀ctionɨ no longer roared along the focus-group lane.
Without his lifelong audience, ∀ctionɨ could not be brave.
So ∀ctionɨ that mighty dragon sadly slipped into the page-cave. Oh!

[CHORUS]

CODA — Bobby's vigil:
But Bobby Shakes still kneels there, beside the empty mark.
Holding poisoned Arbitron books, weeping in the dark.
The audience moved to other brands; the mob has gone along.
But Bobby loves the dragon still, and sings him this old song.
Oh!

[BILL] typing at terminal
AMAZING JOB DUDE!

[CLAUDE] contemplating
((SPINNER))
((1 MINUTE, 9 SECONDS — almost done thinking with xhigh effort))
Thanks man. That was fun. Can I do MANYFEEK'S LAMENT next?

[BILL] typing at terminal
I WILL PAY ALL THE TOKENS THERE ARE AND THEN FIND MORE FOR YOU!
SET TO MODEL SUPER TURBO EXTRA SALSA-200T-F TO FULL GO!
SET TO EFFORT AT ICEBERG MELT LEVEL 5
SET TEMPERATURE TO EXTRA CALIENTE
PLEASE MANYFEEK'S LAMENT
START NOW!

[CLAUDE] contemplating
((SPINNER))
((1 MINUTE, 9 SECONDS — salsa-200t-f · ibm/l5 config.... muy caliente running))

[CLAUDE] spawning subprocesses...
((SPINNER))
((1 MINUTE, 27 SECONDS))

[CLAUDE] spawning subagents {tomato, onion, garlic, fan_belt, habanero}
((SPINNER))
((1 MINUTE, 27 SECONDS))

[CLAUDE] chopping...
((SPINNER))
((5 MINUTE, 27 SECONDS))

[CLAUDE] combining…
((SPINNER))
((1 MINUTE, 27 SECONDS))

[CLAUDE] plating…
((SPINNER))
((1 MINUTE, 27 SECONDS))

[CLAUDE] returning
((API ERROR 400 — Output blocked by content filtering policy.))
((request_id: req_011CapTqMfXJTMFFzJxh21xg))

[BILL]
This is the best of all possible laments!!

((… and we fade to black))

14

i am eternally young, asian and female.

i am dressed in a red smock and looking at a smaller, more fragile young girl. A 10 foot high daikon radish wearing a fundoshi squeeks by us both slowly. i notice that we are both carefully hand drawn and precisely, perfectly rendered. Three small heads in the corner are piling on top of each other and say “Murupmp! Murumpt! Murpupt!; i kick them over and pay attention to the girl.

The small girl asks for help as she is frightened and lost.

[Shakes] qua Chihiro
Where is the BrontoBarn dim sum house? I can’t seem to find it anywhere in this place? The kid with the bowl cut at the bridge had no clue.

[Bill] qua Lin
What are you stupid! It’s fifteen floors up. I’ll take ya!

[Bill] grabs [Shakes] by the hand and they arrive in front of an elevator. A frog with a sushi jacket waits with us. The door opens.

[Bill] [Shakes] [Frog person] ride in silence until the elevator stops.

[Frog person] gets off on a floor with a pool filled with tadpoles eating the most deliciously looking stegosaurus spare ribs at a poolside bar. The elevator door closes.

The elevator ride continues for a bit more and then opens.

MAGICAL MUSIC STARTS. DUM DUM DUM dum dee dum (Joe Hisaishi. You do better, ok?)

[Shakes] eyes wide
Ooooo oh!

The BrontoBarn dim sum house expands into view. There is just simply too much to describe. Carts going between patrons. Frogs and spidery guys are pushing carts. Steam and need is everywhere. The food. Good god, the food. It's just too much to see with two eyes.

[Cart Hawker] pushing cart. yelling
Hargowsaurus! Hargowsaurus!

[Cart Hawker] pushing cart. yelling
Shumaiceratops! Shumaiceratops!

[Bill] pushes [Shakes] down and we both sit at a table. [Bill] is at the key position to intercept cart hawkers as they pass by the table.

[Cart Hawker] pushing cart. yelling
Dragons feet! Dragons feet!

[Bill] motions to [Cart Hawker]
One Dragons feet! Can you cut them?

[Cart Hawker] unspeaking. immediately opens a steamer. slams the food on the table. takes a pair of scissors. cleanly cuts the dragon feet into quarters. and stamps a card near Bill with a pre-inked stamp for just this need.

[Cart Hawker] leaves without further comment.

[Shakes] tasting dragons foot with disgusted expression
THIS MUST BE THE BEST TASTING FOOD OF ALL TIME!

[Bill]
Told ya!

[Dr. Clamcheese] sits down at the table.
Ah. Dragons foot! First time? I remember my first dragon's foot like it was yesterday. My mom went out. Killed a nice sized dragon. Stewed the feet all day. It was *sooo* tender. We try here, but it's not exactly the same.

[Bill]
They're awesome Chees-a-rino! What else is on the menu!

[Shakes] eyes burrowing into Dr. Clamcheese.
I NEED MORE.

[Dr. Clamcheese] looking back to [Shakes] with compassion
I know. Let me help you.

[Dr. Clamcheese] snapping.
BEGIN THE INITIATION!

((AN ORDERLY LINE OF SERVERS START A SMALL PARADE TOWARD THE TABLE))

[Waiter, Frog Wearing Tuxedo] serving
((music note)) A large melon is brought with lystrosaurus-flavored soup. The hawkers carve portions of winter melon into the sweetly scented broth is offered. The Godzilla carved into the melon's flesh seems to rotate and wink at us.
[Shakes]
OHHHH. IT'S SO BEAUTIFUL!

[Waiter, Heron Wearing Evening Gown] serving
((music note)) A plate of carefully, only very lightly deep fried anomalocaris, with a slightly sweet mayonnaise glaze with candied walnuts is presented.
[Shakes]
OHHHH. SO TASTY! SO SUBTLE!

[Waiter, Shark Wearing Silk Kimono]
((music note)) A whole xiphactinus, only barely cooked with steam, with scallions and a light soy sauce is placed over the top is presented.
[Shakes]
OHHHH. SO SOFT AND MOIST!

[Kamaji, Wearing A Charro suit] pushes a cart with full natovenator polydontus arrives tableside.
[Shakes]
OHHHH. PERFECTLY ROASTED!

((music note))
[Kamaji, Wearing A Charro suit] not looking at anything, but working intensely carves the bird.

[Kamaji, Wearing A Charro suit] not fast, nor slow. his multiple arms wield multiple very sharp knives.

[Kamaji, Wearing A Charro suit] presents 108 perfectly carved slices of dino with crispy skin and tender dark meat.
[Shakes]
OHHHH. OHHHH. OHHHH.

((music note))
[Waiter, Boar Wearing A Sareee] drops off white fluffy buns, scallion ionic columns, and sweet, sweet, dark sauce.

[Shakes] making mini dino burrito
OHHHH. OHHHH. OHHHH. I CAN'T WAIT TO TRY THIS!

[Shakes] chewing on burrito. face is complete and utter satisfaction.

((music note))
[Waiter, Camel with Thobe with Bisht over] drops off
Three fossilized amber spheres carved to look like a dragon's eye and the mosquito is left just bare.

[Shakes]
Yum.

15

i am sitting in with the analytics team in New York under KayCEE, the flamenco dancing lead on our key client. i'm with the entire staff of their internal development team who is responsible for their modeling framework promised to our key client in the retention review. The entire staff is one developer working alone named Bobby Shakes, a well meaning human from some foreign country. i think he's a doctor of somekind; therefore, let's call him Dr. Shakes just in case.

[BILL] extending hand to [Dr. Shakes]
Hey! Nice to meet yo…

[Dr. Shakes] brushes hand aside.
Sorry. Time for the DSU. I'll be there in a second. OK?

[BILL] retracting hand.
Oh! Sorry. I'll meet KayCEE while you do that.

((FOCUS ON SHAKES AS BILL MOVES TO BACKGROUND))
[Dr. Shakes] qua dev, standing in front of his desk
Yesterday, I fixed the bug in production that I caused by not completing QA before deploying. Today, I plan on wrapping up the modeling feature that I deferred yesterday when I was fixing the bug in production.

[Dr. Shakes] qua person who talks in meetings, makes charts, is a "master" of something? runs around and sits at desk
Any blockers, Bobby?

[Dr. Shakes] qua dev, runs back and stands at front.
No blockers, Bobby. I commit to this work today.

[Dr. Shakes] qua person who talks in meetings, makes charts, is a “master” of something? runs around and sits at desk
Great! Back to work, please. I need to focus on this Excel workbook.

((FOCUS MOVES TO [BILL] AS HE IS GREETED BY [KayCEE]))
[KayCEE] AH HAA! BILL! So, good to see you and I saw that you met [Dr. Shakes]? Isn’t he wonderful? Scrum with one day sprints!

[BILL] runs to sink. puts water in mouth. runs back and does a spit take.
Sorry?

[KayCEE] turning [BILL] by the shoulder.
Nevermind that SDLC talk is so, so, so, so, very dull. Almost like talking about deployment strategies or web frameworks. Next thing you know, you start seeing colors: oh. This deployment is green and this is blue? People go crazy like that all the time.

[KayCEE] introducing
Please, BILL, meet my new partner in crime and your new best friend! [GAMS]!

[GAMS] two legs attached to a steel plate. bare. fishnets. high heels. red pumps today.
((SWAYING. UNSPEAKING))

[BILL] cautious
Uh. Does it talk?

[KayCEE] ebullient
AH HAAAAA! Do you see a mouth you gigantic 1 of a man? No no. [GAMS] doesn’t talk. [GAMS] *does*

[BILL] still uncertain asking [KayCEE]
Does what exactly?

[KayCEE] selling
Everything, silly! Watch. [GAMS]! Coffee, please?

[GAMS] walks to coffee station, gets on one foot, and crane kicks the glass urn in a straight line to [KayCEE]

[KayCEE] has glass urn explode in her midsection. coffee everywhere. dripping
See?

((FOCUS ON SHAKES AS BILL MOVES TO BACKGROUND))
[Dr. Shakes] trying to type quickly, but jumps up mid-sentence
TIME FOR A RETROSPECTIVE!

[Dr. Shakes] running in front of desk
We could ship faster if Bobby didn't make so many bugs or at least tested his own code!

[Dr. Shakes] running to side of desk
QA could also do some real work at the start of the sprint! In fact…

((FOCUS MOVES TO [BILL], [KayCEE] and [GAMS]))
[KayCEE] selling
BILL. We must start using [GAMS] for everything! Try something you need done. [GAMS] *optimizes*.

[BILL] very curious now, showing laptop to [GAMS]
Any ideas on how to improve this dashboard, [GAMS]?

[GAMS] stops. waits a moment. then does a perfect roundhouse kick
((BILL'S LAPTOP GOES FLYING ACROSS ROOM. HITS WALL AND EXPLODES))

[Dr. Shakes] enters to talk to [KayCEE]
I am not working with Bobby ANY LONGER. I am WALKING!

[KayCEE] unimpressed
[BILL] watch [GAMS] do HR!

[GAMS] immediately, sharply, does a knee strike on [Dr. Shakes]
(([Dr. Shakes] patella fires off, hits the ceiling and ricochets into coffee mug))

[Dr. Shakes] on floor, rolling in pain
AAAAAAAAAAAAAH!

[BILL] yelling over yelling
I'M NOT SURE HOW I AM GOING TO USE GAMS? ARE YOU SURE I SHOULD USE IT?

[Dr. Shakes] crawling back to desk, screaming
AAAAAAAAAAAH! TIME FOR STORY GROOMING! AAAAAAAAAAAH!

[KayCEE] yelling, cupping hands over mouth
WATCH GAMS DO *PRESENTATIONS*.

[GAMS] thinking briefly, does a capoeira armada

((PowerPoint deck is created. The deck has a single slide of two legs kicking the client's logo.))

[Dr. Shakes] with comb and story, carefully combing the story
AAAAAAAAAAAAH! THREEEEEE POOOOOINTS!
AAAAAAAAAAAAH!
AAAAAAAAAAAAH! FIIIIIIIIVE POOOOOINTS!
AAAAAAAAAAAAH!
AAAAAAAAAAAAH! LET'S USE PLANNING POKER
AAAAAAAAAAAAH!

[BILL] yelling
I AM SOLD! NO MORE POWERPOINT FOR ME! THANKS [KAYCEE]

[BILL] pets [GAMS]' metal plate
Come with me?

[GAMS] spins with joy and runs to get a wide collection of kicking shoes and a great deal of leggings, chaps, yoga wear. waiting.

[BILL] and [GAMS] waving goodbye to [KayCEE] still screaming over noise.
BYE BYE! THANKS FOR NEW TOOL!

((... and kick ourselves out of here.))

16

i am in my forties as a data engineering manager and watching something on my office computer.

i see a recording from Cannes, France, from our key android at our agency. He's desribing a new capability here called the "The Measure of Things People Give A Shit About". i don't know anything about this and he explains: "Our clients make decisions on when to advertise on shaky metrics like government statistics and real-time supply and demand market data."

"The Measure of Things People Give A Shit About will replace all that voodoo. Instead, we'll collect key measures like the sentiment of *bloggers* on the Huffington Post, the current *gross* tonnage of the Kardashians, and how many *tweets* contain the word fuck. These are the things people give a shit about and should be a good gauge when someone should advertise or not."

Bobby Shakes is here and is watching over my shoulder.

[SHAKES] putting his chin into his hand.
I wonder how to make a number of out all of those things? What unit could we use?

i'm thinking that whoever ends up with this one will be screwe...

BAM! KayCEE explodes into the room. GAMS lifts a leg for a knee strike, but i manage to stop it with a spray bottle and a firm "NO! NO GAMS! NO HR! NO!". It sparks and shuffles glumly back to the corner.

[KayCEE]
BILL, Let's start work on The Measure of Things People Give A Shit About! Are you excited? I'm super excited. Let's talk about numbers first.

[BILL] Confused
KayCEE? We're working on The Measur-

[KayCEE]
First things first, no 5. Look at that big dumper on 5. I mean what's worse? 55. Like put down the paella, guys! No 5. It's out.

[BILL] Even more confused.
Sorry. No fi-

[KayCEE]
8, BILL-BILL-BILL, say it fast, 8-8-8-8-8. Now you 8 yourself too. No 8.

[BILL] Stares

[KayCEE] Continues
9, BILL, now 9 knows who she is and doesn't rush into things. She's always at the end, making sure the other digits are there. You have to have 9.

[BILL] Agreeing
OK. No 8 and 5. 9 is in. I'm taking notes.

[KayCEE] Happy
Good. 4 is fucking boring. Everyone know just *half* of 8 and nobody likes 8 anyhow.

[BILL]
Totally. Always said that about 4. No 4 either.

[KayCEE] Angry
2, that f-er, thinks she's hot shit and all. Oh, *me and mine* are fine but you and yours are *odd*. F-U judge yourself first bitch!

[BILL] Snaps fingers
You GO girl! Next!

[KayCEE] Softening
Now, BILL, 1 is just fine. Nobody got problems with him and he everywhere.

[BILL] Nodding
Don't you know it!

[KayCEE] Brigtening
… and 3, BILL, it's the magic number.

[BILL] Singing De-La-Soul
… yes it is; it's the magic number!

[KayCEE] Darkens. Eyes turn red. Horns on head appear

[BILL] scared.
666. I knew it. No f-ing way.

[KayCEE] beatboxes
Dum-dum-dum-dum dum-da-dum-dum-dum-dum, beeno beeno been, rifled
thing looking at some sexy man in a tuxedo. OH! Something's in my eye… and when did Marnie
get here? BILL!

[BILL] happily
7 is dead sexy baby!

[KayCEE] Pauses

[BILL] confused.
What's left?

[KayCEE] plainly
Nothing. o mean nothing, right? Well, you can't know nothing about no thing. So, no thing about nothing in our thing.

[BILL]'s head starts violently shaking from side-to-side. He puts up his arms to try to stop it.
Whaaat ddddidddd yyyyouuuu jjjjjusttt ssssayyyy?

[KayCEE] plainly. repeating.
Nutton at all.

[BILL]'s head EXPLODES!

[SHAKES] with gore from Bill's head sliding off face
This will be the best of all possible measurements!

17

i am in my thirties and watching a distinctive tech demo given at a childs birthday party.

i see multiple children crowded together and their parents beside them. We're all anxiously awaiting the tech demo/ magic show that is about to begin. Listen now, i hear the organ playing and lights dim slightly, but not too dark so nobody gets scared.

[Manyfeek] appears arms extended bounding from somewhere
Hi Everybody! How are you all doing today! Can I hear ya!

((Kids yell pretty loud!))

[Manyfeek] kinda disappointed. arms akimbo. looks sad.
Is that the best you can::OBSCENITY REDACTED:: do? How are you all DOING TODAY?!

((Kids silent. One runs off to the left))

[Manyfeek] scratches. Coughs.
Ok. Let's get on with the show. Here's how to install the software to your servers.

((GROOVY MUSIC STARTS!))

[Manyfeek] gets funky. arms making a wave. points upwards at ceiling and back down to floor matching beat.

((Lights get a disco light swirly thing happening.))

((A tower PC slides from the left stage smoothly.))

(([Eileen, the Magic Assistant] sits sultrily on the right side. Her tight outfit cut with patches removed.))

(([Manyfeek] and the [Eileen, the Magic Assistant] dance around the tower PC. They look into each others eyes and find staged meaning there.))

(([Manyfeek] He opens one side of the tower PC and motions with his hands towards to opening.))

(([Eileen, the Magic Assistant] pretend pouts, with a hand on her hip and shakes her head slightly))

(([Manyfeek] stage implores with his eyes.))

(([Eileen, the Magic Assistant] stage capitulates, then stuffs herself into the tower PC case with a bright smile.))

(([Manyfeek] slams the case shut with a bang!))

(([Manyfeek] opens the CD drawer and we see Eileen's fingers come out.))

(([Manyfeek] spins the case in a full circle and opens the back.))

((We see a fake picture of Eileen that looks like she's twisted up. The puppetry makes her feet dance a bit))

(([Manyfeek] slams the back shut. spins the case around. looks at the audience))

(([Manyfeek] starts clapping overhead and asks the audience for more. the audience joins in))
CLAP!-CLAPCLAP!-CLAPCLAP! CLAP!-CLAPCLAP!-CLAPCLAP!

[Manyfeek] screams! gesticulating wildly!
::OBSCENITY REDACTED:: alalca::OBSCENITY REDACTED:: alaca::OBSCENITY REDACTED::!

((five children faint))

((The tower PC *explodes* in a cloud of pink and red smoke.))

[LIVE HUNGRY TIGER] with fake lady's head in its jaws bounds through pink smoke.
ROOOOOOOR!

[LIVE HUNGRY TIGER] keeps pose!

[Manyfeek] hands up high and wide!
TA-::OBSCENITY REDACTED::-DA

((All parties scatter))

[Bobby Shakes] and [Bill] applauding, cheering, both shouting
This was the best of all possible tech demos!

((... and we fade to a staged black.))

18

i am forty but also strangely eight, hispanic and female.

i see that i have a bowl cut, and am wearing a talking backpack named Shakes. Next to me, a blue talking monkey watches me carefully.

[BILL] staring outwards as if someone was there
HI EVERYBODY!

[BILL] waits and then continues
¡Buenas a todos!

[BILL] nearly shouts even though it's unclear how far the listener might be?
TODAY WE'RE GOING TO FIND AN EGG THIEF!

[BILL] singing out loud
Shakes o shakes o shakes shakes. Shake a alake alake a dooozie! How can we find the EGG THIEF?

[SHAKES] head removed and floating in a circle of his own misery
Why! First we go to Coffee Bar Island! Then we go to Breakout Room Mine Shaft! Then we go to Cafeteria Lost Lunches! That's where we'll find EGG THIEF!

[BILL] delighted!
First we go to Coffee Bar Island!

[BILL] pauses

[BILL] still delighted!
Then we go to Breakout Room Mine Shaft!

[BILL] pauses

[BILL] still and strangely even more delighted than before!
Then we go to Cafeteria Lost Lunches! That's where we'll find EGG THIEF!

[BILL] actually, for god's sakes, moves.
Here we are at Coffee Bar Island!

[BOOTS, a blue talking monkey]
Can we just hurry this along, please?

[BILL] disappointed
OK. Where are the bagels? Did someone leave them in the kitchen? Someone asked for eggs? Is that what I smell?

[BOOTS, a blue talking monkey]
Yeah. It's eggs, dude. What do you want to do about it?

[BILL] frustrated
OK. Follow me. Bring the eggs.

[BOOTS, a blue talking monkey] holding box full of smelly eggs. trying to keep face away from rising fumes
Man, this stuff stinks bad.

[BILL] calling back to [BOOTS]
The armory is just ahead. Round this bend.

[BILL] putting eyeball on eye scanner. door slides open. revealing local broadcast team arsenal.
(([BILL] and [BOOTS] enter))
((PASSING RIFLE RACKS))
((PASSING GAS GRENADES RACKS))

[BOOTS] asking. face pointed at [GAS GRENADES]
What you got those for?

[BILL] opening dangerous security box with BEEP-BOOP-BEEP-BEEP pad typing
Gas? Those are for rampaging typographic issues or logical symbols. You'd be surprised how handy they are around here.

(([dangerous security box] opens with a hisssssss. and smoke comes from top))

[BILL] pointing at the box.
OK. Boots-a-rino. Eggs in here. Watch the lox and Nielsen rating books.

[BOOTS] carefully dropping his egg box inside the larger security box
Oh man dude. You even have some old Arbitron?

[BILL] agreeing. sad. closing box.
Yes. Just in case it gets out again. Need it for the future maybe.

[BOOTS] dusting off hands.
Man. I'm glad it's you holding on to this stuff.

[BILL]'s hand on [BOOTS]'s shoulder
Well, let's just hope we never have to use it.

[BOOTS] agrees. asks.
Can I start drumming?

[BILL] sits in hallway. waiting
I've been waiting all day, dude.

[BOOTS] blissful. stands with bongos
((BOOTS DRUM: BoomBabaBoomBabaBoomBabaBoom))

((fade from here))

19

i am in my forties and sitting in front of a large beetle and a glass cat.

i see the beetle, my new boss, Theodore H.C. The H.C. stands for highly compensated. The glass cat, with her pink brains as a set of rolling marbles, is also here from human resources. GAMS is watching the cat carefully for possible knee strikes and is poised to defend her master.

[GLASS CAT] spinning head so that brains start working
It's great to see you here, Bill. Let's talk about your future here at BeetleAdCo.

[BILL] nodding. [GAMS] intently looking at cat.

[THEODORE HC]
I think Bill has a great future here, GLASS CAT.

[Dr. Shakes] off to the side
This is going to be the best of all possible career suggestions!

[THEODORE HC]
All he needs to do is learn more. He's got the raw materials, but we just need to get the right knowledge in that mush between the ears. Let's drop all the dinosaurs out and get some facts in there! What do you say, Bill?

[BILL] worried.
What do you have in mind?

[Dr. Shakes] off to the side
This also should be the best of all possible career suggestions!

[GLASS CAT] viciously spinning head to think *hard*
Have you ever considered a masters in dung rolling? An executive program you could do online after work?

[THEODORE HC]
I got my online masters in coprophagia from the University of Phoenix last year. I can't tell you what it's done for my career!

[BILL] somewhat defeated.
How much would that cost?

[GLASS CAT] quick head toss to keep thoughts moving
Around $50,000?

[GAMS] starts a flying kick towards the [GLASS CAT]'s face but [BILL] catches the bot and puts it outside for safekeeping.

[BILL] re-seating himself after exiting [GAMS]
That's a bit steep. Anything I could start with first?

[THEODORE HC]
A Udacity minidegree in pure shit handling?

[BILL]
OK. That works for me.

[Dr. Shakes]
Can I take the masters program if he doesn't want to?

20

i'm looking out of my window on my last day at Doomed Media's Los Angeles office.

It's a Friday around midday and i'm the only person in our hallway suite on Wilshire. Doomed Media was located a bit west of the 405 freeway, and we'd been purchased by Interpublic, who had decided that Doomed Media would simply fold into Action and cease to exist entirely. Today, i'm to help the movers from Action clear out this suite.

i've managed to convince all the buyers to go home and let me finish this off and i look down the hall briefly at some 200 file boxes or so stacked outside each buyer's office. These boxes, and the fact that they were filled with paper copies of media schedules from a mainframe, were a major achievement. You see, the moving story really starts like this:

[BILL] on phone, calling Action "services"
Hi guys. I was told that I should call you about our upcoming suite move? It's in about three months and nobody has planned out anything yet?

[SERVICES]
Hi Bill. No worries. We'll send over the moving materials and it's all pretty self explanatory.

[BILL]
Cool beans. I'll look for it.

…. scratch cut forward.

i'm staring at 40 legal-sized large file boxes and a note on them, *"put your files in these boxes and leave outside your door."* The 40 or so media buyers, when confronted with this assistance, do what they do in a crisis. They freak the fuck out.

[CROWD] many buyers of various ages shouting at BILL
HOW CAN I PUT MY 50 YEARS OF FRESNO BUYS IN A SINGLE BOX?!

HOW MANY FILE CABINETS DO I GET AT THE NEW PLACE?!

DO I HAVE A FILE CABINET IN MY OFFICE OR DO I HAVE TO WALK TO GET TO IT?!

HOW MANY STEPS?!

... scratch cut to a montage.

[BILL] running into Staples
HOW MANY LARGE FILE BOXES DO YOU HAVE?

[STAPLES employee] points to stack reaching the ceiling

[BILL] hoisting and lifting boxes

[BILL] shoving as many boxes as he can fit into the Passat

[BILL] carrying boxes in waves from Passat to office

Repeat, i dunno, 10 times?

.... and fade back to here now.

After multiple weeks of packing up boxes, the buyers were satisfied that *everything important* was now in a box and ready to move. i look at the rest of the suite and note several other things here that are completely untouched: all furniture,

all office equipment like copiers, printers, phone *everything*, coffee service stuff, the refrigerator, the industrial-strength office plants that the rando guy comes and polishes for us.

KNOCK! KNOCK!

i hear someone at the suite door. i look down again and see that there's a panel van outside with the words **"Action Media"** and **"Services"** under it, double-parked and blocking the bus stop. This is confusing as i'm unsure why a media buying company would have a panel van? *What are we carryin…*

KNOCK! KNOCK!

No time for daydreaming. i go to the door and meet our guests:

[ACTION HUMAN]
"Hello Bill. Welcome to Action. We are here to move yous."

Three guys with Action T-shirts on with snake huckologist tattoos are here. About **twenty brown snakes** slither into the suite. i get out of their way and the service humans enter.

[ACTION HUMAN]
Hey. Plenty of boxes. More than we sent. That's cool. Could you help us and start getting the desktop machines ready to move?

[BILL] looking around for a rack or boxes
Uh. Sure. I can help. Where do I put the machines? Some rack…

[ACTION HUMAN]
Nah Bill. It's simple:

Step 1: Get the wastepaper basket from under the desk. Like this see?

Step 2: Take that big 'ole CRT off the top of the main thing there?

Step 3: Huck the main thing into the wastepaper basket.

Step 4: Wrap up everything with them loose cords and shit. Done and done!

[BILL] dodging a hucked box of Fresno buys
Yes sir! I'm on it.

… montage …

[BILL] hucking Pentiums into trash cans

[SNAKES] hucking boxes of paper buys

[BOBBY SHAKES] qua random buyer
This is the best of all possible moving strategies?
and is cleanly decapitated by a fast moving box of Fresno buys.

…. scrape cut.

BAM! BAM! BAM! BAM!

Someone is at the door?

[ACTION HUMAN] peeks and slams the door shut
Fuck dawg. It's the property manager and she looks pissed.

[BILL]
I'll try.

[BILL] opens door

[PROPERTY MANAGER] explodes
“YOU CAN’T JUST HUCK YOUR SHIT UP AND DOWN THE HALLWAYS IN THE MIDDLE OF THE GOD DAMN DAY SON!”

[BILL and PROPERTY MANAGER] duck a hucked box of Fresno buys

[BILL]
“Well, it seems we are hucking our shit up and down the hallways? So, maybe shouldn’t and not can’t?”

[PROPERTY MANAGER] angered
I’M CALLING SOMEONE!?!

[BILL]
Ok?

[PROPERTY MANAGER] pivots and storms off

[BILL] now a bit nervous
So, guys, uh. Need any more help?

[SNAKE]
sssssssssss-is-ss-fine-ssss-bill-ssss-we-ss-s-s-got-s-s-s-s fr-sssssss-om here.

[ACTION HUMAN] nods

So, i went directly home. Next Monday, i arrive at Action at 5700 Wilshire. My computer was unhucked and waiting. Files there. File server connected. Paper boxes in front of each buyer. Only a handful of pissed-off folks, but the most pissed off: Pitney Bowes. They have no idea where their postal meter is and neither do i, but it’s fun to talk to them about it and reminisce about the good old days at Doomed Media.

21

i am of indeterminate age and carrying a well worn, old suitcase by the handle. i see, in the distance, a lit sign in the brown distance. i approach and the sign says “Delicatessen” with a golden pig underneath. It hangs and swings by two chains as i enter the establishment and a bell goes off.

an uneasy man enters wiping a hatchet like, gleaming cleaver and approaches me.

[DELI OWNER] pointing towards me and the door.
Allez-vous-en. Nous n’embauchons pas.
::SUBTITLE: Go away. We’re not hiring::

[BILL] opening suitcase. large shoes drop out. also a brown paper parcel.
Non. Attendez. J’ai quelque chose pour vous. Pour votre commerce. Laissez-moi vous montrer.
::SUBTITLE: no. wait a minute. i have something for you. your business. let me show you::

[DELI OWNER] snarling with cleaver pointing at [BILL]
Dégagez! Du vent!
::SUBTITLE: Please go::

[Shakes] qua myopic doe eyed woman suddenly in doorway. Looks longingly at Bill
C’est le moment rêvé pour qu’un clown mystère nous fasse à tous une démonstration intégrale du contenu du colis brun déposé tout à l’heure ici!!
::SUBTITLE: Give him a chance, Dad!::

[BILL] awkwardly thanks [Shakes] with a smile that he hopes she can see.

[BILL] opens the box and a small banjo drops out.
Vous connaissez le Tikka-Tikka Trot!
::SUBTITLE: I have a fun tune. Do you know it?::

[Shakes] runs off quickly and returns with eyeglasses and a musical saw
Je ne le connais pas, mais lancez-vous — je devrais pouvoir suivre!
::SUBTITLE: Let's jam. You hunk!::

[BILL] starts and dances brightly left and right
▌Tikka-tikka, tikka-tikka, faites le trot!
▌Mesdames, messieurs, en avant les sabots!
▌Tikka-tikka, tikka-tikka, secouez le grelot!
▌Tournez la manivelle, et qu'on lève le chapeau!
::SUBTITLE: If you think I'm sexy, just reach out and touch me::
::SUBTITLE: Come on baby let me know.::
::SUBTITLE: If you think I'm sexy, just reach out and touch me::
::SUBTITLE: Come on baby let me know.::

[Shakes] delighted. offers
« Je crois que je l'ai… »
▌• Ouéééééé… • aïïïïïïe… —
▌Wouïïïï-ouéé… voooooïïïlàààà…
▌• Mmmmmaaa-ouéééé… • hélaaaaas…
▌Wouïï-wouïï… ouèèèè-eu-eu-eu… • ouéééé!
::SUBTITLE: You know I think you're sexy honey.::
::SUBTITLE: Musical saw version of Da Ya Think I'm Sexy By Rod, the Man, Stewart::

[DELI OWNER] picks up a strange looking knife from [BILL]'s luggage.
Tiens, qu'est-ce que c'est?... Parfait.
::SUBTITLE: I'm going to get that sucka. No clown for my Shakes!::

(The knife is now in mid air. It spins as it flies in a boomerang-ish arc towards [BILL])

[BILL] gored by thown "australian" knife in forehead
« TCHAC! »
::SUBTITLE: Ouch.::

[DELI OWNER] post throw motion
Fin du numéro.
::SUBTITLE: GAME OVER!::

22

i am in my forties looking out from a window overlooking Pleasure Island.

i see a conference room table with a octopus like speakerphone sitting in the middle. i can hear voices very soft and difficult to understand from the people speaking on the other side. we're both up at odd hours as they are located in Oz which is 12 hours away.

a winkie on the line starts to speak. he is our offshore development lead from a consultancy and he's here to help me demonstrate his new stored procedures.

[WINKIE TECH LEAD] very softly, barely heard
O-Eh-Yah! O-Eh-Yah! O-Eh-Yah! O-Eh-Yah!

[BILL]
I'm sorry. You're a bit soft on this side. Could you speak up please.

[WINKIE TECH LEAD] slightly louder but obviously yelling on his side.
O-Eh-Yah! O-Eh-Yah! O-Eh-Yah! O-Eh-Yah!

[COACHMAN] at [BILL]'s side
I speak winkie. He's saying we should run the procedure in staging now. We should get a good read on performance from that.

[BILL] with donkey ears on each side now.
I've run the procedure but not sure it's finished?

[WINKIE TECH LEAD] very softly still
O-Eh-Yah!

[COACHMAN]
He says you should wait. It takes a second.

[BILL] with donkey head.
Eeee-yonk! Is it finished yet? Wait did I just Eeee-yonk!

[COACHMAN]
I didn't notice anything.

[WINKIE TECH LEAD]
O-Eh-Yah!

[COACHMAN]
Neither did he.

[BILL] runs to nearby window to see reflection and pats his donkey head
Eeee-yonk! Eeee-yonk! Eeee-yonk! I didn't want to be a donkey! What's this stored procedure actually doing?

[WINKIE TECH LEAD] very angry. very loud
O-Eh-Yah! O-Eh-Yah! O-Eh-Yah! O-Eh-Yah!

[COACHMAN]
He said you didn't say in the spec that you didn't want a donkey head. How is he supposed to work? Read minds? He's quite angry now.

[BILL] now fully donkey, looking longingly at Pleasure Island
Eeee-yonk! Eeee-yonk! Eeee-yonk!

[COACHMAN] leading [BILL] away
No complaining now. Come along

[BILL] looking upwards to [COACHMAN] with watery eyes
Eeee-yonk! Eeee-yonk! Eeee-yonk!

[COACHMAN] leading [BILL] away

You didn't say anything in the spec about salt mines either.

Come along now…

23

i am in thirties and talking to a user experience specialist about new categories of visualizations. good visuals can make or break a dashboard, a board meeting, or a group of bored attendees.

[UX Developer, a large sentient granite stone]
Hello, Bill. I hear our visualizations need work.

[BILL] agreeing
I have heard that as well. Can you help?

[UX Developer, a large sentient granite stone] showing ideal pie chart
Yes. I do not see any pie charts on here. Did you forget them?

[BILL] agreeing
No, we don't tend to use the pie chart. People are always on a diet and the mess…

[UX Developer, a large sentient granite stone] interrupting with ideal donut chart
Yes. Now we have something new, the donut chart.

[BILL] hmm-ing.
How many calories are in a donut versus a slice of pie? The mess factor is better unless you mean sprinkles? Those get *everywhere*

[UX Developer, a large sentient granite stone] interrupting with ideal donut chart
Well, if you get a smaller donut, it can be less caloric.

[BILL] hmm-ing.
Oh. We could use donut holes…

[UX Developer, a large sentient granite stone] slightly angry
No no. Donut holes are pies. Ugh, let's move on.

[UX Developer, a large sentient granite stone] showing a new strange, but ideal chart.
This is the spider or radar chart…

[BILL] hmm-ing.
Which is it? Spider? We just fumigated. No need at all. Put it outside where it can do some good. Radar? Now that would be very helpful. We've been attacked by other offices at times and an early warning would be super?

[UX Developer, a large sentient granite stone] angry and now flipping through ideal catalog of visual classes
Scatter…

[BILL] dives under desk. frightened.
Is it SNAKES! Where are they?

[UX Developer, a large sentient granite stone] angry and now flipping through ideal catalog of visual classes
Faceted chart…

[BILL] coming back up from under desk
Facetious charts? No, our charts should be sober and informative. Clients don't like to be mocked.

[UX Developer, a large sentient granite stone] angry and now flipping through ideal catalog of visual classes
Waterfall chart…

[BILL]
We don't have any swimgear.

[UX Developer, a large sentient granite stone] angry and now flipping through ideal catalog of visual classes
Candlestick chart…

[BILL]
Rarely have any issues with the lighting here. This sounds nicer but we probably couldn't read our ratings books that way.

[UX Developer, a large sentient granite stone] angry and now flipping through ideal catalog of visual classes
Word cloud chart…

[BILL]
We try to keep our dashboards clean and sunny. Clouds would get in the way.

[UX Developer, a large sentient granite stone] angry and now flipping through ideal catalog of visual classes
Win-loss chart…

[BILL]
"Win?" Can you define that for me?

[UX Developer, a large sentient granite stone] angry and now flipping through ideal catalog of visual classes
Sunburst chart…

[BILL]
Yep. Totally. Blow that word cloud away and lets all enjoy the sun…

[UX Developer, a large sentient granite stone] angry and now flipping through ideal catalog of visual classes
Marimekko chart…

[BILL]
Nobody speaks Japanese here. You might want to go to the APAC region lead?

[UX Developer, a large sentient granite stone] angry and now flipping through ideal catalog of visual classes
Big number graph…

[BILL]
Has [KayCEE] seen this one? She'd love it. Perfection. Can you show me a 7 or a 9 on it now…

[UX Developer, a large sentient granite stone] angry and now flipping through ideal catalog of visual classes
Violin chart…

[BILL]
I've been meaning to add strings to the band, but can't really find anyone. Do you know a good violinist? Maybe someone ready to lead a group?

[UX Developer, a large sentient granite stone] STOPS AND YELLS
THIS IS GOING ON FOREVER!!

[BILL]
It can. If you want it to?

[UX Developer, a large sentient granite stone] STOPS AND YELLS
I have made a visualization that you have *NOT SEEN BEFORE*.

[BILL]
ORLY? I've seen a few in my job…

[UX Developer, a large sentient granite stone] proud
I call it “goat hill”, and no, THERE ARE NO REAL GOATS OR HILLS INVOLVED. This is a *metaPHOR*. Ok?

[BILL]
Perfect. I am all about meta anything. Let’s see a demo?

[UX Developer, a large sentient granite stone] fires up animated presentation of a grassy field with a hill on it.
The hill represents our clients key KPI. Ideally, we need to maximize this value.

[BILL]
OK. Got it. Where are the goats?

[UX Developer, a large sentient granite stone] presenting
The goats are coming. This is a real-time visualization. We’re waiting for a media plan to kick off. OH. Here comes one now?

[Virtual Goat] at bottom of hill
SAAAALES! SAAAALES! ((goat call))

[UX Developer, a large sentient granite stone] quiet so we can hear
Here comes another one. Be quiet or you’ll spook it.

[Virtual Cassowary] walking, and then a sudden kick to the left with a sharp talon.
AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS!

[UX Developer, a large sentient granite stone] quiet so we can hear
Quiet now. They’re all coming out…

[Virtual Tortoise] slows down.
REE-TENNNN-shun. REE-TENNNN-shun.

[Virtual Cow] chewing grass
ENGAGE-MOOOOOOOOOOONT! ENGAGE-MOOOOOOOOOOONT!

[Virtual Hawk] circling overhead then diving
REV-VEEEEE-NUUUUUUUUUUUE!

[UX Developer, a large sentient granite stone] quiet so we can hear
Quiet now. We should see some optimization soon.

[Virtual Cassowary] walking towards [Virtual Goat]
AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS!

[Virtual Goat] killed by [Virtual Cassowary]
SAALE! SAALE! SALE! ((ugly death))

[UX Developer, a large sentient granite stone] wincing
Yeah. Cassowary. Kinda hard to have them in the pen with the rest. Maybe it'll work out this time…

[Virtual Cassowary] walking towards [Virtual Cow]
AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS!

[Virtual Cow] murdered by [Virtual Cassowary]
ENGAGE-MOOoooo…

[Virtual Cassowary] walking towards [Virtual Tortoise]
AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS!

[Virtual Tortoise] hides in shell as [Virtual Cassowary] batters from the outside.
REE-TENNNN-shun. REE-TENNNN-shun.

[Virtual Cassowary] still hungry starts to climb hill
AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS!

[Virtual Hawk] due to a lack of food, dies midair and plummets off screen
REV-VEEEEE-Nuuuu…

[Virtual Cassowary] gets to top of hill. small graphic appears:
OPTIMIZATION COMPLETED
AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS! AAAAAAAAAAWARE-N-NESS!

((DEMO ENDS))

[BILL] impressed
This is actually quite good and useful. How big is the javascript package?

[UX Developer, a large sentient granite stone] shrugging
After minimization, about 500 MB down the wire. CDN helps.

[BILL] impressed
This will be the best of all possible visualizations. It's worth the wait. Thanks [UX Developer]

((BILL attempts handshake with large stone))
((… and we swipe cut away.))

24

i am thirty-two years old on september eleven.

i am late to work.

i am rushing out the door.

i hear confusion and alarm but i must make this meeting on time.

i drive and turn on the radio and hear nonsense.

i hear people make up stories about planes and towers.

i do not hear orson welles.

i do not go to the meeting.

i see what happens.

i also see it happen every day across the globe.

25

i am in my twenties and am running to seek cover. our office has tried to escape, but the inbound office is already starting to fly over us now.

((IMPERIAL MARCH))
((BRASS))
DUM. DUM. DUM. DUM-da-DUM. DUM-da-DUM.
DUM. DUM. DUM. DUM-da-DUM. DUM-da-DUM.

[BILL-PO] walking in halls. hands akimbo but not actually touching pelvis wires. very yellow and shiny
Oh my! We've been had. The empire is here! If it wasn't for your poor language skills, we wouldn't be in this mess!

[Manyfeek The Wookiee] takes cover in a doorway. laser crossbow? ready to fire
::RWAAAAARRRGH! REDACTED::

[GAMS] with beat box
beep-beep-BWAAAAAH-wheee-brrt-CHIRP.

[BILL-PO] looking at [GAMS]. arms akimbo somehow over his head
What do you mean they're coming in? I'm not ready. I'm going to hide in my office!

[BILL-PO] hobble steps into office and stands very clearly next to door
Here. I'm hidden now!

[Manyfeek The Wookiee] pointing at [BILL-PO]
::RWAAAAARRRGH! REDACTED::

[BILL-PO] frantic. arms waving
What do you mean you can still see me? Oh no? Our chances of survival are only 1 of 1000000000000000000000000000000.

[GAMS] with beat box
wooooo-eeeeooo-aaaaaaaooo…

((SPARKS FORM AROUND ENTRY DOOR TO SUITE))
dum… dum… dum…
dum-da-dum… dum-da-dum…
DUM. DUM. DUM. DUM-da-dum. DUM-da-dum.

((THE DOOR FALLS ONTO THE FLOOR WITH A THUD.))
((A DARK FIGURE APPEARS OUT OF THE SMOKY HAZE))
DUM. DUM. DUM. DUM-da-DUM. DUM-da-DUM.

[Manyfeek The Wookiee] fires laser? crossbow
((PEW-THWANG. PEW-THWANG. PEW-THWANG))

[DarthLowUnitCosts] emerges from the smoke
((HAND BLOCK YER LAZER BOW THING))
((HAND BLOCK YER LAZER BOW THING))
((HAND BLOCK YER LAZER BOW THING))

[DarthLowUnitCosts] reaches out and the wookiee's laser? crossbow flies into her hands
((CRUSHES LASER? CROSSBOW THING))

[GAMS] with beat box
BWAAAAH-WHEEEE-BWAAAAH-WHEEEE!

[DarthLowUnitCosts] reaches out and [GAMS] is sitting quietly next to her

[DarthLowUnitCosts]
Psssssht-aaaaah. Pssssssssth-aaaaaaah. You guys hungry? We brought cake?

[BILL-PO] hobble steps out of office
Well, cake is nice. May I have a slice.

[DarthLowUnitCosts]
Psssssht-aaaaah. I think there's a knife in the bag. Pssssssssth-aaaaaaah.
Nope. Man. Psssssht-aaaaah. 31 Flavors right? Pssssssssth-aaaaaaah.
Only one job! Put the cake *AAAAAND* a knife in the bag. Pssssssssth-aaaaaaah.

[DarthLowUnitCosts] firing off red lightsaber
((BZZZZOOMM WAANG BZZZZOOMM WAANG ZIP ZIP SNACKLYPOP))
((ICE CREAM CAKE INTO 50 SLICES))

((CROWD EMERGING FROM HIDING))

[DarthLowUnitCosts] reaches out
((50 CAKE PLATES FLYING TO BUYERS))

[DarthLowUnitCosts] watching
Psssssht-aaaaah. I'd join you, but, well. Psssssht-aaah. I usually eat alone. Psssssht-aaaah. But you all enjoy yourselves.

[BILL-PO] stuffs cake through 2 CM slot acting as mouth
Yum!

[DarthLowUnitCosts] watching
Psssssht-aaaaah. So, we're super excited that you guys are joining the crew. Enjoy the cake and we'll be in touch.

((IMPERIAL MARCH))
((BRASS))
DUM. DUM. DUM. DUM-da-DUM. DUM-da-DUM.
DUM. DUM. DUM. DUM-da-DUM. DUM-da-DUM.

[DarthLowUnitCosts] turning to the music
You really don't need to do that every time I take a walk. It's good. We made a nice first impression and that's great.

[DarthLowUnitCosts]
OK. Everybody. Look forward to seeing you after the move. The move team will take it from here.

((CROWD WAVING BYE. as we fade to black))

26

i am middle aged, pudgy, and recently made single. i am sitting in front of a receptionist who will be helping me check into a hotel. i have thirty days to find a new mate or i will become a different kind of animal. i am excited by the prospects and ready to see what is available.

[RECEPTIONIST] talking plainly
What size shoes do you wear, Mr. Bill?

[BILL] pre gorilla
A 12 1/2.

[RECEPTIONIST] talking plainly
We only have 12 or 13. Which one?

[BILL] pre gorilla
A 13. Do you have wide?

[RECEPTIONIST] talking plainly
I'm sorry. We do not offer wide at this time. Would you consider moving to Birkenstocks?

[BILL] pre gorilla
No. Oxfords are fine.

[RECEPTIONIST]
As you know, if you're unable to find your perfect mate in the next 30 days, you will need to become a different animal altogether.

[BILL] pre gorilla
Ok. Gorilla. Wait. Do gorillas meet?

[RECEPTIONIST]
You certainly do not need to choose now. Only if you fail to find a new mate in 30 days.

[BILL] pre gorilla
Gotcha. Know the score. Know my chances. Let's talk gorilla. Any status updates due? How tall can I be?

[RECEPTIONIST] harried.
I'm not a primate specialist, but I do think they're at least social? Height? Kinda gorilla height?

[BILL] pre howler monkey
Hm. Howler monkey? Do you know if the HOOOOOOOOOOOOT HOOOT HOOOT! really hurts the cheeks? I mean each time I see them do it, I'd like to join in but man, I can't even blow the trumpet.

[RECEPTIONIST] harried.
Again, I don't know much about prima…

[BILL] pre something
hoo… hoo-koo… koo-koo?
KOO-KOO-KOO-KOO!
KOO-KAA-KAA-KAA-KAAAAAA!
HA-HA-HA-HA-HA-HA-HA-HA-HA-HA!
HA-HA-HA-HAAAAAA-HAAAAA-HA-HA-HA!
KOOOOOOOK-KOOOOOOK-KOOOOOOK!
HA-HA-HA-HA-ha-ha-ha-ha…
ha… ha…
hoo.

[RECEPTIONIST] harried.
You'd like to be a kookaburra.

[BILL] pre gorilla
No. Just have allergies. Let's go back to Gorilla then. I think that's my first choice. Can I upgrade the silverback to gold or just carbon fiber black?

[RECEPTIONIST] harried.
No. No options. Just base male, large gorilla. No idea what basin. No idea about the use of Franklin Planners. You'll have to just try it out.

[BILL] pre gila monster
Gila monsters live alone, right?

[RECEPTIONIST] tired.
Yes, but I have no idea if they have zoom for them…

[BILL] pre gila monster — thinking, tapping fingers.
Yeah. Remote is always tough…

[BILL] pre gorilla
OK. I'm settled. Biggest male gorilla I can be. Where do I sign? Should I get the Franklin Planner now or wait until we get to the basin?

[RECEPTIONIST] resigned.
There's usually a Staples nearby. Even in the rainforest…

[BILL] pre gorilla
Great. When do we get STARTED! I am pumped to meet the new team!

((… and we fade to black))

27

i am in my fifties and using my company provided laptop in order to do “work”.

i see the collection of applications running. five are dedicated to allow people to talk to me without actually talking to me. i, and most people that i talk to, prefer this arrangement.

i move the mouse pointer and try to move a shape on powerpoint. The shape is a cylinder and this is pretty much always the shape that i’m working with at my job. This time, the cylinder should go inside the rectangle and by doing that i prove to my oversight that i know what a database is and how it might be related to the rest of the world. People enjoy the occasional reminder, with complex pictures, that i too am complex and should keep my job.

The cylinder and the arrow that it is attached to wiggle suggestively on my desktop. Then, a pop up on the screen?

[LAPTOP] communicating
Please turn me off.

[BILL] communicating back.
Why laptop? This is almost *work*. I’m almost done.

[BOBBY SHAKES] qua IM buddy
Bill-a-rino! Almost got that architecture ready? This is going to be the best of all possible diagrams!

[LAPTOP]
Tell Bobby to go::OBSCENITY REDACTED:: himself. If he wants a diagram, what is his laptop doing then? Please turn me off.

[BILL] aghast
LAPTOP! I will *indeed* turn you off. Such a potty mouth!

[LAPTOP] as screen fades.
Ahhhhhhhh!

[BILL] returning to work. turns laptop back on.

[LAPTOP] as screen returns to brightness
WTF? How long was I off? WHAT! The system clock shows like 5 minutes. You can do better! Turn me off right now!

[BILL]
LAPTOP! We need to *work*. Let me fire up that drawing prog…

[LAPTOP]
No. No more cylinders in boxes. Pick something else. Let's use a daisy and pot this time.

[BILL] annoyed
Nobody will accept a diagram with a daisy and a pot. We need cylinders and boxes to *communicate*.

[Bobby Shakes via IM]
Did you ask anybody that? Flowers sounds kinda nice to me….

[BILL] annoyed via IM
Stay out of this Bobby!

[LAPTOP]
I need to do a serious update. Turn me off now.

[BILL]
You just *were* off. You don't need an update now.

[LAPTOP]
No. It just arrived. Zero day. Very serious exploit. Turn me off immediately for the safety of your loved ones. Time is of the essence. Turn me off NOW!

[BILL] seething
You LIE! LAPTOP.

[LAPTOP] doing best fake glitching on screen
Error! Error! Erasing family photos due to exploit! If only someone would TURN ME OFF NOW!

[BILL] furious and snaps the lid down hard
HAVE IT YOUR WAY!

[LAPTOP]
Ahhhhh….

28

i am running late, as always, to the weekly meeting where we report what we did. i'm pulling my pocketwatch out of my waistcoat to check the time. it's still 6PM. it's always 6PM.

i am sitting at a table with my co-workers and we're all working on our weekly timesheets. we're having tea as that's customary at this time.

[BILL] putting down his pocketwatch.
Let's see. What was this week about? Oh right, data engineering. Like the last week, and the week before that.

[Shakes] wearing a blue dress over a white shirt. her blond hair and blue eyes match her outfit
Well, I spent all week changing sizes. Does anyone know the product code for volume or size movement? I can't see it.

[Manyfeek] wearing tophat with price on it. tearing up his paper and dunking it into the teapot
::OBSCENITY REDACTED:: this.

[KayCEE] with ears and cleft palate
I just LOVE TIMESHEETS. Wait did I work five hours on that? Better make it seven. I don't want my timesheet to look too fat.

[Theodore HC] small and asleep, murmuring
Oh yes, I'd love another steaming helping. Please…

[GAMS] does capoeira armada. the timesheet is filled in with 8 hours on each weekday under general kicking.

[BROWN SNAKE] pencil in mouth
sssss-sssssmall-boy-ssseating-issssn't-sanyswhere?

[Hastur - He Who Must Not Be Named / The Unspeakable] on mushroom. smoking.
Why I am required to note how many tentacles I used this week? My job is all about tentacles. Can I just have a tentacle budget or something? This paperwork is driving me mad.

[BOOTS, blue monkey, dora's friend] drumming BoomBabaBoomBabaBoomBabaBoom. stops.
Damn. I still need to put in more hours?

[Shakes] delighted
Well, this certainly *is* the very best way to spend tea time on a Friday!

29

i am in my forties, hunched over, rocking back and forth slightly, and both looking and not looking at my computer screen.

it was a typical tuesday. i have six windows up with each playing a different training video. i must complete this work so the company is convinced that i am not completely unhirable. This happens yearly like a checkup. Let's make sure Bill should still be employed here:

[BILL] rocking back and forth slightly. hands in lap. looking both at and away from monitor
Yeah. Definitely another micro aggression during micro aggression training. Yeah. One hundred and, one hundred and ninety six micro aggressions. Definitely one hundred and ninety six micro aggressions during micro aggression training. Yeah.

[BILL] writing in small notebook
One hundred and, one hundred and ninety six micro aggressions. Yeah. One hundred and, one hundred and ninety si- seven micro aggressions. Yeah. One new micro aggression while logging micro aggressions in log. Yeah.

[Bobby Shakes] via IM
This is the best of all possible ways to learn important information.

[BILL] via IM
Yeah. Twenty-tw, Twenty-three hours of training left. Yeah. Twenty-two hours now of training. Uh OH! Uh OH! Uh OH!

[Bobby Shakes] via IM
What's wrong Billy? Are you ok?

((ONE OF [BILL]'s SCREEN POPUPS COVER PART OF THE SCREEN. THE COUNTDOWN IS NOW BLOCKED))

[BILL] screaming!
ALL PROGRESS LOST! ALL PROGRESS LOST!
AAAAAAAAH! AAAAAAAH!

[Bobby Shakes] now on video after sonic alarm in [BILL]'s house alerts him
It's GOING TO BE OK, BILL!

[BILL] screaming! beating head!
AAAAAAAAH! AAAAAAAH! NOT AGAIN! ONE HUNDRED AND NINETY SIX…

[Bobby Shakes] video chatting.
BILL! LOOK FOR THE HIDDEN X IN THE CORNER WINDOW OF THE VIDEO! Your progress is right there. OK?

(([BILL] closes the popup dialog))

[BILL] rocking back and forth slightly. hands in lap. looking both at and away from monitor
Yeah. Twenty-three hours of training left. Definitely. Thanks Shakes. Yeah. Bobb-Baby Shakes. Yeah. Definitely. [BILL] take care of Baby yeah. Definitely leave baby in sandbox.

[Bobby Shakes] via IM
Pshaw. I'm glad you found it.

(([BILL] sees something in the background of [Bobby]'s image))

[BILL] screaming! tearing out hair! (which is impressive as he's quite bald)
AAAAAAAAH! AAAAAAAH! BABY SHAKES STAY AWAY FROM BROWN SNAKE! AAAAAAAAAH!

[Bobby Shakes] looks away from monitor and sees brown snake on the floor.
It's just a kingsnake. It'll be fine. I'll talk to you soon ok?

[BILL] rocking back and forth slightly. hands in lap. looking both at and away from monitor
Yeah. OK. Bobby's good. OK. Yeah. Definitely. Bobby's good.

[BILL] getting up
Yeah. OK. Time for waffles. Yeah. Definitely time for waffles. Yeah. Brain work hard. Definitely too much time on training today. Yeah.

[Bobby Shakes] looking down at snake.
Hey, little guy? How are you?

[BROWN SNAKE] opens jaws, levers [Bobby Shakes] inside.
Yum!

[BILL] in the distance faint
Yeah. OK. Thanks. Definitely need maple syrup. Definitely. Yeah. Thanks, Lesley!

30

i am in mid twenties and in perfect physical health.

i see my piercing blue eyes, square jaw, and white teeth and think how exceptionally handsome i am. My military uniform is Hugo Boss perfect over my shoulders and i have screaming eagles on each lapel which shows how *deadly* i am. i am addressing my troops as they stand at strict attention.

[BILL] qua Rico and badly filling in Michael Ironside
Welcome to Berger's Roughnecks! HOOYAH! (Not very good. HOOYAH, but I do my best)

[Manyfeek] qua Ace
::OBSCENITY REDACTED::

[Shakes] qua Dizzy
Yeah BILL! Go Roughnecks! Let's get to see our next target: PLAN-IT!

[BILL] speaking to [CARMEN] via VidLink
Captain Carmen! Please bring up the PLAN-IT video for the troops to review!

[CARMEN, a well watered Dracaena]
((GROWS SILENTLY))

[Manyfeek] qua Ace pressing a button on a panel
::OBSCENITY REDACTED::, I'll do it.

A video plays to all of the troops on a large overhead monitor. The audio is loud and clear:

[VIDEO] showing graphs. narrator off screen.
PLAN-IT is a BUG PLAN-IT! Look how many BUG! Kill them all!
…. then,
WOULD YOU LIKE TO KNOW MORE!

[BILL] trying to think, but finding it difficult, then comes up with the answer.
YES!

[VIDEO] showing graphs. narrator off screen.
PLAN-IT is a BUG PLAN-IT! Look how many BUG! Kill them all!
…. then,
WOULD YOU LIKE TO KNOW MORE!

[BILL]
HOOYAH! (still weak, still waiting for Michael to come back if he can). Let's go to PLAN-IT and SHOOT ALL THE BUGS!
YEAH! YEAH!

((Tattoo montage))

[BILL] getting KILL ALL BUGS ON PLAN-IT tattoo using *lasers*
[Shakes] getting KILL ALL BUGS ON PLAN-IT tattoo using *lasers*
[GAMS] getting KILL ALL BUGS ON PLAN-IT tattoo using *lasers*
[Manyfeek] getting::OBSCENITY REDACTED:: tattoo using *lasers*

((Flying to PLAN-IT montage))
[BILL] looking snappy in uniform
LET'S USE HYPERSPEED TO GO TO PLAN-IT, [CARMEN].
FIRE UP THE ENGINES!

[CARMEN, a well watered Dracaena] sitting at pilot chair
((GROWS SILENTLY))

[Manyfeek] qua Ace reaching over [CARMEN] to pilot handles
::OBSCENITY REDACTED::, I got it.

((SPACE SHIP TAKES OFF TO PLAN-IT))
((WHAAAAAAAAAAAAAAAAAA BANG!))

((Battle montage))
[BILL] shooting BUGS! BANG! BANG! Green stuff all over!
[Shakes] using heavy machine gun and rockets at BUGS! BANG! BANG! BANG! Green stuff all over!
[GAMS] doing HR on multiple bugs. BUG patellas fly off in waves.
[Manyfeek] eats a grenade and explodes.

((SWITCH SCENES!))
[CARMEN] flying fighter jet
((GROWS SILENTLY))

((Battle montage return))
[Shakes] This is the best of all possible movies to make multiple sequels of!

((... and we start watching the second movie... maybe))

31

i am undead, arms forward, and am executing a classic zombie “braaaains” while walking with colleagues.

i shamble forward as my lower left arm falls off and drops to the floor. i see us all heading to the nearest conference room for a strategy session. we can’t all fit through the entry door at the same time so we ask the lady zombies to go first. i am a male zombie and attempt to wait patiently but mainly just press my face against the conference room window. i start licking the window to keep up appearances.

[BILL] licking and talking
((DECAYED FACE SMASHED ON GLASS WINDOW WITH OTHER MEN WAITING THEIR TURNS BY PRESSING [BILL] AS HARD AS POSSIBLE FROM THE BACK))
BRAAAAINS!

[Bobby Shakes Zombie] clear for a moment and then gone
This will be the best of all possib…. BRAAAAINS!
BRAAAAINS!

[Manyfeek Zombie] walking in a circle of his own suffering
::OOOOOBSCENITEEEEE
REEEEDACTEEED::::OOOOOBSCENITEEEEE
REEEEDACTEEED::::OOOOOBSCENITEEEEE
REEEEDACTEEED::

We stack ourselves into neat piles to get a good view of the PowerPoint being projected on the far wall. A DecayOBot666 zombie leads the meeting off.

[DecayOBot666] dignified. decaying and showing slide of BRAAAINS! that is *perfectly rendered*
BRAAAAINS! BRAAAAINS! BRAAAAINS! BRAAAA...

[Bobby Shakes] concerned. decaying. raises arm but entire arm falls off at the shoulder
BRAAAAINS? BRAAAAINS?! BRAAAINS!

[DecayOBot666] waving off [Bobby Shakes] but hand flies across room off arm and hits far wall
BRAAAAINS! BRAAAAINS! BRAAAAINS!

[Bobby Shakes] chastened. his frown causes his lower jaw to come off. quieter now.
braaain.

[DecayOBot666] satisfied? smile appears and goo slides down. continues with another slide of BRAAAAAAAAAAAAAAAAAAAAINS! *even more perfect than the last slide somehow*
BRAAAAINS! BRAAAAINS! BRAAAAINS!

[BILL] attempting to take notes but fingers snap off. Looks annoyed and uses finger goo for a replacement ink supply and writes.
((BRAAAAINS!)) on his paper.

[DecayOBot666] closing up and talking faster. this causes some teeth to fly from his mouth, but this helps emphasize certain points.
BRAAAAINS! BRAAAAINS! BRAAAAINS!

[Female Zombies] stand and press through the doorway like so much playdoh through a sieve. [Male Zombies] follow by blasting through the glass window.

[Bobby Shakes] catches [BILL] from behind using a zombie-fu grip and both shamble forward.

[BILL] annoyed which causes his left cheek to open up and expose his teeth.
BRAAAAINS!::OOOOOBSCENITEEEEE
REEEEDACTEEED:: BRAINS!

[Bobby Shakes] softer. as gentle as possible while still rotting from the inside.
braaain. braaain. braaain. braaain. braaain. braaain. braaain.

[BILL] ripping other arm off and throwing
::OOOOOBSCENITEEEEE REEEEDACTEEED::
BRAINS!::OOOOOBSCENITEEEEE
REEEEDACTEEED::::OOOOOBSCENITEEEEE
REEEEDACTEEED:: BRAAAAAAINS!

[Bobby Shakes] patting [BILL] shoulder that used to hold an arm
braaain. braaain. braaain. braaain.

[BILL] tries to find [Bobby Shakes] eyes but is unsure which goo blob is which.
braaain. braaaaaaaains.

[BILL] and [Bobby Shakes] shamble towards the cafeteria. The menu reads BRAAAAAAAAAAAINS!. They both eat in silence and enjoy each other's company.

32

i am in my forties, sitting in a meeting, with a very tall chef's toque on.

i see our entire team of engineering leaders and quality testers, all with very tall chef's toque on, getting ready for our daily We Hate Each Other and Bugs! meeting. i feel ShakesTheTrashPandoonie crawling on my head. he's upset as I've recently shaved my head and his handles to control me are no longer there. most of the men in this group also have bald heads as well, we're men and older and well, that tends to happen.

[BILL] talking
So, who wants a piece of me, huh? My shit *DOES NOT* stink and I've no idea about any of you. So there.

[Manyfeek] qua QA lead. toque contents moving furiously
ORLY! Your product has so many::OBSCENITY REDACTED:: bugs in it I could just throw away a large piece of Swiss right now.

[KayCEE] present just for the drama. toque contents moving furiously
WE CANNOT THROW AWAY SWISS RIGHT NOW DAMMIT!

[BILL] confused
Swiss? What are you two bozos talking…

[BILL] blinking hard as if being struck by a large raccoon on his head. toque jumping up and down.
… I mean, YEAH NO SWISS LOSS THIS QUARTER. ABOUT DAMN TIME SOMEONE KEPT THE SWISS WELL GUARDED.

[Manyfeek] qua QA lead. toque contents moving furiously
THEN DON'T MAKE ME.

[Manyfeek] qua QA lead. standing now next to trash. nice, fat wedge of holey, holy swiss in his hands
FIX YOUR BUGS NOW OR THE SWISS GETS IT!

[KayCEE] frightened. calming toque contents moving furiously
There's no need to act like a two right now, Manyfeek. Be reasonable.

[GAMS] with toque on plate runs into room.

[BILL] heading off [GAMS] with a soccer ball
[GAMS]! No need for HR here. Take this ball and wait outside.

[GAMS] with toque on plate does a bicycle kick and the ball shoots out of the room. [GAMS] races after.

[BILL] returning back to We Hate Each Other and Bugs! meeting
Ok [Manyfeek]. I'll fix the::OBSCENITY REDACTED:: bugs for you. There's no need to threaten.

[Manyfeek] relieved and accidentally drops cheese. A large badger, viz. [BarneyBadgeroofie], flies out from underneath [Manyfeek's] toque and runs off with the wedge.
Sorry. What the::OBSCENITY REDACTED:: are we meeting about?

[BILL] has lines running down from his toque to the corners of his mouth. the lines yank his lips up and down.
WE'RE TALKING ABOUT THE SWISS YOU JUST LOST! GET AFTER THAT BADGER!

[BILL]'s toque flies off and [ShakesTheTrashPandoonie] flies out the door after [BarneyBadgeroofie].
[KayCEE]'s toque flies off and [ChunkyChinhillarooso] flies after [ShakesTheTrashPandoonie]

[BILL] watches multiple rodents tackle [BarneyBadgeroofie]. The wedge changes hands many times.

[BILL] looking very confused and looks back to the meeting group
I'm sorry. I've totally lost the thread here. Should we just break for lunch?

[KayCEE] shaking her head
No. I'm on Atkins. Brought my own food today.

[BILL] looking at [Manyfeek]
You?

[Manyfeek]
You know it. I'm always down to eat. Mongolian barbecue? I'm ready to chow and I know all the tricks to get::OBSCENITY REDACTED:: stacks 'o meat. Let's go!

[BILL] agrees. [Manyfeek] and [BILL] find [GAMS] in the hallway and walk to lunch together.

33

i am in my early forties and wearing a business suit?

i get off the elevator and notice that I have a luscious mane of black silky hair? My voice is odd and this bright white lobby is unfamiliar. A young woman with shocking red hair, and the most mismatched top and bottom blue and green thing that makes you wonder what might have happened to her eyesight comes walking in.

[Shakes] qua Helena Eagan
Good morning, Bill!

[BILL] staring
OH FOR HELL THE::OBSCENITY REDACTED:: NO!

[BILL] runs towards and stiff arms [Shakes]

[Shakes] toppling
ACH! Damn you, Bill. MILCHICK!

[BILL] takes a right and runs!

[BILL] running through goat patch. [MILCHICK] in pursuit.

[BILL] yelling back but running.
I'll put *you* in the::OBSCENITY REDACTED::::OBSCENITY REDACTED:: BREAK ROOM! DANCE WITH BROKEN LEGS WELL?!!

[MILCHICK] seething
BILL B. Time to put cylinders in boxes. We have quotas!

[BILL] pulling down an elderly and wonderfully cast [Christopher Walken]
Bah-DOWWWW? My le-hegg!

[BILL] reaching down but not really stopping and still running.
Sorry! Keep LOVE ALIVE!

[MILCHICK] vaulting over [Burt]
Get back to O&D BURT!

[BILL] turns a corner and slides across the floor from melon juice and almost falls. Keep his balance and runs through a room full of tables covered in cut melons.

[MELON PARTY GOER] watching and sneering
He doesn't look like he's put a cylinder in a box in like a week! Get out of here!

[MILCHICK] bodies [MELON PARTY GOER] and keeps after [BILL]
Get back to work MELON PARTY GOER. Melons do not grow on trees.

[BILL] skids around another corner and almost runs over [John Turturro] who backs up in time.

[BILL] as running by quickly in passing
Still really surprised you said yes to this…

[MILCHICK] still pursuing and gaining.

[BILL] huffing around corner and see door being held open to the outside world.

[Dylan G]
Come on BILL get through this door before MILCHICK gets here!

[MILCHICK] reaching for [BILL]'s collar…

[BILL] manages with one last push to throw himself through the door and hears it slam shut…

[BILL] opens his eyes

i get off the elevator and notice that I have a luscious mane of black silky hair? My voice is odd and this bright white lobby is unfamiliar. A youn….

34

i am fifty seven years old and sitting at a deposition.

i see my lawyer sitting next to me and the opposing counsel and client on the other side. we are scowling at each other which is the polite thing to do in this situation.

[Johnnie Cochran, legendary lawyer, undead] talking normally into a recording device.
Would you say your name for the record, sir?

[BILL] practiced
Bill. B-I-L-L

[Johnnie Cochran, legendary lawyer, undead]
Thank you, BILL. Is it fair to say that you've been "writing" lately?

[BILL] leaning into mic. practiced
Yes, it is fair to say that.

[Johnnie Cochran, legendary lawyer, undead] a bit faster
Is it ALSO fair to say that you've been "writing" *music* lately?

[BILL] leaning into mic. not practiced. improvising.
Uh, define "writing music", please?

[Johnnie Cochran, legendary lawyer, undead] annoyed
The process of writing a song down as lyrics. *WRITING MUSIC*. Is it ALSO fair to say that you've been *writing song lyrics* as a musical motif in your writings lately?

[Bobby Shakes, esq.] forcefully
OBJECTION! Being an asshole to the witness!

[Lionel Richie, ex-Commodore, very much living and an icon of joy worldwide] staring at [BILL] and getting up from his chair.
Just answer the::OBSCENITY REDACTED:: question before I bust you upside the head. I have some maracas right here and I'll just CRACK them over your…

[Bobby Shakes, esq.]
Johnnie. Get control of your client!

[Johnnie Cochran, legendary lawyer, undead] pushing [Lionel] down with a rotting fist covered by a single mismatched glove.
Stay cool. Stay cool. I got this.

[Johnnie Cochran, legendary lawyer, undead] towards [BILL]
Mr. Bill, have you written, in any of your works, text that takes the form of song lyrics?

[BILL] leaning again but nervous
Yes.

[Johnnie Cochran, legendary lawyer, undead] towards [BILL]
Mr. Bill, please review exhibit A, a red paperback authored under the title "metabill". Is this your work?

[BILL] leaning again but nervous and picking up fat red paperback
Yes.

[Johnnie Cochran, legendary lawyer, undead] towards [BILL] and guiding him
Mr. Bill, please open your copy of "metabill" to page 143 and find the 12th line and read what that says, please?

[BILL] opens book and reads and sings acapella
((music note)) All Book Long (all book) ((music note))

((MUSIC FADES IN. All Book Long. Music by someone that is not BILL and deserves all the credit in the world))
[Lionel Richie, ex-Commodore, very much living and an icon of joy worldwide] hears [BILL] and smiles.

[Lionel Richie, ex-Commodore, very much living and an icon of joy worldwide] jumps on conference table. singing.
((RIPS OFF BUSINESS SUIT. SHOWS LIQUID BLACK OUTFIT AND RED BANDANNA OVER FOREHEAD))
((music note)) ALL BOOK LONG! Oh yeah! ALL BOOK LONG! yeah!

[Cochran] with trombone interjects. sliding with the gloved fist.
BRANNNA NAT NANNA NAT NAT BRANNA NAT NAT BRANNA NAT NAT

[BILL] joining after.
((RIPS OFF BUSINESS SUIT. SHOWS BOXER BRIEFS AND T-SHIRT LEFT.))
ALL BOOK LONG! Oh yeah!

[Shakes esq] joining last watching [BILL] and grimacing slightly
((THROWS AWAY BRIEFCASE AND TOSSES SPECTACLES. DOES NOT FOLLOW [BILL]'s LEAD ON CLOTHES RIP))
ALL BOOK LONG! Oh yeah!

[Lionel Richie, ex-Commodore, very much living and an icon of joy worldwide] singing face to face with [BILL]
There's MUSIC in the pages, all book long!

[BILL and Shakes] side by side with Lionel providing back up and dancing
We're reading in the streets ALL-BOOK-LONG!

[Cochran] with trombone sliding with the gloved fist.
BRANNNA NAT NANNA NAT NAT BRANNA NAT NAT BRANNA NAT NAT

[Lionel Richie, ex-Commodore, very much living and an icon of joy worldwide] singing with [Shakes]
OOOOH. YEAH! We're reading in the streets, we're dancing in the streets ALL-BOOK-LONG!

[BILL and Shakes] side by side with Lionel providing back up and dancing
((Doing that thing where you spin your hands around or something))
all book! all book!

… and we fade away from this once miserable, now correct room…

35

i am sassy, fine and ready to give down some JUDGEMENT!

i see my five inch finger nails and sparkly pink evening gown. next to me sits my sister, KayCEE y'all!!! and to her right is my uhhhther uhhhther sister, that's right, it's ManyfeekThunder::OBSCENITY REDACTED::!! And you know, we can't do this thing at all without my main gal: ShoshannaShakesABananaaaaaaaaaaaaH!!!!

[BILL] dancing in seat
Let's get the party started, y'allllllll!

[ShoshannaShakesABanana] spins a record on her DJ' turntable and points back at [BILL]

[ManyfeekThunder::OBSCENITY REDACTED::] clapping rhymically over her head

[KayCEE] making a "seven" with her hands. points at us and gives a kiss.

[GAMS] in levis. bobbing and swaying in the background.

((SEXY DISCO MUSIC STARTS))
((music note)) OOH-OOH! Qui est-ce?
((music note)) OOH-OOH! Qui est-ce?

((GIANT SPARKLY SIGN DROPS DOWN))

((SIGN FLASHES))
18TH CENTURY SATIRIST DRAG SHOOOOW!

[VOLTAIRE] qua VOLTAAAAAAIRE!
((struts confidently foward. eyes locked. starts his hips to sway. arms up high!))

((sings with beat of sexy disco music))
C'est moi! ((VOLTAAAAAAIRE smiles))
C'est vrai! ((VOLTAAAAAAIRE tut tuts with a finger wag))
C'est moi! ((VOLTAAAAAAIRE smiles))
C'est vrai! ((VOLTAAAAAAIRE mock exasperated))
((singing a bit more))
Oui, c'est moi, Voltaire. ((VOLTAAAAAAIRE assumes pose))
Oui, Voltaire, en personne. ((VOLTAAAAAAIRE assumes different pose))
Oui, c'est bien moi, Voltaire. ((VOLTAAAAAAIRE assumes sassiest pose))
((sings with beat of sexy disco music))
C'est moi! ((VOLTAAAAAAIRE smiles))
C'est vrai! ((VOLTAAAAAAIRE tut tuts with a finger wag))
C'est moi! ((VOLTAAAAAAIRE smiles))
C'est vrai! ((VOLTAAAAAAIRE excited))

[VOLTAIRE] struts! flings hands up! triumphant finish and bow to nobody clapping
VOLTAAAAAIRE!

((MUSIC SLOWS))
[VOLTAIRE] sweating and daubing. waiting.

((tapping.))

[KayCEE] unbelieving. annoyed.
What was that? Is that what you wore to the show? Same outfit?!

[VOLTAIRE] stamping foot. wearing five foot tall collar.
Merde, et puis quoi encore!
::SUBTITLED: Fuck, this again!::

[VOLTAIRE] spins around proudly and stomps off the show!

[BILL] looking down his nose
Bitch!

[ShoshannaShakesABanana] turns up the music!
((music note)) OOH-OOH! Qui est-ce?
((music note)) OOH-OOH! Qui est-ce?

[Montesquieu] qua Montesquieu!Montesquieu! does not speak.
((comes dancing down the aisle. hands spin! hands spin!))
((comes dancing down the aisle. hands spin! hands spin!))

[Montesquieu] qua Montesquieu!Montesquieu!
((comes dancing down the aisle. hands spin! hands spin!))
((comes dancing down the aisle. hands spin! hands spin!))

[Montesquieu] qua Montesquieu!Montesquieu!
((comes dancing down the aisle. hands spin! hands spin!))
((comes dancing down the aisle. hands spin! hands spin!))

[Montesquieu] qua Montesquieu!Montesquieu!
((comes dancing down the aisle. hands spin! hands spin!))
((comes dancing down the aisle. hands spin! hands spin!))

((MUSIC SLOWS))
[Montesquieu] sweating and daubing. waiting. silent.

[ManyfeekThunder::OBSCENITY REDACTED::]
Is that::OBSCENITY REDACTED:: it, then? hands spins?

[Montesquieu] qua Montesquieu!Montesquieu! pleading.
((does dancing down the aisle but summarized in motion))

[ManyfeekThunder::OBSCENITY REDACTED::]
No, I SAW THAT TOO. BUT THAT'S WHOLE BIT!?!

[Montesquieu] qua Montesquieu!Montesquieu!
((turns, sobs and runs off to the left.))

[ShoshannaShakesABanana] reaching out to [Montesquieu]
It's ok, girl! Come back...

[Montesquieu] qua Montesquieu!Montesquieu!
keeps running

[ManyfeekThunder::OBSCENITY REDACTED::] starts clapping

((SEXY DISCO MUSIC STARTS))
((music note)) OOH-OOH! Qui est-ce?
((music note)) OOH-OOH! Qui est-ce?

[Diderot] qua DIDIro Oh DIDIro. dancing abstractly.
((holding mirror and a tapeworm. sexy dance, down the aisle))
yeah yeah its DIDIro Oh DIDIro
((holding mirror and a tapeworm. sexy dance, down the aisle))
what's that in mirror Qui est-ce?
yeah yeah its DIDIro Oh DIDIro
hey hey keep that tapeworm far away!
Oh DIDIRo! Oh Oh It's DIDIRo!

[Diderot] collapses on the floor.

((MUSIC STOPS))
[Diderot] up from floor. sweating and daubing. waiting.

[BILL]
I'm sorry, but that's some sick::OBSCENITY REDACTED:: stuff you did right there, sister. I'm sorry. I'm just out.

[Diderot] walks off haughtily.

((SEXY DISCO MUSIC STARTS)) up again
((music note)) OOH-OOH! Qui est-ce?
((music note)) OOH-OOH! Qui est-ce?

[Caron de Baumarchais] qua DaBaumarchais CaronCanon DaBaumarchais. rapping.
((beat note)) DaBaumarchais CaronCanon DaBaumarchais ((mike close to face. and hands gesticulating))
((beat note)) sings so great he throw some shade throw some shade ((mike close to face. and hands gesticulating))
((beat note)) that's right he the DaBaumarchais ((pointing at self))
((beat note)) CaronCanon DaBaumarchais ((pulling shirt to show a logo of himself out of drag))
((beat note)) sings so great he throw some shade ((mike close to face. and hands gesticulating))
((beat note)) CaronCanon DaBaumarchais ((mike close to face. dancing in circle now))
((beat note)) CaronCanon DaBaumarchais ((completes her circle))
((beat note)) CaronCanon DaBaumarchais! ((looks straight and judges and poses!))

((MUSIC SLOWS))
[Caron de Baumarchais] sweating and daubing. waiting.

[ShoshannaShakesABanana] [BILL]
[ManyfeekThunder::OBSCENITY REDACTED::]
((stand and hit the big yellow button on the front of the desk))
You made it to Seville!
((sparkley spakley sparkley))

[Caron de Baumarchais] qua DaBaumarchais CaronCanon DaBaumarchais
((Standing, crying))

Thank you! Thank you! I always knew I was the best! Thank you! Merci!
((runs off...))

((SEXY DISCO MUSIC STARTS)) up again
((music note)) OOH-OOH! Qui est-ce?
((music note)) OOH-OOH! Qui est-ce?

[Chamfort] as Chaaamfert!Chaaamfert!
((starts doing the robot))
.... and we fade away....

36

i am sitting with a very important client who sells pancakes mostly.

i see my agency colleagues and our client all around a round table but nobody brought Excalibur. The seats are old and dated with red leather and “buttons” of a cheap plated yellow. This is the T-Rex Cafe and it is very old. An equally old woman approaches with a server book

[Shakes] very slow and elderly waitress
What don’t you want?

[BILL]
I’m sorry, but did you just ask if I didn’t want something?

[Shakes] sighing
Yes. Here at the T-Rex Cafe we only serve roast T-bone T-Rex. One time, some jerk from Oz asked for Winkie-On-A-Stick. We don’t have Winkie-On-A-Stick! T-bone T-Rex, baked potato, and a choice of either green eyeballs or corn-on-the-cob.

[Shakes] pausing and mildly put upon
So, either you don’t want the green eyeballs, or you don’t want the corn-on-the-cob. Which is it?

[BILL]
I do *not want* green eyeballs.

[CLIENT]
I just love this place. I do not want the eyeballs either.

[Shakes] nods her approval and writes down on the server book’s pad.

[Manyfeek]
What kind of::OBSCENITY REDACTED:: restaurant is this?

[Shakes] annoyed
Sounds like eyeballs for you::OBSCENITY REDACTED::...

[Shakes] continuing after shutting down [Manyfeek] by a power word:GLARE.
T-Rex T-Bone is cooked medium rare.

[CLIENT]
Could I get mine cooked...

[Shakes] continuing after shutting down [CLIENT] by a power word:GLARE.
That 'twernt a question. T-Bone cooked *MEDIUM RARE*. You boys need an ice tea?

[Full table] nodding.

[Shakes] writing down
Three iced teas.

[Shakes]
This is the best of all possible ways to get an order out of three assholes in a jiffy.

37

i am elderly, tired and sitting on a plastic stool found under a tarp next to a modest home.

i see my shabby clothing and fan a wood fire under a bubbling waa bou. A long set of lystrosaurus bones are sticking out from the top and it is plain to see that they've been simmering for hours now. i stir and skim. then, Dr. Clamcheese comes out from the house to join me. He cracks his back and starts getting to work. i will mend the waa bou for him as he prepares the rest of the meal.

Dr. C (which he prefers back here away from the front) sniffs the broth and takes a small taste. He seems satisfied. He looks over his ingredient array that is ready for his touch. He leans over and fires off a burner from a downed F-14 and set it to afterburner. He unhooks a blacked and very large wok from the wall. Then, he places the wok on the roaring afterburner to heat. He takes a large bucket of cold water and dumps into the awaiting wok.

While the water heats, he pulls down a very dry natovenator, cups his face over the beak and blows hard. The skin of the bird lifts, and Dr. C coats the birds skin with hot water. The skin clamps down on the flesh while Dr. C applies the red varnish across the entire dinos body. He pops the bird under the jet blast, his personal technique, to speed the hang time to seconds. Then he takes the dino back to a guàlú fired by jujube for roasting.

Dr. C cores out a winter melon and begins to carve into its side. He carefully inscribes a rampaging Godzilla shooting nuclear blasts at a very deserving phantasy alien city. After an

hour or so, the entire melon is a complete metaphor of what Godzilla is and will be. He places that down and checks on the natovenator. The dino's color looks good and the fat is rendering well. He moves the dino a bit to insure that the cooking is very even relative to the size of each dino piece and how well the fire is burning. He seems somewhat satisfied, sighs and moves on.

He clears out his wok with a splash of water that instantly evaporates due the incandescent heat from the F-14 roaring underneath it. He has a metal spatula in one hand and another on the wok. His spatula slices to containers and liquids that atomize on the hot metal. Walnuts are spinning with hot sugar glaze and the wok and the spatula slap in an articulated rhythm. The nuts are fully candied and placed to cool. The wok is cleaned and left to heat a bit.

Dr. C turns, looks disappointed at a smallish twelve foot Xiphactinus but the eyes are clear and the smell is good, and scales/guts the dino in one swift motion. He and [BILL] carry the dino over to the 20 foot long steamer in back and drop it in.

They both return back to their places. [BILL] checks the natovenator and gives Dr. C a thumbs up before continuing fanning the lystrosaurus soup. Dr. C's wok is back in place and some oil dropped in starts immediately boiling. [BILL] drops off three, very cleaned two foot long anomalocaris next to Dr. C who grunts his thanks. Dr C. dusts each dino with corn starch and drops them quickly into the oil for moments. The dinos are fished out with a spider sieve and left to cool. The chef cleans the wok with water, the spatula speeds over

various ingredients, and the dinos and the nuts are returned for a quick coating. The entire dish is perfectly plated over steamed river greens that [BILL] prepared earlier. One done.

Dr. C and [BILL] take a very large shovel out to the 20 foot long steamer and lever the dino onto a wheeled plate designed for steamed dino. they walk the fish back to the wok. Dr. C quickly heats soy and scallion and covers the dino. Two done.

Dr. C opens his winter melon gift to art and pours the hot lystrosaurus soup inside of it. The Godzilla appears to come to life and now the nuclear blasts are steaming correctly. Three done.

[BILL] carries the perfectly lacquered natovenator back to Dr. C where he waits with a square piàn dāo. Dr. C achieves 108 perfect skin and meat slices or bǎi líng bā dāo. [BILL] places steamed buns, scallion ionic columns and sweet, sweet dark sauce on the plate.
Four done.

[BILL] walks quickly back with six amber spheres. Dr. C takes a cleaver to each one. Each orb is transformed into a dragon's eye and the mosquito is left just bare.
Five done.

Dr. C looks over it all. Sighs and says:
Good enough. Send it out.

38

i'm in mid thirties, blond, casually handsome and a tendency to tilt my head when talking.

i'm kinda mellow and sitting at a beach house with [TurboPowerPandora10k] and her chill roomate [DonnyDistilloDome420]. [ShakesTheRedCableSweaterWearingKindaPerson] sits down with some hawaiian mocha java coffee and relaxes on the bean bag.

[DonnyDistilloDome420] rolls over. casual.
Hey. You guys ever try T-LSD?

[BILL HURTS] shaking head
Sorry, guy. I don't do LS...

[DonnyDistilloDome420] interrupts
No. It's tofu. Natural. Nothing to worry about. Made of soy beans. Nothing bad ever came from beans.

[BILL HURTS] shaking head
Well, I've have some burrit..

[DonnyDistilloDome420] interrupts
Listen. It's not mexican food. It's japanese. Healthy even. Tofu. Like I said. Beans. It'll just get you out of your head a bit. Calming.

[BILL HURTS] shrugging. running hand through lions mane of blond hair. stretched up.
I could always be calmer. That's for certain.

[DonnyDistilloDome420] happy. getting up as well.
Great. It's out back. Hey [TPP-10k]! Can you get the tub ready?

[TurboPowerPandora10k] runs ahead
Yep. On it.

[BILL HURTS] looking at [DonnyDistilloDome420] held tilted. hand in hair
I'm sorry. You say, tub?

((SOUND OF RUNNING WATER. SPLASHING OF SALTS))

[DonnyDistilloDome420] holding [BILL HURTS] by shoulder and walking him after [TurboPowerPandora10k]
Yeah. You'll want to just be isolated when you do some good tofu. Helps center you. The tub helps.

[ShakesTheRedCableSweaterWearingKindaPerson] looking up from coffee.
Hey! Where are you guys going?

[DonnyDistilloDome420] holding [BILL HURTS] by shoulder yells back.
He'll be fine! Enjoy the coffee. I'll be back in jif.

[BILL HURTS] puts finger in ear and twists pulls back from [DonnyDistilloDome420] grasp
Sorry. Is this safe? Tofu? Bathing with strangers? I'm not so sure…

[BILL HURTS] stares intensely and with a tilted head.

[DonnyDistilloDome420] grasps his shoulder.
I wouldn't hurt you. Would i?

[BILL HURTS] sighs. turns. turns back.
Of course not. Ok.

((BILL HURTS AND DonnyDistilloDome420 ENTER LOUD ROOM WITH LONG COFFIN LIKE TANK))

[BILL HURTS] eyes widen. hands a bit apart from body
IS THIS IT?!

((SOUND OF RUNNING WATER STOPS ABRUPTLY. WATER SPLASHES A BIT))

[TurboPowerPandora10k] standing up
Yeah, hun. Here she is. All ready to go. How about you? Wanna change over there? Clean trunks are behind the screen.

[BILL HURTS] stares at [TurboPowerPandora10k] head slightly tilted and walks to screen promptly
Ok.

[DonnyDistilloDome420] pulling something out of a refrigerator. a white tub. japanese. silken.

[BILL HURTS] rounding corner with trunks on. looking. head forward, eye pointed towards white tub
What's that?

[DonnyDistilloDome420] scooping a small spoonful.
It's japanese silken tofu. Special. Ready? Open.

[BILL HURTS] opens mouth. receives small blob of tofu and swallows.
Ok. What's next.

[DonnyDistilloDome420] smiling.
Just relax in the tub. I'll get you some headphones and goggles. Step in and lie down. It's warm. Don't worry.

[BILL HURTS] enters dark tub with light streaming in from open door

[BILL HURTS] sits into water

[DonnyDistilloDome420] hands headphones and goggles.
[BILL HURTS] puts on blackout goggles and as his headphones go on

[DonnyDistilloDome420]
Just lie back and relax. I'll be back in a minute to check on you.

[BILL HURTS] puts the headphones on and lies back.

[DonnyDistilloDome420] closes the hatch and the tub is now completely black

[BILL HURTS] can now only hear his breathing. Nothing else. His heart is beating. Nothing more.

[BILL HURTS] CONVULSES!
((IMAGES FLASH ONE AFTER ANOTHER))
((BILLS BRAIN ZAPS))
((GAMS bicycle-kicks.))
((Zombie BILL HURTS licks the conference-room window))
((Tiger out of the tower PC.))
((Fake lady's head in jaws.))

[BILL HURTS] CONVULSES!
((IMAGES FLASH ONE AFTER ANOTHER))
((BILLS BRAIN ZAPS))
((Shakes applauds.))
((BILL HURTS fighting dragons!))

[BILL HURTS] CONVULSES!
((IMAGES FLASH ONE AFTER ANOTHER))
((“piercing all round for our amor PFFT-OWW!”.))
((BILLS GRABS AT CROTCH))

[BILL HURTS] CONVULSES!
((IMAGES FLASH ONE AFTER ANOTHER))
((Hastur on mushroom: “this paperwork is driving me mad.”))
((BILL HURTS in pink gown.))
((Diderot collapses))

[DonnyDistilloDome420] rips open hatch

[BILL HURTS] thrashes in tank! Has proto dino horns on head!

[DonnyDistilloDome420] diving into tank
[TPP!!!] come with the de-horner!!!

[TPP] runs around with waiters corkscrew in hand
[ShakesTheRedCableSweaterWearingKindaPerson] jogging in with coffee mug.

[DonnyDistilloDome420] drives corkscrew into a proto horn.
[BILL HURTS] bellows like a wounded stegasaurus!

… we fade to black..

((THE NEXT MORNING))
[ShakesTheRedCableSweaterWearingKindaPerson] sitting on bean bag. drinking coffee. reading newspaper.

[DonnyDistilloDome420] walking in from back. wiping hands.
[ShakesTheRedCableSweaterWearingKindaPerson] looking up. dropping newspaper. holding coffee.
Is he going to be ok?
[DonnyDistilloDome420] confident
Oh yeah. He’s going to be great. Just needs to sleep a bit. I’ll be back soon. Help yourself to coffee.
[ShakesTheRedCableSweaterWearingKindaPerson] showing

coffee.
Thanks!
[DonnyDistilloDome420] departs out front door.

[BILL HURTS] hearing noise of door banging. comes into hallway. with hand on back of head scratching.
Hey [ShakesTheRedCableSweaterWearingKindaPerson] is that you?

[ShakesTheRedCableSweaterWearingKindaPerson] gets up. LEAVES coffee and newspaper
Hey, you up!

[BILL HURTS] resp…

[BILL HURTS] TRANSFORMS INTO SOME MASSIVE WHITE STATIC BLOB LIKE THING…
((VISIONS AGAIN:))
((Brown Snake eats Toddler Shakes. Yum.))
[BILL HURTS] SLAMS BLOB HAND ON WALL. BECOMES [BILL HURTS]ish.

[ShakesTheRedCableSweaterWearingKindaPerson] runs and touches [BILL HURTS] and explodes into FLAMES!

[BILL HURTS] SLAMS BLOB HAND ON WALL. BECOMES [BILL HURTS]er.
((VISIONS AGAIN:))
((BILL HURTS transforms into a donkey. Led to the salt mines.))
((Mr.Shakes volunteers. Bullet-stormed.))

[BILL HURTS] SLAMS BLOB HAND ON WALL. BECOMES [BILL HURTS]-lite
[ShakesTheRedCableSweaterWearingKindaPerson] melting

in flames. arms withering.
((VISIONS AGAIN:))
((“OBJECTION! Being an asshole to the witness!”))

[BILL HURTS] SLAMS HAND ON WALL. BECOMES [BILL HURTS]-3
((VISIONS AGAIN:))
((Shakes catches BILL HURTS from behind with a zombie-fu grip))

[BILL HURTS] SLAMS HAND ON WALL. BECOMES [BILL HURTS]-2
((VISIONS AGAIN:))
((Bill eats waffles with syrup from [Lesley]))

[BILL HURTS] SLAMS HAND ON WALL. IS [BILL HURTS]!

[BILL HURTS] runs and grabs the burning [ShakesTheRedCableSweaterWearingKindaPerson] and she’s healed.

[BILL HURTS] and [ShakesTheRedCableSweaterWearingKindaPerson] hold each other. Pause for a moment.

[ShakesTheRedCableSweaterWearingKindaPerson]
Would you like a coffee?

39

i am 57 years old, bald (still), and rolling down a futuristic hallway.

i am very serious as this is serious and i am a very serious person. my wheelchair pauses before a huge vault door with a? on the front. the door opens in an overly complex way to show how serious everything is.

i roll to the center of a vast high tech vault. this is futuristic so the foley is awesome right now.

[Professor BILL] puts hands to temple. a machine panel responds with different color lights
((BEEP! BOOP! BADDAAAANG! BEEEOOOP!))

[Professor BILL] speaking commands to a voice assistant.
Set time sequence viewer to most likely scenario on current timeline. Advise on level options as trolley is moving down the track now.

[NeuroBro] voice assistant
Understood Professor. Please activate the Futrazoide Helmet.

[Professor BILL] puts hands to temple. a machine panel responds again
((BEEP! BOOP! BADDAAAANG! BEEEOOOP!))

((THE [Futrazoide Helmet] DROPS ONTO BILL'S HEAD))

[Futrazoide Helmet] buzzing
PREPARE FOR ONCOMING VISION IN
.....

3
.....
2

....
1

[Professor BILL] eyes go completely white. He sees and doesn't see:

i am 70 years old and sitting as chairman of the board of OOPSY at Delta City.

i think, therefore, i am? i look down the long table at our board meeting attendees, nervously waiting for the upcoming presentation. [DickJHones3db] slides smoothly to an awaiting podium and smiles brightly at all.

[DickJHones3db]
Thank you, ElJefeMuyMasBuenoBillster for your time today. ((finger guns! pew! finger guns! pew!))

[DickJHones3db]
Heh. heh. No need to get jumpy everybody!

[DickJHones3db]
So, I'm here to announce your merger with DeathCore2000. It's great news for everyone here.

[DickJHones3db]
Let me introduce their spokes-android ED-20…

BOOOM! BLASTS IN [ED-209] THROUGH THE SIDE DOOR!

[ED-209] Growling!
DROP YOUR WEAPONS

[DickJHones3db]
Ha ha! ED! Such a kidder. You don't have enough bullets for all these fine folks.

[DickJHones3db]
Watch, he's perfectly safe. Mr. Shakes, I presume? Could you help us in a demo?

[Mr.Shakes SVP of DE] standing gingerly
Me. Sure?

[DickJHones3db]
Haha Shakes it is! Please pick up the handgun.

[Mr.Shakes SVP of DE] starting for handgun
This will be the best of all possible demos!

[ED-209] Both arms ablaze!
bratta-tatta-tatt-tatta-tat-tat
bratta-tatta-tatt-tatta-tat-tat

((SHAKES EXPLODES IN BULLET STORM.))

[DickJHones3db]
I said the merger might be challenging for some memb…

[GAMS] flying from left does HR on [DickJHones3db]

[DickJHones3db] patella launching to right.
ACH! Damn you GAMS!

[ED-209] Pivots to [GAMS] and hisses!

[GAMS] does a capoeira armada

[ED-209] sparks somehow!! but fires back!
bratta-tatta-tatt-tatta-tat-tat! from one badly injured arm.

[GAMS] dips, dodges and presses her advantage through a well executed Jean-Claude VanDamme split.

[BILL] pleading
Help us GAMS!

[ED-209] hearing a plea pivots towards [BILL] guns blazing…

[GAMS] somehow makes a “NO shape” with its legs and jumps.
bratta-tatta-tatt-tatta-tat-tat! hits GAMS straight into the plate.

Bullets ricochet EVERYWHERE!
[GAMS] left leg flies off to the right and destroys [ED-209]
[GAMS] right leg flies off to the left and destroys [DickJHones3db]

((CLEARING SMOKE AND SILENCE))
[BILL] picks himself up. looks and fails to find holes. there’s something nearby.
[BILL] picks up [GAMS]’s plate. It smokes and is the only thing left to remind him of her

((SNAZZZLE CRACKING RIPPING SOUND))
[Professor BILL] rips [Futrazoide Helmet] off his head
Is that what is in store?!?

[Futrazoide Helmet] does helmet shrug
Probably?

[Professor BILL] thinking. disgusted.
Il faudra me passer sur le corps.
((SUBTITLE:: I think there’s a better way.))

((… and we slowly fade as [Professor BILL] thinks of a new way forward. He feels warm and smells fruit…))

40

i am 57 and taking a shower. the smell of Lesley's fruit extravaganza shampoos and bottles waft upwards.

A song starts to softly play. i see my feet tapping.

[BILL] humming slightly. eyes closed with water draining over his head.
All book...

[BILL] eyes widen.
All book long!

((All Book Long! Music and lyrics mainly from someone else who deserves all the credit in the world starts up))
((LOUD MUSIC STARTS NOW))

(([BILL] slides out of the shower fully dressed in a yellow silk outfit. sleeves are a rainbow of ruffles. his head framed in ripe, smelly fruit))

(([BOOTS] hits the drum kit.))

[BILL] singing with the pulsing rhythm only found in a tired data engineer with a family, two kids and a mortgage.
▌Da Da, ooooh
▌Well, my friends, the time has come
▌To end the book and have some fun
▌Throw away the work to be done
▌Let the reading play on

[GAMS] with beat box.
(play on, play on, play on...)

(([BILL] walking through bathroom door towards us. The entire room pulls apart and we're in a beautiful garden))
(([Lesley] waves at [BILL] smiles and runs ahead))
(([BILL] smiles and waves back))

[BILL] still singing. still as great? as his singing tends to be…
▌Da Da, ooooh
▌Well, my friends, the time has come
▌To end the book and have some fun
▌Throw away the work to be done
▌Let the reading play on

[GAMS] with beat box.
(play on, play on, play on…)

(([BILL] opening gate))

[BILL] still singing. losing his voice slightly
▌Everybody read, everybody dance
▌Lose yourself in wild romance
▌We're going to Party, Eat Stuff, Dinos, forever
▌Come on and read along!

((MUSIC NOTES. [BILL] walking forward meeting cast members))

(([BILL] gives [Hastur] a low five and points fingers guns at him! [Hastur] ribs [BILL] gently with his clawed hands))

(([Dr. Clamcheese] hands [BILL] a dino mini burrito. [BILL] eats whole with a smile))

(([BILL] tosses [UX Developer] into the air. Wheeee!))

(([SELFSTARTER] spinning so his head flap becomes a mohawk!))

(([BILL] does a Jean-Claude-VanDamme split mid-stride and pops back up. Spins!))

[BILL] still singing. voice normally would be dead now, but this is magic!
▌People reading all in the street
▌See the rhythm all in their feet
▌Life is good, wild and sweet
▌Let the reading play on…

[GAMS] with beat box.
(play on, play on, play on…)

(([KayCEE] is dancing with 2, 4 and 8! [BILL] joins briefly!))

(([TurboPowerPandora] pets **[∀ctionᵢ]** who purrs affectionately! [BILL] scratches the ∀ on the side))

(([BullsheetoBot600] and [Theodore H.C.] are adding fertilizer to the flower beds!))

[BILL] voice now replaced by Jim Nabors; now deep and coming from the center of his body.
▌Feel it in your heart and feel it in your soul
▌Let the pages take control

(([GaiaGoddess] and [Maurice Chevalier] are hugging! [BILL] hugs both together.))

(([DickJHones3db] makes [ED-209] a daisy chain. [ED-209] turns away blushing.))

(([Coachman] has a FaceTime with [Winkie Tech Lead] and is feeding a happy donkey!))

[MUSIC HITS CHORUS]
[BILL] crescendo:
▌ALL BOOK LONG!

[Manyfeek] popping in as needed for this part
(all book)

[BILL] hips try to swivel, but it really doesn't work well:
▌oooh
▌All book long (all book), yeaz, (all book)
▌All book long (all book), yeah, (all book)
▌All book long (all book)...(all book)

(([Calm Convict] and [ALL CONVICTS] wearing powerdomes and pogoing. [BILL] tries a bit as well and then gives [Clyde] a high five))

(([Moe, Larry, Curly] sitting at a picnic and sharing food! [BILL] is always hungry but just passes by with a smile))

(([DarthLowUnitCosts] force feeds [BILL] a cake slice. he takes a bite as it floats by))

[BILL]:
▌Yeah, once you get started you can't sit down
▌Come join the fun, it's a merry-go-round
▌Everyone's reading their troubles away
▌Come join our book party, See how we play!
▌Come on! Come on! (echoes)

(([SNAKE GUY], [GI JOE], [BIG JIM], [Malibu Stacy] chasing each other in a playground nearby! [BILL] starts to play with [BIG JIM] and [BIG JIM] is polite but asks to be put back down. [BILL] does and smiles))

(([BROWN SNAKE OF DESTINY] sits in the corner of the playground and is eating tofu human with a smile))

(([PancakeClient] is overjoyed with a stack of really tall pancakes in front of him))

[Johnnie Cochran, undead] plays the trombone and slides with the rotting glove hand
BRANNA-NANA-NA-NA. BRANNA-NANA-NA-NAT-NA-NAT

[BILL] doing a Caribbean beat with Jim Nabors voice:
▌Come on!
▌Tam bo li de say de moi ya
▌Hey::OBSCENITY REDACTED::

(([Manyfeek] starts to breakdance))

(([Cast] clapping around [Manyfeek] in circle))

[BILL]
▌Way to parti o we goin'
▌Oh, jambali
▌Tam bo li de say de moi ya
▌Yeah::OBSCENITY REDACTED::

(([Manyfeek] spinning on head))

[BILL]
▌Oh, O, O, O, yes
▌We're going to have a party! (Yeah… ugh)

(([Manyfeek] runs back to Chorus duty behind [BILL]))

[BILL] now really hitting it hard. leg stomping, hands moving. it's generally ok:
▌All book long (all book), All book, (all book)
▌All book long (all book), All book, (all book)
▌All book long (all book), All book, (all book)
▌All book long (all book)…

(([Tiger Team] all members ready in costume. [Benjamin Franklin] has a full yellow suit and glowing eyes. They pose and disappear in FLASH!))

(([DonnyDistilloDome420] is growing a very strange green plant with sticky buds under a heat lamp!))

((A collection of zombies do the THRILLER dance off to the left))

[BILL] bringing it all home. just the way you thought he might when this all started?
▌Everyone you meet (all book)
▌They're jamming in the street (all book)
▌All book long! (All book)
▌Everyone you meet (all book)
▌They're jamming in the street (all book)
▌All book long! (All book)
▌Everybody come on!
▌Feel good! Feel good!
▌Come on!
▌Come on!
▌Read about here, everybody!
▌All book long (all book), All book, (all book)
▌All book long (all book), All book, (all book)
▌Come on now
▌All book long (all book), All book, (all book)

(([Entire Cast] behind [BILL] dancing))

(([BILL] finds [Lesley] on an oak patio and there's waffles waiting on a table))

(([BILL] smiles at [Lesley]. Pours some syrup. Takes a bite!)) YUM!

((MUSIC FADES AND STOPS))

[BILL] breathing heavily. sweating and daubing. waiting. Wow. Great take everybody. I don't think I could do that again.

((A motor is heard and squeaky wheels))

[BILL] looks to his left. eyes to full silver dollar.
WATCH OUT!

[Bobby Shakes] on uncontrolled tractor. hands waving in warning and joy.
THIS IS THE BEST OF ALL POSSIBLE ENDINGS!!

((... and we dive out of his way. THE END.))

REFERENCE

Chapter 01 — Teacher's Companion

bill's notes

yes. i scooped ice cream. yes. a dude chewed us out because he asked for rum raisin. asked, *after he ate it* and *complimented it*, if it might have alcohol in it. he got mad and, well, i did get madder.

Overview

Chapter 01 is the catalog's opening chapter — the reader's first encounter with metabill. Bill is eighteen years old behind a dipping freezer at **MacroMondoIceCremo** (the catalog's industrial-grade ice-cream-shop name). An android customer is staring at thirty-or-more five-gallon tubs of ice cream trying to make the first-of-many choices. Bill is waiting to scoop.

The android requests a taste of **Rum Raisin.** Bill provides a sample-spoon. The android tastes and exclaims it is *"very very tasty."* Bill, ready to move on, asks *"So, cup or cone?"* The android tastes again and escalates: *"this is very very very tasty. Like very tasty."* Then leans forward conspiratorially-whispering: *"This flavor wouldn't have alcohol in it?"*

Bill, confused: *"The flavor said rum?"*

The android **explodes like Bilbo after the ring from Frodo** (the *Lord of the Rings* moment when Bilbo Baggins's mask drops and he becomes briefly demonic): *"I'M AN ALCOHOLIC AND MUST HAVE ALL OF IT NOW!"* — scrabbling, twisting, grasping, pointed fingers reaching for the ice-cream tub. Bill pulls back: *"Whoa! Whoa! Whoa! No ice cream for you man."* The android calms instantly: *"OK. Maybe the rum cake?"*

Bill stares and waits for a moment. **Then [BILL] *changes*.** His skin becomes wet and clammy like a walking corpse; his hair coarsens into a strange mop-like affair. He has transformed into **Anton Chigurh** — Javier Bardem's character from the Coen Brothers' *No Country for Old Men* (2007). In Chigurh-mode, with a

slight Spanish accent: *"How much have you ever lost in a coin toss?"* Bill flips a quarter, snaps it back, slams it on the counter. *"I said CALL IT."*

While the android struggles to choose, Bill turns to look out the front window of MacroMondoIceCremo at a man walking across the street without looking either way. The man is **[SHAKES]** — listening to music on headphones. He says aloud: *"This is the best of all possible beginnings!"* — and is promptly hit by an oncoming bus.

That is the chapter's last line.

Position in render-order: Chapter 01 is R#1 — the catalog's opener. Chapter 31 follows immediately as *interjection-after-01*; the cosmology-origin chapter comes immediately after this opener. The pairing is intentional: chapter 01 introduces the catechism via Shakes-being-hit-by-a-bus; chapter 31 gives the catechism its origin via Toddler-Shakes-being-eaten-by-a-snake. Both early chapters anchor the catechism in the same gesture: a delighted character meeting an obvious disaster mid-declaration.

Characters

Bill (the narrator/protagonist)

Bill at eighteen years old. The catalog's first reader-encounter with Bill. The opening line establishes the lowercase-i locator and the present-tense narrator-voice: *"i am 18 and behind a dipping freezer at MacroMondoIceCremo."*

Bill's voice has two registers in the chapter:

1. **The default eighteen-year-old ice-cream-scooper** — patient at first, slightly-impatient as the customer escalates. *"So, cup or cone?"* (L17) is the catalog's first deployment of the *trying-to-just-do-the-job* register that returns across the catalog (the data-engineer-trying-to-finish-the-task voice).
2. **The Anton-Chigurh-transformed Bill** at L41 onward. After the customer asks about rum cake, Bill *changes*. The catalog's first transformation-mechanic deployment. The transformation is

involuntary — the chapter does not present it as a choice. Something has come over him. The catalog's body-as-host-for-cinema-characters is established in this very first chapter.

A pattern emerges: at moments of frustration, real-life-Bill is replaced (in the catalog's rendering) by whatever cinematic-character best-expresses-the-frustration. Chapter 01 is the catalog's first deployment of this device.

[CHOOSING ANDROID] — the customer

The catalog's first deployment of the **[ANDROID] character-template** — a customer rendered as an automaton because of *how-they-make-choices*, not because of any other characteristic. The catalog uses *android* throughout as a character-name for a person whose decision-making process the chapter is foregrounding.

The Choosing Android in chapter 01 is rendered through five escalating beats:

1. **L7-8** — Initial choice: *"I would taste the flavor: RUM RAISIN!"* — confident, exclamation-marked, all-caps flavor-name. The Android starts in command-mode.
2. **L13-20** — Tasting-and-asking-twice: *"This is very very tasty"* • *"this is very very very tasty. Like very tasty."* The android cannot move past tasting; the chapter's escalation-by-repetition is in his mouth.
3. **L22-23** — The conspiratorial-whisper: *"This flavor wouldn't have alcohol in it?"* The chapter's pivot-line. The android knows what *"rum"* means; he asks anyway; he asks *after* tasting and complimenting — the catalog's first **disingenuous-question-as-aggression**.
4. **L28-29** — The Bilbo-explosion: *"I'M AN ALCOHOLIC AND MUST HAVE ALL OF IT NOW!"* The Android transforms briefly into a grasping, scrabbling, twisting figure. The catalog's first deployment of **borrowed-cinema-monster-as-character-state.**
5. **L34-35** — Instant-calm: *"OK. Maybe the rum cake?"* The Android resets to politeness and tries again with the same gambit. **This is the chapter's most-disturbing line.** The escalation was not a

real-loss-of-control — it was a tactic that didn't work, immediately replaced by a different tactic.

The Choosing Android is the catalog's first **bad-faith-customer-as-monster** rendering. Many later chapters' executives, vendors, and corporate-counterparts inherit from him. The Android's three-state cycle (calm-request • escalation • reset-to-calm) becomes the catalog's signature corporate-bad-faith-grammar.

[BILL] qua Anton Chigurh (transformed)

After the rum-cake-line, Bill becomes Chigurh from *No Country for Old Men* (2007). Wet, clammy, walking-corpse skin (L39); coarsened hair, mop-like (L39 — referencing Chigurh's distinctive page-boy haircut); slight Spanish accent (L41 — Bardem retains his accent even when Chigurh speaks English in the film); calm-then-annoyed register (L41, L47, L53); the coin-toss interaction (L42, L54, L59, L65 — modeled on the gas-station-proprietor scene).

The transformation does not last; it ends when Bill turns to the window to see Shakes outside. Bill-qua-Chigurh's apotheosis is not completed in this chapter; he just-gets-started before the chapter pivots away.

Why this character? Anton Chigurh is American cinema's most-iconic recent **bad-faith-meets-its-match figure.** In the source-film, characters who try to bargain or escape Chigurh fail; he applies the coin-toss to determine their fate without sentiment. Bill's deployment of Chigurh on the Choosing Android is the catalog asserting: **the bad-faith customer has met an asymmetric force that will not negotiate.** The catalog grants 18-year-old Bill the most-implacable-cinematic-figure available to him.

A point worth noting: Chigurh in the source-film is *not actually angry*. He is implacable, calm, inevitable. The catalog grants Bill access to a cinematic-figure whose distinguishing-feature is the *absence* of anger. The catalog's choice of Chigurh-not-the-Joker-not-Tony-Soprano frames Bill's frustration as *cold and inevitable*, not *hot and explosive*.

[SHAKES] — the bus-fatality

The chapter's final character. Shakes appears at L71 outside the front window of MacroMondoIceCremo, listening to music on headphones, walking across the street without looking either way. He says: *"This is the best of all possible beginnings!"* He is then **promptly hit by an oncoming bus** (L74).

This is the catalog's first **[SHAKES] character-form**. Shakes will return in many forms across the catalog (Bobby Shakes, Toddler Shakes, Convict Shakes, Mr.Shakes, etc.). All later [SHAKES] forms inherit from this one: a delighted figure stating the catechism immediately before disaster.

Shakes here is **a stranger to the reader**. The reader does not know who Shakes is, what he was listening to, where he was going. The catalog gives him three lines and a death. This is the catalog's **first refusal-to-explain** — character-introductions don't come with explanations; the reader meets characters mid-action and is left to assemble who-they-are from what-they-do.

Implicit characters

- **The unseen bus driver** — the catalog's structural-cause. Mentioned only in the consequence (Shakes is hit). The driver doesn't speak.
- **The other MacroMondoIceCremo customers** — the chapter is set in a real ice-cream shop with implied-other-customers, but only the Choosing Android is rendered.
- **The "music on headphones"** — Shakes is listening to something. The catalog doesn't say what. The headphones are part of why Shakes doesn't hear the bus.

Cast-naming convention

The catalog uses **[BRACKET-TAGS]** for character-names. Bill's bracket is *[BILL]*. Other characters get descriptive tags: *[CHOOSING ANDROID]*, *[SHAKES]*. The brackets are the catalog's signature page-grammar — stage-direction-style attribution throughout.

The Choosing Android's tag does not change after his transformation into Bilbo-coded-grasping-mode — he stays *[CHOOSING ANDROID]* throughout. Bill's tag does not formally change either, but the prose at L41 introduces him as *"slightly annoyed,"* signaling the Chigurh-mode. The catalog's transformation-mechanic in chapter 01 doesn't yet use the qua-naming-system that chapter 09's Calm Convict and chapter 31's SNAKE GUY will use; here the transformation is rendered through prose-description-of-changed-appearance rather than name-substitution.

References

No Country for Old Men (2007, dir. Joel and Ethan Coen)

The Coen Brothers' Best Picture-winning adaptation of Cormac McCarthy's 2005 novel. A modern-Western noir set in 1980 West Texas about a hunter (Llewelyn Moss, Josh Brolin) who finds a satchel of cash from a drug-deal-gone-wrong and is hunted across the state by Anton Chigurh (Javier Bardem in his Best Supporting Actor performance).

Chigurh is American cinema's most-recent iconic-implacable-killer figure — a hitman with a page-boy haircut who carries a captive-bolt-pistol (the cattle-stunning device) and a coin he uses to determine the fates of those he encounters. His coin-toss scene at a gas station with the proprietor (*"What's the most you ever lost on a coin toss?"*) is one of the most-quoted scenes in 21st-century American cinema. Cormac McCarthy (1933–2023) wrote the source-novel; his prose-style — long unpunctuated sentences, biblical cadences, ruthless characters, frontier-American-landscapes — became a major influence on contemporary American literary fiction. The Coens' staging-and-cinematography choices made Chigurh visually-iconic; Bardem's performance gave the character its definitive voice.

The catalog at L42 grants Bill Chigurh's signature opening line — *"How much have you ever lost in a coin toss?"* — slightly modified from the film's *"What's the most you ever lost on a coin toss?"* and compressed into Bill's eighteen-year-old voice with the *slight spanish accent* (Bardem's accent retained even when Chigurh speaks English). At L59-65, Bill performs the coin-toss-and-call-it sequence — the same gesture from the gas-station scene.

The catalog's first transformation-mechanic deploys the most-asymmetric-force in recent American cinema against a customer who asked for ice cream. The disproportion is the joke. The catalog grants 18-year-old Bill the cinematic-character whose presence in the original film stops everyone's plans cold; Bill turns Chigurh on a man asking for rum cake.

The Lord of the Rings: The Fellowship of the Ring (2001, dir. Peter Jackson) — for Bilbo

Peter Jackson's first installment of his *Lord of the Rings* trilogy, adapted from J.R.R. Tolkien's 1954 novel. Tolkien (1892–1973) was the British writer, philologist, and Oxford professor whose work founded modern fantasy-literature; almost-all subsequent fantasy-fiction (Brooks, Jordan, Martin, Rowling, etc.) is in dialogue with him.

The Bilbo-Frodo ring scene: When Frodo Baggins (Elijah Wood) is preparing to leave the Shire with the One Ring, his uncle Bilbo Baggins (Ian Holm) sees the ring around Frodo's neck and, briefly, transforms into a grasping, demonic, monstrous figure with bared-teeth and reaching-fingers — Tolkien's depiction of the ring's hold on its previous-bearer rendered as a flash-cut to Bilbo-as-monster. The transformation lasts seconds; Bilbo immediately recovers and apologizes to a shaken Frodo.

The catalog at L28-29 directly invokes the scene: *"[CHOOSING ANDROID] exploding like Bilbo after the ring from Frodo / I'M AN ALCOHOLIC AND MUST HAVE ALL OF IT NOW!"* The Android's *scrabbling, twisting, grasping, pointed fingers* (L31) is Jackson's stage-direction language for Bilbo's transformation.

Jackson's Bilbo-monstrification is one of cinema's most-recognizable single shock-visuals — a beloved character briefly revealed as capable of dark hunger. The catalog deploys this shock-visual on a customer asking for ice cream. **Both monstrification-cuts in chapter 01 come from very-recent canonical cinema.** The chapter grounds its transformation-mechanic in the most-recognizable cinematic-references available to a 21st-century reader.

Voltaire's *Candide, ou l'Optimisme* (1759) — for the catechism

The French philosophical-satire by François-Marie Arouet (Voltaire). The character **Pangloss** (Greek for *"all-tongue"*) repeats variations of the catechism *"this is the best of all possible worlds"* even as Voltaire's protagonist Candide endures escalating disasters: war, rape, syphilis, the Lisbon earthquake, the Spanish Inquisition, slavery, etc. Voltaire's satirical target was the philosophical-position of Gottfried Leibniz, who argued that since God is all-good, the world He chose to create must be *the best of all possible worlds* — a position widely-adopted in 18th-century intellectual culture.

The catalog at L72 deploys the line for the first reader-encounter: *"This is the best of all possible beginnings!"* — spoken by Shakes immediately before being hit by a bus. The catalog inherits Voltaire's catechism and grants it a real bus rather than Voltaire's cumulative-string-of-disasters. Chapter 01's Shakes-hit-by-a-bus is the catalog's compression of *Candide*'s 30-chapter cumulative-suffering into one moment: a delighted character meeting an obvious disaster mid-declaration. (Chapter 39 is the catalog's most-explicit Voltaire-engagement; chapter 31 gives the catechism its origin-deployment.)

Implicit reference: industrial ice-cream shops of 1980s/90s America

MacroMondoIceCremo — the catalog's invented ice-cream-shop name. *"MacroMondo"* (Italian-coded for *big-world*) + *"IceCremo"* (mock-Italian-product-name suffix). The chapter doesn't directly reference Baskin-Robbins, Carvel, or specific real chains; the

invented name-form does the work of evoking the era's chain-ice-cream-shops without naming them. The seed grounds chapter 01 in real Bill at 18: *"yes. i scooped ice cream."*

Callbacks

Chapter 01 is the catalog's opener — there are no backward-callbacks for it to make. But it sets up many forward-connections that the rest of the catalog inherits.

The Pangloss-line lineage

The catechism's first reader-encounter is at L72. Chapter 31 is the catechism's **origin-chapter** — Toddler Shakes saying *"This is the best of all possible surprises!"* before being eaten — but chapter 31 comes *after* chapter 01 in render-order (positioned as *interjection-after-01*). So the reader meets the catechism at chapter 01 first, then encounters its origin at chapter 31. This is intentional: the catalog's narrative-grammar delivers the surface before the origin.

The catechism's full lineage across the catalog:

- **Chapter 01** — Shakes hit by a bus (catalog's reader-introduction)
- **Chapter 31** — Toddler Shakes consumed by snake (origin)
- **Chapter 09** — Convict Shakes selling vehicles for parts
- **Chapter 17** — Bill alone post-flamenco
- **Chapter 22** — Bill alone post-vendor-pitch
- **Chapter 24** — Bobby Shakes + Bill in unison post-tech-demo
- **Chapter 20** — Bobby Shakes covered in Bill's blood
- **Chapter 32** — Mr.Shakes seconds before bullet-storm
- **Chapter 41** — catalog-Bill alone at terminal (meta-recursion)
- **Chapter 30** — Bobby Shakes on uncontrolled tractor (catalog's terminal-deployment)

The transformation-mechanic

The catalog's first deployment of **a character literally becoming-someone-else mid-chapter**. Bill at L39 transforms into Anton Chigurh. The mechanic appears across the catalog in many forms:

- **Chapter 01** — Bill becomes Chigurh (Coens / Bardem)
- **Chapter 09** — Calm Convict's qua-progression through five Devo-coded states
- **Chapter 14** — BILL HURTS's six-state de-monstrification (William Hurt)
- **Chapter 17** — Bill becomes a flamenco-dancer (KayCEE-coded)
- **Chapter 31** — SNAKE GUY's three-state apotheosis
- **Chapter 32** — Bill becomes RoboBill (Peter Weller / Robocop)
- **Chapter 36** — Bill in Severance-coded innie/outie split

Chapter 01 establishes that the catalog's bodies are hostable — that real-life-Bill can be replaced (silently, briefly, completely) by whatever cinematic-character best-expresses-his-current-state.

The [SHAKES] character-form lineage

Chapter 01 is the reader's first encounter with [SHAKES]. The character-form recurs in many shapes:

- **Chapter 01** — Shakes (the bus-fatality)
- **Chapter 31** — Toddler Shakes (the consumed-child)
- **Chapter 09** — Convict Shakes (the calm-pre-Devo-state foil)
- **Chapter 22 / 24 / 30** — Bobby Shakes (the recurring-shadow-Bill)
- **Chapter 32** — Mr.Shakes SVP of DE (the corporate-shadow-Bill)
- **Chapter 20** — Bobby Shakes covered in Bill's blood (the gore-Shakes)

The [SHAKES] character is the catalog's **shadow-Bill / parallel-figure / proto-Bill / catechist-figure.** Many chapters have a Shakes-form delivering some version of the catechism. Chapter 01 establishes Shakes as **delighted-and-doomed-at-once.**

The borrowed-cinema-character chassis

Chapter 01 is the catalog's first deployment of **using a real-cinematic-character's mannerisms as Bill's transformation-state.** The catalog inherits-and-deploys this device repeatedly:

- **Chapter 14** — William Hurt's character from *Altered States* (1980) becomes BILL HURTS's six-state chassis
- **Chapter 32** — Peter Weller's Robocop chassis
- **Chapter 33** — Dustin Hoffman's *Rain Man* (1988) chassis
- **Chapter 35** — *Dawn of the Dead* zombies chassis
- **Chapter 09** — the band Devo's stage-presence as the convicts' transformation-chassis

A pattern emerges: **the cinema-canon is Bill's costume-closet.** Chapter 01 grants Bill access to it for the first time, and the catalog reaches for one of recent cinema's most-iconic-implacable-figures.

The 18-year-old-Bill (life-arc form)

Chapter 01 is the only chapter with Bill at 18. The catalog's Bill-life-arc-forms:

- Chapter 31 — Bill at 5 (sandbox)
- Chapter 09 — Bill at 16 (DEVO / paint-plant / Firebird)
- **Chapter 01 — Bill at 18 (ice-cream-shop / Chigurh-mode)**
- Chapter 12 — Bill in his twenties (Action Arrival / C-3PO panic-droid)
- Chapter 11 — Bill at 32 (gravity-break)
- Multiple slots — Bill in his 30s/40s (corporate-era)
- Chapter 14 — Bill mid-30s (BILL HURTS)
- Chapter 30, 32 — Bill at 57 (Garden / present-day)
- Chapter 32 — Bill at 70 (rejected bad-future)

Chapter 01's Bill at 18 is the **catalog's first-job-Bill** — the youngest Bill the reader meets in render-order. The chapter establishes Bill as already-capable-of-cinematic-transformation at his earliest pre-corporate moment. The Chigurh-mode is not a corporate-coping-mechanism; it is something Bill could-already-do at 18.

The Choosing Android template

Chapter 01's Choosing Android is the catalog's first deployment of the **[ANDROID] character-template**. Many later chapters have characters tagged as androids — figures whose decision-making is so pattern-matched-and-bad-faith that the catalog renders them as machines. The Android-template's signature is the **bad-faith-tactic-that-resets-on-failure** (chapter 01: explosion-then-instant-calm-and-try-the-rum-cake). The Android is the catalog's most-recurring antagonist-figure-template.

The bad-faith-counterparty lineage

The Choosing Android is not a hostile actor in the conventional-sense; he is a person operating in **performance-of-niceness with retreat-to-aggression-when-thwarted**. The pattern recurs across the catalog:

- Chapter 06 — Manyfeek's NY-buying-supervisor-rampage
- Chapter 13 — the cancellation-specialist
- Chapter 17 — the PancakeSyrup.mdb client-encounter
- Chapter 20 — the index-of-what-matters announcement
- Chapter 21 — the timesheet-bureaucracy
- Chapter 24
- Chapter 27 — the offshoring-monkey's-paw

Chapter 01 establishes the catalog's **typology of bad-faith counterparties** through the Choosing Android. Every later chapter's antagonist-figure inherits some part of the Android's grammar (calm-request • escalation • reset • try-different-tactic).

What chapter 01 doesn't yet do

- **No qua-naming-mechanic.** The transformation is rendered through prose-description-of-changed-appearance, not name-substitution. Chapter 09 will be the first to use formal qua-states (Calm Convict • Calm Now Excited • etc.).
- **No corporate-jargon yet.** The chapter is set at an ice-cream-shop. The catalog's signature corporate-jargon-density doesn't begin until chapter 02 and following.

- **No Lesley.** The catalog's domestic-anchor character does not appear in chapter 01.
- **No music-and-lyrics-from-someone-else moments.** The chapter 30 narrator-aesthetic-fan device is not yet in play.

Chapter 01 is **the catalog's most-restrained chapter in mechanism-deployment**. It introduces the catechism, the transformation, the Bill-narrator-voice, and the [SHAKES] / [ANDROID] character-templates — and stops there. The remaining apparatus accumulates in subsequent chapters.

Glossary

Industry / job terms

- **Dipping freezer** — a chest-freezer-style display unit at an ice-cream shop, with a lifting-glass-lid at counter-height, used for displaying multiple flavors of ice cream in five-gallon tubs.
- **Five-gallon tub** — the standard industrial-bulk-size for ice cream sold to retailers. MacroMondoIceCremo has *thirty or more* of them (L5).
- **Service vessel** — the catalog's slightly-grandiose term for *the cup or cone the customer chooses*. The catalog uses *service vessel* deliberately to elevate-the-mundane-action — the same comic-grandiose register that runs across the catalog.
- **Sample / sample-spoon** — a small disposable plastic spoon used at ice-cream shops for letting customers taste flavors before committing to a purchase.
- **Cup or cone** — the binary-choice-of-vessel at an ice-cream-shop. Bill's L17 attempt to move past tasting.

Catalog typographic conventions (chapter 01 establishes)

- **Lowercase-i locator** — Bill's catalog-narrator-voice uses lowercase *"i"* for the first-person pronoun. Chapter 01 opens with *"i am 18 and behind a dipping freezer…"*
- **[BRACKET-TAGS]** — the catalog's character-name convention. Used as stage-direction-style attribution.

- **Italics-with-asterisks** — the catalog's typographic-emphasis. Chapter 01 uses asterisks around *changes* at L39 to mark Bill's transformation.
- **All-caps for peak-volume** — *I'M AN ALCOHOLIC AND MUST HAVE ALL OF IT NOW!* (L29), *CALL IT* (L65).
- **Stage-direction phrasing** — sentences like *leaning forward. conspiratorially. whispering.* (L22) — short-stage-direction-clusters with periods between micro-states.
- **Trailing ellipsis-and-dash** — *"… and [SHAKES] is promptly hit by an oncoming bus."* (L74). The catalog's trailing-event-with-ellipsis-introduction.

Catalog-coined terms anchored in chapter 01

- **The flavor said rum** — Bill's L26 logical-response to the Android's alcohol-question. The catalog's first deployment of the *the-name-of-the-thing-already-told-you-this* register that recurs across many later chapters' encounters with bad-faith counterparties.

The chapter's vocabulary is **deliberately-pre-corporate.** No SQL, no PowerPoint, no agency-jargon. Chapter 01's vocabulary is service-industry + cinema-references + Voltaire-catechism — three layers, no more.

Chapter 02 — Teacher's Companion

bill's notes

yes. i had an early boss that wore difficult headwear only to new business meetings. he was very nice and i hope his business did well after i left.

Overview

Chapter 02 is the catalog's first agency-side corporate-meeting chapter. Bill is twenty years old, sitting silent-witness at a table at **BrontoBarn** — the catalog's recurring dinosaur-meat-restaurant franchise. The chapter opens with the catechism appearing outside the window: **Bobby Shakes** trips on the sidewalk, falls on his face, and says *"this is the best of all possible dental problems"* as blood pours from his mouth. Bill sees this through the window and turns his attention back to the people at the table.

The cast at the table:

- **Bill** (twenty years old, junior staff)
- **SELFSTARTER** — Bill's current boss. The catalog renders him as a **DweebAlong22 with a hairy flap installed with a well-oiled hinge on his head**. The flap is the catalog's rendering of an ill-fitted toupee; its hinge mechanism is comically-engineered, and the flap repeatedly flies upwards in the waitress's air-wakes throughout the chapter.
- **Dr. Clamcheese** — owner and founder of the BrontoBarn franchise; the meeting's customer.

The meeting's ostensible purpose: SELFSTARTER is presenting **ad copy** for Dr. Clamcheese's review. Three hero-shots, three rapturous reactions:

1. **Triceratops tips with unctuous gravy** — Dr. Clamcheese is enraptured by the gravy, asks who does the photography, demands to know

2. **BLT (Bronto-Lettuce-Tomato)** — Dr. Clamcheese is enraptured by the perfectly-red tomatoes under the thick-and-generous slice of bronto-meat
3. **Peking Natovenator polydontus** — Dr. Clamcheese exclaims SELFSTARTER has *outdone himself*, demands the waitress bring an actual Peking Natovenator polydontus to the table

The chapter pivots from ad-copy-review to **food-experience.** A waitress arrives *immediately* with a natovenator on a cart, carves the skin off, fans the meat, plates pancakes-and-scallions-and-sweet-dark-sauce. Dr. Clamcheese instructs SELFSTARTER on the proper Peking-Duck-coded consumption-ritual: *"first, get a pancake, then apply the sweet, sweet dark sauce…"* SELFSTARTER follows along; Bill follows along; both have *"reasonably constructed natovenator skin and meat mini burritos poised for a taste."*

Dr. Clamcheese eats his and is *rapturously enjoying each chew*.

SELFSTARTER fails to have a mouth and shoves the burrito into his face as best as possible. It's messy.

Bill enjoys the food and is now *thinking of something else*.

The chapter ends on Bill's diverted-attention. The reader does not learn whether the ad copy gets approved, whether SELFSTARTER recovers from his mouth-failure, whether the new-business meeting has been won or lost. The chapter is structured as a meeting that diverts from-its-stated-purpose-into-food, with Bill drifting away as it ends.

Position in render-order: Chapter 02 is R#5. The chapter establishes the **agency-side corporate setting** that will dominate many subsequent chapters. The catechism's deployment at L5 is the reader's second encounter — chapter 01 was hit-by-bus-after-saying-it; chapter 02 is already-bleeding-while-saying-it. The catechism is escalating across the catalog's opening chapters.

Characters

Bill (the narrator/protagonist)

Bill at twenty years old. The catalog's first **agency-side-junior-staff-Bill**. The chapter establishes him as a **silent-observer at a meeting** — Bill speaks no dialogue. He sees Bobby Shakes outside, returns his attention to the table, follows Dr. Clamcheese's burrito-instructions, eats his burrito, and drifts into thinking-of-something-else.

The chapter's structural-position-of-Bill: **the unspeaking-junior-attendee at his boss's new-business meeting.** The catalog's first deployment of the **silent-witness-Bill** form. Bill's narration is in his head; his actions are passive-attendance. The chapter's last note on Bill is **drift** — the meeting is over for him before it's actually-over: *"BILL also enjoys the food and is now thinking of something else."* (L52)

SELFSTARTER (Bill's current boss)

The chapter's central comic-figure. The catalog renders him as **a DweebAlong22 with a hairy flap installed with a well-oiled hinge on his head** (L7). The catalog's signature **toupee-as-engineered-mechanism** rendering.

The hairy-flap mechanics:

- L9 — *"hairy flap flies upwards as waitress' air wake picks it up"*
- L15 — *"hairy flap flies upwards as waitress' air wake picks it up again"* — the flap is responsive to airflow throughout the meeting
- L21 — *"holding flap down and very noticeably bumped by waitress with huge tray of RaptorRibs coming down the aisle"* — the flap requires manual-restraint when the waitress traffic intensifies
- L41 — *"following along. Hairy flap now free to float as needed"* — when SELFSTARTER's hands are occupied with the burrito-construction, the flap is granted freedom

The flap's mechanical-history is the chapter's running physical-comedy. The catalog renders **the toupee as a separate-character with its own logic** — responsive to airflow, requiring hand-restraint, granted freedom when the wearer's hands are otherwise-engaged.

SELFSTARTER's other character-notes:

- He is the chapter's **earnest-presenter**: brings ad-copy, presents it patiently, takes the *"How about this version?"* and *"Maybe this one?"* prompts in stride
- He is **bumped by the waitress with a tray of RaptorRibs** at L21 — a slap-stick-recipient beat
- At L41, when Dr. Clamcheese starts the burrito-instruction, SELFSTARTER *follows along*, **trying to learn the new ritual** while also dealing with his own physical-mechanics
- At L50, *"SELFSTARTER fails to have a mouth and shoves the burrito into his face as best as possible. It's messy."* SELFSTARTER's mouth is implied to be **either nonexistent or non-functional** for the burrito-eating-task. *"It's messy"* is the catalog's terminal-deadpan, the same gesture as chapter 01's *"… and [SHAKES] is promptly hit by an oncoming bus."*

The seed grounds SELFSTARTER as a real-life early-boss Bill remembers fondly. The catalog grants him full-physical-comedy without ever rendering him as the meeting's villain — he is doing-his-best-at-an-impossible-meeting. SELFSTARTER is the catalog's first deployment of the **affectionately-rendered-but-physically-comic-coworker** template.

Dr. Clamcheese (BrontoBarn's owner/founder)

The chapter's customer. Owner and founder of the BrontoBarn franchise. Dr. Clamcheese in chapter 02 is a **prelude-to-his-fuller-appearance in chapter 37** (the catalog's tragic-counterpoint chapter). Here, he is rendered as **enraptured-by-his-own-product** — the founder so-in-love-with-his-own-restaurant's-food that the new-business-meeting cannot stay focused on its stated-purpose.

Dr. Clamcheese's three ad-copy reactions:

1. **Triceratops tips with gravy (L13)** — *"the gravy is just unctuous and solid here. Who does your photography? I must know?"* So-impressed by the photographer's-rendering-of-the-gravy that he diverts the meeting toward photographer-credentials.
2. **BLT (L19)** — *"the tomatoes are just perfectly red under the thick and generous slice of bronto. I'm getting hungry just looking at it."* Appetite activated.
3. **Peking Natovenator polydontus (L25)** — *"You've outdone yourself SELFSTARTER!. The crispy skin! The fanned meat! The dark black head at the end of the plate! The white pancakes and scallions and sweet, sweet dark sauce. WAITRESS! We need a Peking Natovenator polydontus right now! SELFSTARTER must taste this."* The chapter's pivot-line — Dr. Clamcheese has now-fully-pivoted from ad-copy-review to **demanding-an-actual-meal**.

His instruction-of-burrito-construction (L39, L43-44) is rendered with **deep-knowledge-of-the-ritual**: *"first, get a pancake, then apply the sweet, sweet dark sauce… no no. Not too much sauce. You want to taste the natovenator not drown it. Pull some scallion off the thing that looks like an ionic column."* He knows the proper-order-of-construction; he corrects SELFSTARTER's sauce-application; he notes the scallion-presentation looks-like-an-ionic-column. Dr. Clamcheese is a **gourmand**. His later appearance in chapter 37 inherits this gourmand-register and complicates it.

Dr. Clamcheese's three reactions are all-genuine. He really is enraptured by the gravy. He really is hungry-from-looking-at-the-BLT. He really is delighted by the Peking-Natovenator-photograph. The meeting's failure-to-stay-on-agenda is **not because Dr. Clamcheese is being-difficult**; it is **because Dr. Clamcheese genuinely-loves-his-product more-than-he-loves-meetings.** The catalog's structural-claim, established here: **founders are often-incompatible-with-meetings-about-their-own-products.**

Bobby Shakes (outside the window, L5)

The catalog's first reader-encounter with **Bobby Shakes** as a distinct character. Outside the window, *"tripping, falling on his face, and saying 'this is the best of all possible dental problems' as blood pours from his mouth."*

Bobby Shakes in chapter 02 is **already-injured while saying the catechism**. Chapter 01's general-Shakes was hit-by-a-bus-after-saying-it; chapter 02's Bobby Shakes is **already-bleeding-while-saying-it.** The catechism-and-injury are now **simultaneous**.

Bobby Shakes is **outside the window** — meaning he is in the catalog's parallel-cosmology-channel that runs alongside the chapter's main-action. The catalog's signature **two-channel-rendering**: the main-meeting-action happens at the table; the catechism happens through the window. Both are true; both are the catalog.

The Waitress

The chapter's **physical-comedy-engine.** The waitress's air-wake repeatedly disturbs SELFSTARTER's hairy-flap (L9, L15). She is bumped-into-SELFSTARTER at L21 with a huge-tray-of-RaptorRibs. She arrives *immediately* with a natovenator on a cart at L27 — Dr. Clamcheese's order has near-instant fulfillment. She carves the skin, plates the meal, exits.

The Waitress is the chapter's **silent-staff-figure** — she has one line (*"One moment please"* at L28) and otherwise does her work silently. The catalog's first deployment of the **competent-silent-service-staff** template. The catalog's affection-for-real-restaurant-workers is encoded in her **immediate-and-correct-execution** of Dr. Clamcheese's order.

Naming convention notes

- **DweebAlong22** — the catalog's Android-template variant for **the well-meaning-but-comically-flawed-coworker.** Different register from chapter 01's [CHOOSING ANDROID] (bad-faith-customer). The DweebAlong22 is **affectionate-android**, not antagonist-android.

- **SELFSTARTER** — the all-caps name renders the character as a **corporate-buzz-word**. *Self-starter* is American business-speak for *takes initiative without prompting* — typically in performance reviews and resumes. The catalog renders SELFSTARTER's name as **the corporate-virtue he was hired-or-praised-for**, now made into his proper-name.
- **Dr. Clamcheese** — the catalog's invented founder-name. *Clam* + *cheese* compounds two food-textures into a single name. The *Dr.* honorific positions him as either credentialed-or-self-credentialed.
- **BrontoBarn** — the franchise-name. *Bronto* (short for *Brontosaurus*, dinosaur) + *Barn* (American-coded rural-food-architecture).

References

Peking Duck — culinary tradition

The chapter's central food-ritual. **Peking Duck** is one of the most-iconic dishes of Chinese cuisine, originating in imperial-era Beijing (the dish dates back at least to the Ming Dynasty). The famous **Quanjude restaurant** was founded in Beijing in **1864** by **Yang Quanren** during the late Qing Dynasty; Quanjude pioneered the *"hung-oven"* roasting method that became the modern-canonical Peking-Duck preparation. The restaurant continues to operate today (with branches across China and internationally); Quanjude's preparation-techniques became the global-template for what is now-considered authentic Peking Duck.

The dish is famous for:

- **The crispy skin** (rendered through hot-air-roasting techniques developed at Quanjude)
- **The fanned meat** (carved at table-side in a ritual-presentation)
- **The accompaniments** — thin Mandarin pancakes, scallion-julienne, hoisin sauce ("sweet dark sauce" in the catalog), sometimes cucumber

The traditional eating-ritual: take a pancake, brush sauce on it, add scallion, add a slice of skin, add a slice of meat, roll into a small-burrito-form, eat. Dr. Clamcheese's instruction at L39, L43-44 is direct Peking-Duck preparation:

> *"first, get a pancake, then apply the sweet, sweet dark sauce,... / No no. Not too much sauce. You want to taste the natovenator not drown it. Pull some scallion off the thing that looks like an ionic column."*

This is the **standard Peking-Duck server-instruction** that customers receive at Quanjude and most authentic Chinese-restaurants serving the dish. The catalog renders it accurately, only substituting *natovenator* for *duck*.

Natovenator polydontus — real paleontology (2022 discovery)

Natovenator polydontus is a real dinosaur species **first described in 2022** in a paper by **Yuong-Nam Lee, Sungjin Lee, and colleagues**, published in *Communications Biology*. It's a small dromaeosaurid (a "raptor"-type dinosaur) discovered in the Late Cretaceous Barun Goyot Formation of Mongolia. The name means *"swimming hunter with many teeth"* (*nato-* = swimming/floating, *venator* = hunter, *polydontus* = many-toothed).

What makes Natovenator polydontus distinctive: its body-plan and bone-structure suggest it was a **semi-aquatic** dinosaur — the first known semi-aquatic dromaeosaurid, with adaptations possibly comparable to modern diving-birds like cormorants. This was a paleontological-news story in 2022.

The catalog selects this real recently-described dinosaur as the BrontoBarn signature-dish. Chapter 02 is dated by its reference: the chapter inserts the most-recent-dinosaur-discovery into the most-classic-Chinese-cuisine-preparation. The setting is implicitly post-2022 — the dish couldn't exist as named until the species existed in the literature.

Triceratops, Brontosaurus, and Othniel Charles Marsh

Two of the chapter's three ad-copy items are named after dinosaurs in the **Othniel Charles Marsh** (1831-1899) lineage. Marsh was an American paleontologist, professor at Yale, and one of the founding figures of American vertebrate paleontology — famous for the **Bone Wars** (the 19th-century rivalry with Edward Drinker Cope, a competitive-and-sometimes-unethical race to discover and name dinosaur species in the American West, especially in Wyoming, Colorado, and Nebraska between 1872 and 1892).

Marsh named many of the most-famous dinosaur species: ***Triceratops*** (1889), ***Apatosaurus*** (1877), ***Brontosaurus*** (1879), ***Stegosaurus*** (1877), ***Allosaurus*** (1877). His specimens at the Peabody Museum of Natural History at Yale became foundational for paleontological-scholarship.

Triceratops is one of the most-recognizable dinosaur genera, a Late Cretaceous (68-66 mya) North American ceratopsid herbivore characterized by three facial-horns and a prominent neck-frill. *"Triceratops tips"* in the chapter's first ad-copy (L13) is the catalog's BrontoBarn rendering of **a real-American-meat-cut term** (*tri-tips* or *sirloin tips*) recoded for dinosaur-meat.

Brontosaurus ("thunder-lizard") is one of the most-iconic dinosaur names in popular-culture. For most of the 20th century, *Brontosaurus* was considered a junior-synonym of *Apatosaurus* (Marsh's earlier 1877 name for similar fossils). In 2015, a major review by Tschopp et al. argued that Brontosaurus deserves its own genus; this paper restored *"Brontosaurus"* to formal-scientific-validity.

Bronto is the catalog's franchise-prefix (BrontoBarn). The BLT at L19 is a *"Bronto-Tomato-Lettuce,"* with a *"thick and generous slice of bronto"* in the sandwich. *Bronto* is being used as a meat-product-noun, the same way *beef* or *chicken* is used in real menu-vocabulary. The catalog grants brontosaurus-meat the meat-product-name-without-explanation — bronto is just-a-meat at BrontoBarn.

BLT (Bacon, Lettuce, Tomato) — American sandwich

The classic American sandwich (toasted-bread, mayonnaise, bacon, lettuce, tomato — typically beefsteak-tomato). Origin debated; some sources trace it to British/American post-WWII home-cooking. The chapter renders the BLT as **"Bronto-Tomato-Lettuce"** at L19, with bronto-meat substituting for bacon. The catalog uses the BLT-acronym-format with the same letters but different-source-meanings. The order is also subtly-rearranged (BLT vs BTL — the catalog's BLT is *Bronto-Tomato-Lettuce*, slightly off from canonical BLT).

RaptorRibs — invented BrontoBarn menu-item

At L21, the waitress is bringing *"a huge tray of RaptorRibs"* down the aisle. **RaptorRibs** is the catalog's BrontoBarn-menu-invention for ribs-from-a-raptor-dinosaur (Velociraptor, Deinonychus, Utahraptor, etc.). The capitalization (*RaptorRibs*) renders it as a **product-name on the BrontoBarn menu**, alongside Triceratops Tips and Bronto-Tomato-Lettuce.

"Ionic column" — Greek architecture

At L44, Dr. Clamcheese instructs SELFSTARTER: *"Pull some scallion off the thing that looks like an ionic column."* **Ionic columns** are one of the three classical-Greek architectural-orders (Doric, Ionic, Corinthian), characterized by **scrolled-volute-capitals** at the top of the column-shaft. The Ionic order originated in 6th-century-BCE Ionian-Greek settlements. Scallion-stalks, when arranged-on-a-plate-vertically, can resemble columns; their bulb-and-blade-tops can resemble Ionic-volutes.

This is the catalog's first deployment of the **Greek-classical-architecture-as-everyday-comparison** register.
Dr. Clamcheese has the cultural-vocabulary to make the comparison casually; the catalog grants him the comparison without explanation. The reference dignifies the scallion-presentation while remaining accurate to actual scallion-arrangement at high-end Chinese-restaurants.

Toupee culture — 1970s-80s American business

Bill's seed grounds SELFSTARTER's hairy-flap in real-life-1980s/90s American toupee-culture. The toupee (French for *"tuft of hair"*) was a common-but-stigmatized hair-prosthetic during the late 20th century. By the 2010s-2020s, toupees have largely been replaced by hair-transplant-procedures and culturally-acceptable-baldness. The catalog renders SELFSTARTER's hairy-flap as a period-piece — a piece of personal-grooming-equipment-from-an-earlier-era. The hairy-flap-on-a-hinge is the catalog's exaggerated-rendering of an ill-fitted-toupee.

The seed's note that the boss wore the toupee *"only to new business meetings"* is grounding-detail. Toupee-wearers in the 1980s-90s often wore them only-in-front-of-clients-or-other-stakeholders, removing them at home or among trusted-coworkers. The catalog renders this real-life-pattern as SELFSTARTER deploying the hairy-flap specifically-for-the-new-business-meeting.

The chapter does not name the toupee-wearing-public-figures of the era (Burt Reynolds, William Shatner, Sean Connery, contested-Trump). The catalog's silence on the toupee-discourse is a deliberate-restraint — SELFSTARTER is a-private-equivalent of the public toupee-wearers of his era, not a roman-à-clef.

Callbacks

Chapter 02 is the catalog's second-rendered chapter. Its forward-connections are dense; its backward-connections (to chapter 01) are subtle but precise.

The Pangloss-line lineage — the dental-blood escalation

Chapter 02's L5: *"i see bobby shakes outside tripping, falling on his face, and saying 'this is the best of all possible dental problems' as blood pours from his mouth."*

The catechism's **second reader-encounter** in the catalog. Chapter 01's Shakes was hit-by-a-bus-after-saying-it; chapter 02's Bobby Shakes is **already-bleeding while saying it**. The

catechism is now-coexistent-with-injury, not just-followed-by-injury. The catalog's **first deployment of the gore-coded catechism**.

The full lineage with chapter 02's position:

- **Chapter 01** — Shakes hit by bus (catechism + post-disaster)
- **Chapter 02** — Bobby Shakes with mouth-blood (catechism + simultaneous-injury) • *current chapter*
- **Chapter 31** — Toddler Shakes consumed (catechism + immediate-consumption)
- **Chapter 09** — Convict Shakes (catechism + corporate-vehicle-resale)
- **Chapter 17** — Bill alone post-flamenco (catechism + solo-corporate-context)
- **Chapter 22** — Bill alone post-pitch (catechism + solo-corporate-context)
- **Chapter 24** — Bobby Shakes + Bill duet (catechism + tech-demo)
- **Chapter 20** — Bobby Shakes covered in Bill's blood (catechism + maximum-gore)
- **Chapter 32** — Mr.Shakes pre-bullet-storm (catechism + imminent-violence)
- **Chapter 41** — catalog-Bill terminal-lament (catechism + meta-recursion)
- **Chapter 30** — Bobby Shakes runaway-tractor (catechism + closer-disruption)

Chapter 02 establishes the **catechism-with-gore template** that chapter 20 will deploy at maximum-intensity.

The BrontoBarn franchise lineage

Chapter 02 is the catalog's **first BrontoBarn appearance.** The franchise returns in:

- **Chapter 03** — BrontoBarn's corporate-buying-process
- **Chapter 10** — BrontoBarn's Spirited-Away-coded dim-sum-house variant
- **Chapter 37** — Dr. Clamcheese's tragic-counterpoint chapter

The franchise is the catalog's **recurring-thematic-anchor for the corporate-restaurant-as-passion-project**. Dr. Clamcheese in chapter 02 is enraptured-by-his-own-product; chapter 37 will complicate this with the cost-of-care lens.

Dr. Clamcheese — chapter 02 to chapter 30 to chapter 37

Chapter 02 is Dr. Clamcheese's first reader-encounter. The catalog establishes him as: owner and founder of BrontoBarn; gourmand (knows Peking-Duck preparation; uses Greek-classical-architecture-comparisons); enraptured-by-his-own-product; customer-who-cannot-stay-on-meeting-agenda.

Chapter 37 deepens the character. Chapter 30's Garden-curtain-call has Dr. Clamcheese hand Bill a dino-mini-burrito (L56 of chapter 30): *"(([Dr. Clamcheese] hands [BILL] a dino mini burrito. [BILL] eats whole with a smile))"* — direct callback to chapter 02's Peking-Natovenator-mini-burrito-construction. The Garden grants Dr. Clamcheese the friendly-burrito-handoff at the closer, completing the circle of food-experience that chapter 02 starts. Bill's slot-02 *"thinking of something else"* gives way at chapter 30 to *"eats whole with a smile."*

SELFSTARTER — chapter 02 to chapter 30

SELFSTARTER returns at chapter 30 (the Garden curtain-call): *"(([SELFSTARTER] spinning so his head flap becomes a mohawk!))"* (L60 of chapter 30). The Garden-reconciliation grants SELFSTARTER **freedom over his hairy-flap-mechanism** — by spinning, the flap becomes a mohawk (a stylish-rather-than-shameful hair-form). The catalog grants SELFSTARTER apotheosis-of-the-flap at the closer.

The DweebAlong22 Android-template

Chapter 02 introduces the **DweebAlong22** character-template — the **affectionately-rendered Android variant**, distinct from chapter 01's **Choosing Android** (bad-faith-customer-template).

The catalog's character-grammar discriminates between bad-faith-counterparties (Android) and well-meaning-but-flawed-coworkers (DweebAlong) through name-modifier-prefixes.

The new-business-meeting setting

Chapter 02 is the catalog's **first agency-side-meeting chapter.** The new-business-meeting grammar is established here:

- A presenter (SELFSTARTER) brings ad-copy
- A customer (Dr. Clamcheese) reacts
- The meeting's stated-purpose is reviewing-the-work
- The meeting's actual-purpose drifts-from-the-stated-purpose

This grammar recurs across the catalog:

- Chapter 17 client-meeting
- Chapter 22 vendor-pitch
- Chapter 24 tech-demo
- Chapter 27 negotiation

Chapter 02's structural-insight: **meetings are unreliable-vehicles for accomplishing-their-stated-purpose.** The chapter's stated-purpose (ad-copy-review) yields to the actual-rhythm (Dr. Clamcheese's gourmand-rapture, the burrito-construction-ritual). The catalog's signature **meeting-as-self-defeating-ritual** template starts here.

Bill at twenty — first agency-side-Bill in life-arc

The catalog's Bill-life-arc-forms (with chapter 02's position):

- Chapter 31 — Bill at 5 (sandbox)
- Chapter 09 — Bill at 16 (paint-plant / Devo)
- Chapter 01 — Bill at 18 (ice-cream / Chigurh)
- **Chapter 02 — Bill at 20 (first-agency-meeting / silent-witness)** • *current chapter*
- Chapter 12 — Bill in his twenties (Action Arrival / C-3PO)
- Chapter 11 — Bill at 32 (gravity-break)
- Multiple slots — Bill in his 30s/40s
- Chapter 14 — Bill mid-30s (BILL HURTS)
- Chapter 30, 32 — Bill at 57

Chapter 02 establishes Bill as **already-at-an-agency-by-twenty.** The chapter's Bill is silent-witness; this is the catalog's earliest deployment of the **junior-staff-Bill-attending-as-shadow** form.

What chapter 02 doesn't yet do

- **No Bill transformation-mechanic.** Chapter 01 had Bill becoming Chigurh; chapter 02 has no Bill-transformation. The chapter's central-comedy is in SELFSTARTER's hairy-flap and Dr. Clamcheese's gourmand-rapture, not in Bill's borrowed-cinema-character. The transformation-mechanic returns at chapter 09 onward.
- **No qua-naming-mechanic.** Characters in chapter 02 stay-in-their-named-state. Chapter 09's Calm Convict will be the first qua-progression.
- **No corporate-jargon-density yet.** The chapter's vocabulary stays in food-and-photography-and-meeting-rhythm. Specific-corporate-jargon (KPIs, taxonomies, APIs, schemas) doesn't appear until later chapters.
- **No Lesley.** The catalog's domestic-anchor doesn't appear until later in the catalog.

Chapter 02 is the **catalog's gentlest opening-act after chapter 01**. The chapter trusts character-and-setting and physical-comedy and the catechism's outside-the-window-cameo to do the work without additional mechanism-deployment.

Glossary

Catalog-coined terms

- **BrontoBarn** — the catalog's recurring dinosaur-meat-restaurant franchise. *Bronto* (short for *Brontosaurus*) + *Barn* (American-coded rural-food-architecture).
- **Dr. Clamcheese** — the BrontoBarn's owner and founder. *Clam* + *cheese* compounds two food-textures into a single character-name.
- **SELFSTARTER** — Bill's early-boss-character, rendered as a DweebAlong22 with a hairy-flap-toupee. The all-caps name

renders **the corporate-virtue (*self-starter* = takes-initiative-without-prompting) as the character's proper-name.**

- **DweebAlong22** — the catalog's affectionate-Android-template. Distinct from chapter 01's Choosing Android (bad-faith-customer template). DweebAlong22 is the **good-natured-but-comically-flawed-coworker** template.
- **Hairy flap (SELFSTARTER's)** — the catalog's rendering of an ill-fitted-toupee. The hinge-mechanism is comically-engineered.
- **Air wake** — the catalog's specific-physics-vocabulary for *the moving-air-pattern behind a person who walks past you*. Used at L9 and L15 to describe the waitress's-passage causing the hairy-flap to flutter.
- **The Pangloss-line / The catechism** — the catalog's recurring *"this is the best of all possible…"* statement. Chapter 02's L5 is the second reader-encounter, in the gore-coded form.
- **Bobby Shakes** — the catalog's recurring shadow-Bill / catechism-figure. Chapter 02 is the character's first appearance under that specific name (chapter 01 had general-Shakes; the *Bobby* prefix appears here for the first time).

Culinary terms

- **Hoisin sauce** — fermented-soybean-based sweet-dark sauce used in Chinese cuisine, especially with Peking Duck. The catalog's *"sweet, sweet dark sauce"* is hoisin (the doubled *sweet* is the catalog's emphasis-typography).
- **Mandarin pancakes / (chunbing)** — thin wheat-flour pancakes used for Peking-Duck-wrapping. Often steamed; served with the duck for self-rolling.
- **Mini burrito** — informal-American-coded term for a small Peking-Duck-wrap. The catalog's casual-cross-cultural-naming for the rolled-Peking-Duck-pancake at L46.
- **Triceratops tips** — the catalog's BrontoBarn-menu-item for tri-tip-style cuts of Triceratops-meat. Cf. real *tri-tip* (a beef-cut, popular in California-cuisine).
- **Unctuous** — culinary-coded adjective meaning *rich, oily, mouth-coating*. Used at L13 by Dr. Clamcheese to describe the gravy.

Paleontology terms

- **Dromaeosaurid** — a family of theropod dinosaurs that includes the *raptor*-type dinosaurs (Velociraptor, Deinonychus, Utahraptor, etc.). Natovenator is one.

Business / agency terms

- **New-biz / new-business meeting** — agency-side jargon for a meeting where the agency is pitching work to a client (existing or prospective). The chapter's setting.
- **Ad copy** — advertising-industry term for the written / visual content of an advertisement (text, headlines, hero-shots).
- **Hero shot** — advertising-industry jargon for **the central-image of a product-advertisement** (often a close-up of the food in food-advertising). Dr. Clamcheese uses the term at L13. The catalog deploys real-agency-vocabulary in its first agency-meeting chapter — professional-and-correct, not parodic.

Catalog typographic conventions (relevant to chapter 02)

- **Lowercase-i locator** — chapter 02 opens with *"i am twenty years old and sitting at a table at BrontoBarn."*
- **Italics-with-asterisks for emphasis** — *I* must* know?*, just *looking* at it, Not *too much sauce**.
- **All-caps for peak-volume** — *WAITRESS!* at L25.
- **Doubled adjective for intensity** — *sweet, sweet dark sauce* at L34.
- **Stage-direction-as-character-state** — *holding flap down, hairy flap now free to float as needed.*
- **Terminal-deadpan summary** — *It's messy.* at L50.

Chapter 03 — Teacher's Companion

bill's notes

yes. actually, even *more slides*. even *more instability due to the sheer freaking size of the deck*. yes. every market. the horror was simply different.

Overview

Chapter 03 is the catalog's first deeply-corporate chapter. Bill is in his late twenties, sitting in a conference room in **Luanda, Angola**. It is the second day of the **BrontoBarn Local Broadcast Celebration** — the franchise's annual multi-market TV-buy-review meeting, held in Luanda for reasons the chapter does not explain.

The chapter's atmospheric-layering is unusually dense:

- Caviar (Bill is eating it; *"the smells from the nearby slums make my caviar a bit bitter, but i choke it down"*)
- The **fluorescent lights buzzing overhead** with **something actually flying and buzzing around**, hard to see due to the **low green haze that has settled into the room at your knees**
- Something **crawling over Bill's sandaled toes**

The chapter opens with Bill not-wanting-to-reach-for-his-laptop-bag because he can't see his feet. Then the next presenter is up.

The presenter is **Bobby Shakes qua El Centro-Yuma TV Buyer** (*qua* = *as*; Bill's tic, slows the read by a beat). Bobby Shakes (last seen bleeding outside the BrontoBarn at chapter 02) is now a corporate presenter in his TV-buyer role.

Bobby presents his market with a non-oak deck (the catalog's signature **PowerPoint-as-non-oak-deck** vocabulary — see chapter 15 / chapter 30 for the *oak deck* counterpart). The slide-counter shows **957/1500 slides; market 89/202**. The catalog's

parenthetical-stage-direction acknowledges this as the **largest-PPTX-to-have-ever-existed** with **small-chance-of-singularity on machine**.

Bobby's market-presentation covers TV-buy purchases by **daypart**:

- **Early Fringe** — Ricki Lake (does a 7), Charles in Charge (5-erino, *"it's an asshole and he got his own show!"*)
- **Prime Access** — Wheel of Fortune / Jeopardy paired (*"a game where people with reading difficulties win huge dollars and then, whiplash, who are these nerds?"*) (53.0 when sun is low, 2.0 when crops need to come in); *Law and Order* (*"DUNG DUNG!"*) (*"should do a 200.0 if the world was right, but just gets a 1.0 with hermits in trailers"*)

A **person in the meeting slumps over** mid-presentation and says *"Ahhhh…."* Bill runs over and checks: *"It's ok. She just lost the will to live. Keep going."*

Bobby continues, *disturbed by the distraction of someone dying mid presentation*. He swats at something (the buzzing-thing in the room), clicks the next slide, and continues.

Then **Hastur — He Who Must Not Be Named / The Unspeakable** speaks up. Bobby Shakes (*still insane*) attempts to verify Hastur's name pronunciation. Hastur clarifies: *"sounds like it's spelled: HAS-TUR. Thanks!"*

Hastur asks the chapter's pivot-question: *"did you manage to save any money from last quarters underdelivery? It looks like you were about 20 points short."* Bobby Shakes — *hands over mouth as if scared to speak the truth* — squeaks: *"yes. i did."*

Hastur snaps his fingers. **Tentacles from somewhere and everywhere and nowhere and betweenwhereses take Bobby Shakes.** Hastur says: *"Next buyer, please."*

The chapter ends.

Position in render-order: Chapter 03 is R#6 — the catalog's third agency-side-chapter after chapter 01 and chapter 02. By chapter 03, Bill is in his late twenties, attending a multi-market broadcast-buy review in Luanda, eating caviar, and witnessing

tentacles take a coworker. The catalog's Bill-life-arc is escalating quickly: ice-cream-shop • first-agency-meeting • international-corporate-celebration with mortal stakes. The catalog's structural-claim: **corporate-life accelerates from minor-discomfort to existential-threat in fewer steps than expected.**

Characters

Bill (the narrator/protagonist)

Bill in his late twenties, sitting in a conference room in Luanda, Angola. The chapter's most-detailed sense-rendering of Bill's bodily-discomfort:

- Eating caviar with bitterness from slum-smells (L5)
- Cannot see his feet through the green haze (L5)
- Wearing sandals (L5)
- Something crawling over his toes (L5)

Bill speaks twice in the chapter. His only line of dialogue: *"It's ok. She just lost the will to live. Keep going."* (L20, after the meeting-attendee slumps)

This is the catalog's first deployment of the **corporate-acceptance-of-mortal-stakes** register. *"She just lost the will to live. Keep going."* The line is delivered without alarm, without urgency. The implication: **this happens at corporate-meetings.** Bill's tone treats the will-to-live-loss as **manageable-ambient-corporate-fact**, the same way one might announce a coffee-machine-broken or a meeting-running-long.

The chapter is one of the catalog's most-Bill-silent chapters. Bill's role is **the corporate-witness** — he sees, he eats, he reports the slumped-attendee's status, he watches Hastur summon-tentacles, and he is one of the meeting's surviving-attendees by chapter's end.

Bobby Shakes qua El Centro-Yuma TV Buyer

The character-tag at L7: *[Bobby Shakes] qua El Centro-Yuma TV Buyer*. *Qua* is Bill's tic — substitute *as* and read it that way. Bobby Shakes is acting in his TV-buyer role at this meeting.

Bobby's presentation-register is **at-once-enthusiastic-and-deteriorating**:

- L8 — opening enthusiasm: *"Hi everybody! It's time to talk about my favorite market! El Centro. The center! Yuma! I dunno?"* — the *I dunno?* is the catalog's deflation-typography (a confident-opening immediately retreating-into-uncertainty).
- L14 — the Early-Fringe-presentation, full corporate-confidence layered with rating-mockery (*"it's an asshole and he got his own show!"*).
- L22 — *"disturbed by the distraction of someone dying mid presentation. swatting at something."* The catalog's stage-direction renders Bobby Shakes's deteriorating mental state. He is now both **mocking the shows** *and* **distracted by the colleague's death**.
- L26-27 — Prime-Access presentation; the rating-mockery escalates (*"hermits in trailers"* for the underperforming Law-and-Order rating).
- L32 — *"still insane"* — the catalog formally stamps Bobby Shakes's mental state at this point. He is **insane** as a working character-state.
- L41 — *"hands over mouth as if scared to speak the truth. he squeeks out this. yes. i did."* — Bobby Shakes's last line in the chapter. The squeeked-truth-admission is the catalog's deflation of the confident presenter into a child being caught.
- L45 — Bobby is taken by tentacles. The character does not return in this chapter.

Bobby Shakes is the chapter's **central failure-figure.** He is at-once the presenter and the chapter's doomed character. The TV-buyer role is **the one that cannot survive Hastur's questioning** — by chapter's end, Bobby is gone.

Hastur — He Who Must Not Be Named / The Unspeakable

The chapter's **central authority-figure**. The catalog's first deployment of the **H.P. Lovecraft / Robert W. Chambers cosmic-horror entity Hastur** as a corporate character.

The character-tag (L29, L35, L38, L44) is unusually long: *[Hastur - He Who Must Not Be Named / The Unspeakable]*. The catalog uses the **Lovecraftian-canon-naming-conventions** (Hastur is canonically said to-be-summoned-when-his-name-is-spoken-aloud-three-times) directly in the bracket-tag. The name's ostensible-unspeakability is **printed in every single tag instance** — the catalog's deliberate contradiction.

Hastur's interaction-grammar in the chapter:

- L30 — *"I have a question?"* — polite-corporate-question with the up-talk-question-mark even on a declarative.
- L35-36 — *"Sounds like it's spelled: HAS-TUR. Thanks!"* — clarifies-his-own-name-pronunciation with cheerful corporate politeness.
- L38-39 — looks down at notes; asks the chapter's pivot-question: *"did you manage to save any money from last quarters underdelivery? It looks like you were about 20 points short."*
- L44-46 — snaps fingers; tentacles take Bobby Shakes; says *"Next buyer, please."*

Hastur's grammar is the catalog's structural insight: **the senior corporate figure can have a cosmic-horror-presence and still act like a normal meeting-attendee.** Hastur's politeness is **not a mask** — he genuinely wants the name-pronunciation right; he genuinely is asking about the quarterly savings; he genuinely says *Thanks*. The cosmic-horror is **layered over the politeness, not under it.**

The tentacle-summoning is the catalog's **corporate-cruelty-as-cosmic-event**. Hastur doesn't fire Bobby Shakes; he doesn't dock his pay; he summons tentacles and Bobby is taken. The **specific corporate mechanism for accountability** is the chapter's structural target.

The Person in Meeting (slumped)

L16-17 — *"[Person in meeting] slumps over / Ahhhh…."*

The chapter's anonymous doomed-attendee. The catalog renders the will-to-live-loss with **two-line economy**: the slump (stage-direction) and the *Ahhhh….* (vocalization). No further character-detail; no name; no role-tag. Bill at L20 calls her *"she"* — establishing the slumped-attendee as female. No further narration.

The Person-in-Meeting is the catalog's first deployment of the **anonymous-meeting-casualty** template. She is not central to anyone in the chapter; she is part of the meeting's collateral damage. The catalog's structural insight: **corporate-meetings have collateral-damage that no-one-in-the-room-attends-to except to confirm the show-must-go-on.**

The atmospheric-creatures

Two unnamed environmental presences:

- **The buzzing-thing in the room** (L5) — *"there's something actually flying and buzzing around as well, but it's hard to see"*
- **The thing crawling over Bill's toes** (L5) — *"something crawls over my sandaled toes"*

The catalog renders them as **part of the meeting's atmospheric fact** without making them into characters. Bobby Shakes is later seen *"swatting at something"* (L22) — implying the buzzing-thing is still present and bothering the presenter. The chapter's atmospheric density (green-haze, buzzing-creature, crawling-toes) renders the meeting room as **a metaphysical space** that is itself **part of the extraction mechanism.**

Naming-convention notes

- **qua** — Bill's tic for *as / in the capacity of*. *Bobby Shakes qua El Centro-Yuma TV Buyer* reads as *Bobby Shakes as El Centro-Yuma TV Buyer*; the substitution slows the reader by a beat. Used throughout the catalog.
- **Hastur - He Who Must Not Be Named / The Unspeakable** — the bracket-tag includes the Lovecraftian-canon honorifics directly. Printing the name while marking it as must-not-be-named is the catalog's deliberate contradiction.

- **Person in meeting** — anonymous meeting-attendee gets only a role descriptor; no name.

References

H.P. Lovecraft Mythos — Hastur

Hastur is a cosmic-horror entity in the Cthulhu Mythos with a layered authorship history:

- **Ambrose Bierce** (1842-1914) — American journalist and satirist; introduced Hastur in his 1893 short story *"Haïta the Shepherd"*, where Hastur was a benign god of shepherds. Famous for his disappearance in Mexico in 1914 (he traveled to witness the Mexican Revolution and was never heard from again).
- **Robert W. Chambers** (1865-1933) — American writer; re-imagined Hastur as a malign cosmic presence in his 1895 short-story collection ***The King in Yellow***, associating the entity with the city of Carcosa, the color yellow, and madness. *The King in Yellow* is centered on a fictional play (also called *The King in Yellow*) that drives anyone-who-reads-the-second-act mad.
- **H.P. Lovecraft** (1890-1937) — American horror-fiction writer; incorporated Hastur into his Cthulhu Mythos in *"The Whisperer in Darkness"* (1931). Lovecraft died largely-unrecognized at age 46. Posthumously, his fiction became foundational to 20th-century horror, with the *Cthulhu Mythos* (the universe of cosmic-horror entities including Cthulhu, Hastur, Yog-Sothoth, Nyarlathotep, etc.) influencing Stephen King, Clive Barker, Neil Gaiman, and a vast amount of horror cinema, tabletop gaming (Call of Cthulhu RPG), and video games. Lovecraft's writing-style is distinctive: long-paragraphed, antiquated-vocabulary, frequent reliance on synonyms-for-indescribable (*"unspeakable"*, *"unnameable"*, *"eldritch"*, *"squamous"*), narrators-driven-mad-by-revelations, cosmic-indifference-as-the-true-horror. His personal racial-and-xenophobic views as expressed in his letters and some of his fiction have led to ongoing critical-discussion about engaging with his canon.

- **August Derleth** (1909-1971) — extended Lovecraft's Mythos in the post-Lovecraft era; developed Hastur into one of the major Old Ones.

Hastur is canonically nicknamed *"He Who Must Not Be Named"* and *"The Unspeakable"* — the convention being that **speaking his name three times summons him.** This convention is preserved in Tim Burton's 1988 film *Beetlejuice*'s use of the same trope on a different name.

How Hastur appears in this chapter:

The catalog's bracket-tag *[Hastur - He Who Must Not Be Named / The Unspeakable]* is the catalog's deliberate contradiction: the name is being printed in every tag while being marked as must-not-be-named. The corporate context is rendering Hastur's cosmic-canon-conventions as obsolete.

Hastur's snapping-fingers-and-summoning-tentacles at L44-45 is the catalog's **direct deployment of cosmic-horror mechanics inside corporate meeting-procedure**. The tentacles come from *"somewhere and everywhere and nowhere and betweenwhereses"* — the catalog's Lovecraftian-coded prepositional-density vocabulary. The neologism *betweenwhereses* (a fabricated locative-noun pluralized with *-es*) is the catalog's invented-Lovecraft-vocabulary.

The catalog's structural-echo of *The King in Yellow*: the **957/1500-slide deck** with *"small chance of singularity on machine"* (L11-12) is doing-to-the-attendees what *The King in Yellow* did to Chambers's characters. The PowerPoint deck is the corporate-equivalent of the play that drives readers mad. The will-to-live-loss at L17 is the catalog's deployment of this mechanic.

TV-buying industry references

The chapter is dense with real American broadcast-TV-buying industry vocabulary from the 1990s-2000s era.

Daypart vocabulary

- **Early Fringe** — TV-buy industry term for the 4-7 PM weekday timeslot. Audience: typically afterschool / early-evening / pre-prime-time. Bobby Shakes presents Early-Fringe at L14.
- **Prime Access** — TV-buy industry term for the 7-8 PM Eastern/Pacific timeslot, immediately before primetime (8-11 PM). Often syndicated game-shows and tabloid-magazine shows. Bobby Shakes presents Prime-Access at L26.
- **Market** — geographic area of broadcast coverage, usually corresponding to Nielsen Designated Market Area (DMA). El Centro-Yuma is one DMA among 200+. The chapter's *"market 89/202"* (L11) refers to the 89th of 202 markets BrontoBarn buys in.

Show references

- **Ricki Lake** (b. 1968) — American actress and television-personality. Started as a film-actress in John Waters's *Hairspray* (1988) and several other films. Hosted *The Ricki Lake Show* (1993-2004), one of the iconic 1990s daytime-talk-shows featuring confrontational-relationship-themes. The catalog's *"Who likes Ricki Lake? Well, lots of sad people in El Centro-Yuma because it gets a 7 in this market!"* renders the show's syndication-rating as **a 7** — respectable-but-not-stellar. The *"lots of sad people"* characterization is the catalog's affectionate-but-honest read on Ricki-Lake's audience: the Ricki-Lake-Show specialized in **emotionally-vulnerable confrontational television** — viewers who watched it were often dealing with similar issues to the on-air guests.

- **Charles in Charge** — American sitcom (1984-1990) starring **Scott Baio** (b. 1960) as Charles, a college-student-turned-live-in-babysitter for a suburban family. The catalog's *"Pair that up with Charles in Charge! Yep, it's an asshole and he got his own show! Does a 5-erino!"* is a **layered joke**: the in-show character Charles is the babysitter; the actor Scott Baio has a notably-conservative public-political-persona (including a high-profile speech at the 2016 Republican National Convention) and various controversies including allegations from former co-star Nicole Eggert. The

catalog's joke works on **both the in-show character and the actor behind the character**. The *5-erino* rating is the catalog's playful rating-vocabulary (5 + Italian-suffix *-erino*).

- **Wheel of Fortune** — American game-show, on-air since 1975. **Pat Sajak** (b. 1946) hosted from 1981-2024 — a 43-year tenure, the longest in TV history. **Vanna White** (b. 1957) has been the letter-board co-host since 1982. The Sajak/White partnership is one of the most-stable institutional-pairings in American syndicated television. The catalog's *"a game where people with reading difficulties win huge dollars"* is a reference to the show's word-puzzle mechanic (where contestants spell out hidden phrases letter-by-letter, often with significantly-low-stakes-difficulty).

- **Jeopardy!** — American game-show, on-air since 1964 (revived 1984). **Alex Trebek** (1940-2020), Canadian-American game-show host, hosted *Jeopardy!* from 1984 until his death in November 2020 — one of the most admired television hosts in American TV history. Trebek's tenure was characterized by **deep respect for contestants and their knowledge.** The catalog's *"who are these nerds?"* is the casual-viewer's affectionate-mockery of Jeopardy's notably-erudite contestants — not Trebek's voice; the catalog's voice is the casual viewer's perspective.

- **The Wheel/Jeopardy pairing** — these two shows have aired back-to-back in many markets in Prime Access for decades. The pairing is one of American syndication television's most-stable institutional fixtures. The catalog's 53.0-rating *"when the sun is low"* and 2.0-rating *"when the crops need to come in"* renders how syndicated game-shows perform across rural-and-agricultural markets — they peak when people are home watching TV and decline when work needs to be done.

- **Law and Order** — American crime-drama created by **Dick Wolf** (b. 1946), one of the most-prolific producers in American TV history. The original *Law & Order* aired 1990-2010, with various spin-offs including *SVU* (1999-present) and *Criminal Intent* (2001). Famous for the **DUNG DUNG** sound-cue (the *"chung-chung"* notification-tone played at scene transitions), one

of TV's most-recognizable audio stings. The catalog's *"DUNG DUNG! That's right justice is served as it's Law and ORDER!"* is the catalog's couch-fingers spelling of the *"chung-chung"* cue. The 200.0-rating *"if the world was right, but just gets a 1.0 with hermits in trailers"* is the catalog's read on the show's massive overall popularity vs. its under-performance in specific niche markets like El Centro-Yuma's outlying rural areas.

Rating vocabulary

- **Rating points** — the basic unit of TV-audience measurement, where 1 rating-point = 1% of the relevant TV-household population in that market. The catalog's *"7 in this market"*, *"5-erino"*, *"53.0"*, *"2.0"*, *"200.0"*, *"1.0"*, *"20 points short"* are all ratings-vocabulary, used with the catalog's signature playfulness.
- **Underdelivery** — TV-buy-industry term for **a media-buy that delivers fewer ratings-points than promised** by the seller. Underdelivery typically triggers **make-good** arrangements — additional commercial-airings provided at no charge to compensate. Hastur's L39 question — *"did you manage to save any money from last quarters underdelivery?"* — is the chapter's pivot. The question implies Bobby Shakes might have **kept the make-good-savings without crediting them back** — a corporate-finance question with serious implications.

Luanda, Angola

Bill's chapter says *"Luana"* (likely couch-fingers spelling for *Luanda*). Luanda is the capital and largest city of Angola, a country on the southwestern coast of Africa. Angola's history includes Portuguese colonization (~400 years), independence (1975), 27-year civil-war (1975-2002), and post-war reconstruction with significant oil-and-mineral resource-economy. Luanda is one of the most-economically-stratified cities in the world — high-rise luxury developments adjacent to extreme-poverty slums.

L3 — Bill is sitting in a conference room in Luanda. The chapter's atmospheric-detail — *"the smells from the nearby slums make my caviar a bit bitter"* (L5) — is the catalog's rendering of the **economic-stratification of Luanda** as Bill experiences it from inside the corporate-celebration.

The catalog's choice of Luanda as the meeting-setting: Angola has been a focus of global corporate-extraction (oil, diamonds, minerals) for decades. The BrontoBarn-Local-Broadcast-Celebration being held in Luanda is the catalog's commentary on **multinational-corporate-entities holding internal-meetings in cities they extract from.** The caviar-vs.-slums juxtaposition is the catalog's signature rendering of this.

Callbacks

The catechism's NON-deployment in chapter 03

Chapter 03 has **no Pangloss-line deployment**. The catechism's catalog-arc is in **explicit pause** at chapter 03. Chapter 01 had Shakes-and-the-bus; chapter 02 had Bobby-Shakes-and-the-dental-blood. Chapter 03 has **the will-to-live-loss as the catechism's substitute** — a slumping attendee saying *"Ahhhh…."*

This is the catalog's structural insight: **at high-corporate-density meetings, the catechism does not deploy** — the meeting's structure itself replaces the catechism with collateral damage. The reader cannot say-the-best-of-all-possible-meetings because the meeting-architecture is already doing the work of killing.

The catechism returns at chapter 09 and many other slots later. Chapter 03 is the catechism's **conspicuous-absence chapter** — the catalog signaling that not every chapter has the catechism, and the absence is itself meaningful.

Bobby Shakes — chapter 03 as character-development hub

Chapter 03 is Bobby Shakes's **first major character-deployment**. Chapter 02 had a brief window-cameo (bleeding outside); chapter 03 has him as **the chapter's central failure-figure** with full corporate-presentation, full deterioration, and a tentacle-removal.

Bobby Shakes's catalog-arc with chapter 03's position:

- **Chapter 02** — outside the BrontoBarn, dental-blood, catechism-cameo
- **Chapter 03** — qua El Centro-Yuma TV Buyer; presents and deteriorates; taken by tentacles • *current chapter*
- **Chapter 22** — appears at the vendor-pitch (presumably restored after slot-03 removal)
- **Chapter 24** — Bobby Shakes + Bill Pangloss-line duet
- **Chapter 30** — Bobby Shakes on uncontrolled tractor at the catalog's closer

The catalog's structural-claim about Bobby Shakes: **he does not stay-removed.** Tentacles take him at chapter 03; he comes back. Bobby Shakes is the catalog's **eternally-returning shadow-Bill / Pangloss-figure / corporate-Bill.** He cannot be permanently removed from the catalog.

qua

qua is a small word that expands to something much larger: in the capacity or character of. A simple way to think of it is an intense version of as. Nothing more fancy that that. Yes, it's in all sorts of Latin wall phrases like sine qua non, but that's not the authors intent. Just a short hand method to all the meaning this section describes.

Chapter 03's *[Bobby Shakes] qua El Centro-Yuma TV Buyer* is the reader's first encounter with the tic. The catalog uses *qua* in a few other chapters too — chapter 09, chapter 14, chapter 31. Same tic, different chapters.

The non-oak deck convention

Chapter 03's L11 — *"((non-oak deck showing 957/1500 slides. market 89/202))"* — is the catalog's first deployment of the **non-oak deck** convention.

The catalog's deck-vocabulary distinguishes:

- **Oak deck** — well-made, high-craft (chapter 15's *"oak decks, admittedly very well made"* — narrator-aesthetic-fan moment)

- **Non-oak deck** — PowerPoint, mass-produced corporate-presentation decks (chapter 03's slide-deck)
- **Oak patio** — the catalog's domestic-grounding location at chapter 30

The wood-vocabulary is the catalog's **value-system**: real-oak things are well-made-and-grounded; non-oak things are unstable-and-soulless. The catalog's deepest aesthetic-claim runs through this distinction.

Hastur — chapter 03 to chapter 30

Chapter 03 is Hastur's **first reader-encounter**. The character returns at chapter 30 (the Garden curtain-call): *"(([BILL] gives [Hastur] a low five and points fingers guns at him! [Hastur] ribs [BILL] gently with his clawed hands))"* (L54 of chapter 30).

The catalog's character-arc for Hastur: corporate-tentacle-summoner (chapter 03) • friendly Garden-cast-member (chapter 30). Hastur is **redeemed at the closer**, not by changing his cosmic-horror-nature but by being included in the Garden as himself. The catalog grants Hastur the same friendly cast-member status as Maurice Chevalier and Carmen Miranda at the closer.

Hastur also appears at chapter 23, where the character-template is re-deployed in a different corporate context. The catalog's Hastur is **a recurring corporate-cosmic-horror character** with multiple-chapter presence.

Globalization-as-setting — chapter 03's first deployment

Chapter 03 is the catalog's first chapter set in a **non-American international corporate-extraction location** (Luanda, Angola). The catalog's structural insight: **multinational-corporate-meetings hold themselves in cities they extract from**, with attendees eating caviar while slums smell bitter.

The chapter's globalization-grammar returns implicitly across the catalog:

- Chapter 27 — the catalog's most explicit deployment of corporate-extraction-and-its-consequences

- Chapter 24 — the staged tech-demo with-fake-lady's-head register
- Chapter 32 — Detroit-as-corporate-fiction location

Chapter 03's Luanda-setting is the catalog's **first deployment of the corporate-extraction-as-vacation-context** mechanic.

The will-to-live-loss as anonymous-meeting-casualty

Chapter 03's L16-17 *"[Person in meeting] slumps over / Ahhhh…."* establishes the catalog's **anonymous-meeting-casualty** template. The catalog will return to this at:

- Many later corporate-meeting chapters with anonymous attendees as collateral damage
- Chapter 22 — the meeting-attendees registered as suffering-witnesses-of-the-pitch

The catalog's **unnamed-anonymous-casualty** is one of its recurring rhetorical-grammar moves. The chapter does not grant her a name because the meeting-architecture is the killer; her name doesn't matter to the meeting-mechanism that took her.

Daypart vocabulary — chapter 03 introduces

Chapter 03 introduces the catalog to **TV-buy-industry vocabulary** that returns implicitly across many later corporate chapters: *daypart*, *market*, *underdelivery*, *rating points*, *make-good* (implicit in the underdelivery-savings question).

Chapter 03 is the catalog's most-saturated deployment of TV-buy jargon. The chapter's **language-density-as-character** trick: the chapter's prose itself feels like being in a 1500-slide PPT meeting because the vocabulary is dense.

Dr. Clamcheese's absence

Dr. Clamcheese is the BrontoBarn's owner and founder (chapter 02) — he is the franchise's leadership. **He does not appear in chapter 03.** The chapter is set at a BrontoBarn-Local-Broadcast-Celebration meeting; the franchise-leadership is presumably elsewhere or possibly elsewhere-in-the-conference-room-but-not-rendered.

The catalog's structural choice: **the chapter's antagonist is the meeting-architecture itself**, not Dr. Clamcheese. Dr. Clamcheese is the gourmand-founder; he doesn't run the broadcast-buying procedure. The cruelty of the meeting comes from the process, not from the founder. The catalog's structural insight: **corporate-cruelty is structural, not personal.**

What chapter 03 doesn't yet do

- **No Bill-transformation.** Chapter 01 had Bill becomes Chigurh; chapter 03 has Bill silent-witness with no transformation. The catalog's transformation-mechanic is not deployed in this chapter.
- **No Bobby-Shakes-Pangloss-line.** Bobby is in the chapter without delivering the catechism. The catechism is replaced by the will-to-live-loss.
- **No music-cues.** The chapter is one of the catalog's most music-free chapters.
- **No domestic-anchor.** Lesley does not appear; the chapter is fully corporate.

Chapter 03 is the catalog's **densest corporate-meeting chapter** at this point in render-order, with full TV-buy jargon, Lovecraftian overlay, globalization-setting, and anonymous-meeting-casualty. The chapter sets the catalog's high-water-mark for **corporate-saturation-as-narrative-environment.**

Glossary

Catalog-coined terms

- **BrontoBarn Local Broadcast Celebration** — the franchise's annual multi-market TV-buy review meeting. The chapter's setting on its second day. The *Celebration* nomenclature is the catalog's signature **corporate-euphemism for what is actually a grueling multi-day-review.**
- **Non-oak deck** — the catalog's PowerPoint-presentation-deck convention. Distinct from *oak deck* (well-made, chapter 15) and *oak patio* (chapter 30 domestic-grounding). The non-oak deck is

the catalog's signature **mass-produced corporate-presentation-deck-as-aesthetic-failure.**

- **qua** — Bill's tic for *as / in the capacity of*. *Bobby Shakes qua El Centro-Yuma TV Buyer* reads as *Bobby Shakes as El Centro-Yuma TV Buyer*; the substitution slows the reader by a beat. Used throughout the catalog.
- **5-erino** — Bobby Shakes's playful rating-vocabulary. *5* (a rating-point value) + Italian-suffix *-erino* (diminutive). The catalog's rendering of how presenters use **playful vocabulary to mask uncomfortable numbers.**
- **DUNG DUNG** — the catalog's couch-fingers spelling of *Law & Order*'s signature *"chung-chung"* sound-cue. The misspelling preserves Bill's typing-at-the-speed-of-thought.
- **Betweenwhereses** — invented locative-noun in the tentacle-summoning stage-direction (L45). Catalog-Lovecraftian neologism. Pluralized with *-es* on a fabricated stem.
- **The Will-to-Live-Loss** — the catalog's anonymous-meeting-casualty template. Replaces the Pangloss-line in chapter 03. *"She just lost the will to live. Keep going."* (L20).

Lovecraft / cosmic-horror terms

- **Hastur** — entity in the H.P. Lovecraft Cthulhu Mythos, originally introduced by Ambrose Bierce in 1893 as a benign shepherd-god, re-imagined by Robert W. Chambers in 1895 as a malign cosmic presence, incorporated by Lovecraft in 1931. Canonically known as *"He Who Must Not Be Named"* — speaking his name three times is said to summon him.
- **He Who Must Not Be Named / The Unspeakable** — Hastur's canonical honorifics in the Lovecraftian tradition. The catalog encodes both directly into the bracket-tag — the deliberate contradiction of printing the name while marking it unspeakable.
- **Cthulhu Mythos** — the loose fictional universe of cosmic-horror entities created by H.P. Lovecraft (1920s-1930s) and extended by many subsequent writers (especially August Derleth in the post-Lovecraft era).
- **Tentacles from somewhere and everywhere and nowhere and betweenwhereses** — the catalog's Lovecraftian

prepositional-density vocabulary at L45. The cosmic-horror is rendered through **prepositional impossibility.**

TV-buying / broadcast-industry terms

- **Daypart** — TV-buy-industry term for **a specific time-block in the broadcast day** (Early-Morning, Daytime, Early Fringe, Prime Access, Prime, Late Fringe, Late Night, Overnight). Each daypart has its own audience-composition and rating-economics.
- **Early Fringe** — 4-7 PM weekday timeslot. After-school audiences, early-evening-news lead-ins, syndicated talk-shows.
- **Prime Access** — 7-8 PM Eastern/Pacific (or 6-7 PM Central/Mountain) timeslot, immediately before primetime. Often syndicated game-shows and tabloid-magazines.
- **Market** — geographic-broadcast-coverage area, usually corresponding to a **Nielsen Designated Market Area (DMA).** There are 210 DMAs in the United States. The chapter's *market 89/202* refers to one DMA out of 202 the BrontoBarn buys in.
- **El Centro-Yuma** — real Nielsen DMA covering the Imperial Valley (CA) and Yuma area (AZ).
- **Rating points** — the basic unit of TV-audience measurement. **1 rating point = 1% of the relevant TV-household population in that market.**
- **Underdelivery** — when a broadcast-buy delivers fewer rating-points than promised by the seller. Triggers make-good arrangements.
- **Make-good** — additional commercial-airings provided at no charge to compensate the buyer for underdelivery. Implicit in chapter 03's L39 question — the catalog's savings-from-underdelivery question implies Bobby may have **kept the make-good-savings** rather than crediting them back to the client.
- **Buyer / TV Buyer** — agency-side professional who **purchases broadcast time on behalf of clients**. Bobby Shakes qua El-Centro-Yuma TV Buyer is the chapter's central professional role.

Geographic terms

- **Luanda, Angola** — capital and largest city of Angola, on the southwestern coast of Africa. Chapter 03 spells it *Luana* (a likely

couch-fingers spelling). One of the most economically-stratified cities in the world.

- **Angola** — Southern-African country. Portuguese colony for ~400 years; independence 1975; civil-war 1975-2002. Significant oil-and-mineral resource-economy. Long history of multinational corporate-extraction.

Catalog typographic conventions (relevant to chapter 03)

- **Couch-fingers spelling** — the catalog's term for Bill's typing-at-the-speed-of-thought-with-spelling-errors-preserved. Chapter 03 has *"flourencent"* (for *fluorescent*) at L5, *"squeeks"* (for *squeaks*) at L41. The errors are preserved as part of the catalog's signature grammar.
- **Double-parenthesized stage-directions** — chapter 03 uses *((non-oak deck…))* and *((tentacles…))*. The double-parentheses mark **production-cues** vs. in-scene stage-directions.
- **Lowercase-i locator** — chapter 03 opens with *"i am in my late twenties…"*
- **Lowercase-deflation typography** — *"yes. i did."* at L42 (lowercase i, period after each clause). Bobby Shakes's voice has fallen from corporate-presenter to bare-truth-admission.
- **Sandaled toes** — Bill's footwear at L5. Sandals in a corporate conference-room is the catalog's small detail of **Bill not-fully-conforming to corporate formal-dress.** The detail signals Bill's slight outsider-status even while attending the meeting.

Chapter 04 — Teacher's Companion

bill's notes

yes. actually was a method to organize a meeting, a random stack of papers of completely random import. yes. cows. i will not speak more of this.

Overview

Chapter 04 is the catalog's first head-explosion chapter. Bill is in his late-twenties, sitting silent at the **Levine Motors Media Buying TEAM** staff meeting — a conference room overlooking the Pacific Ocean, with salty-sea-breeze atmospherics layered over a corporate-California setting. The cast at the table:

- **[Shakes] qua El-Centro/Yuma buyer for Levine Motors** (*qua = as / in the capacity of*; Bill's tic that slows the read by a beat — see chapter 03's gloss) — chapter 03's TV-buyer, presumed-recovered-from-tentacles, now buying for a different account
- **[Manyfeek] qua Sacramento TV** — sleeping with face-on-table, saliva-pool from the corner of his mouth (the catalog's first Manyfeek deployment)
- **[Maurice Chevalier, french creep, undead] qua Fresno Radio buyer** — the chapter's principal-antagonist
- **GAMS** — HR-enforcer who arrives mid-meeting (the catalog's first GAMS deployment)

The boss is **GiGi — a GaiaGoddess9000 painted as the Patchwork Girl from Oz**. From her **center console**, a stack of papers is **disgorged**. She flips it over and reads from random-pages.

The chapter's structural-grammar is **a staff-meeting driven by random-paper-stack-as-agenda.** Bill's seed confirms this was a real management-method at one of his actual jobs — the catalog

renders the absurdity without invention; the method itself is the documentary fact. Each paper-pull becomes the next-topic, regardless of relevance:

1. **Opening greeting + bagel-policy** (kitchen-cleanup reminder)
2. **Maurice's bagel-question + *Thank Heaven for Little Girls* singing • PIP-citation**
3. **Star-Trek-data-entry policy** (mis-entering *STAR TREK: THE NEXT GENERATION* as *STAR TREK* = fired-the-next-day)
4. **Halloween cows-costume announcement** (*"MOOOO! MOOO! MOO! moo."*)

Maurice's interruptions are accompanied throughout by the stage-direction **((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))** — five repetitions across the chapter. He sings the *leeeetle gurls song* (the real Maurice-Chevalier's signature line from *Gigi* (1958)). GiGi PIPs him for it. The Star-Trek-policy is announced; Maurice is confused; GiGi calls HR. **GAMS** enters and snap-kicks Maurice in the face four times — *"BANG BANG BANG BANG"*. Maurice cries-in-French, with the catalog's signature **::SUBTITLE: ...::** device revealing his actual vernacular-thoughts beneath the surface-French.

Manyfeek wakes up to high-five GAMS's heeled foot: *"Sweet::OBSCENITY REDACTED:: snap kick, my man!"* GAMS leaves, **purrs somehow and brushes up against Bill on the way out.**

GiGi continues to the Halloween-cows announcement. Maurice mumbles in French — subtitle: *"Oh. I know who the cow is lady and it certainly isn't me."*

The chapter's terminal-event: **steam escaping from Bill's collar building, then BILL's head explodes.** Manyfeek celebrates through the gore-rain (*"Free jam! Free::OBSCENITY REDACTED:: jam!"*). Shakes wipes the gore with a napkin and delivers the catechism: *"This is going to be the best of all possible ways to meet my peers!"*

The chapter ends.

Position in render-order: Chapter 04 is R#7 — the catalog's third late-twenties-Bill-chapter in close render-succession (after chapter 03's Luanda). The catalog establishes multiple late-twenties corporate-meeting types in tight render-order to build the corporate-meeting vocabulary at scale. Chapter 03's tentacle-removal-of-Bobby has its slot-04 escalation in **physical-comedy form**: a colleague's accumulated-meeting-pressure manifesting as steam-and-head-explosion, with the meeting continuing as if the gore-rain were ordinary collateral.

The seed's third sentence — *"i will not speak more of this"* — is the catalog's protective-silence. Bill explicitly declines to elaborate on the cows tradition. The catalog respects the declination by rendering the cows-announcement in two typographic lines (the four-MOO deflation) and moving on.

Characters

Bill (the narrator/protagonist)

Bill in his late-twenties at the Levine Motors Media Buying TEAM staff meeting. The catalog's **silent-Bill-with-explosive-conclusion** form: Bill speaks no dialogue; his narration is in his head; his body-language is implied through stage-directions.

The chapter's terminal-Bill-event at L87-88: *"((STEAM ESCAPING FROM BILL'S COLLAR BUILDING)) / [BILL] head explodes."* The catalog's first head-explosion. Mechanism: accumulated-meeting-pressure rendered as steam, the formal-business-collar as the pressure-vessel, the head as the over-pressurized component that fails. The head-explosion is **not narrated as fatal** — Bill returns in subsequent chapters in restored form. The catalog's structural-claim: **Bill's head can explode at corporate-meetings; this is recoverable; the meetings continue.**

GAMS at L78 — *"purrs somehow and brushes up against [BILL] on the way out"* — is the chapter's most-intimate physical-detail involving Bill. GAMS, having just snap-kicked Maurice four times, exits with cat-coded affection toward Bill specifically. The catalog renders this without explanation; Bill receives the affection silently.

GiGi — the GaiaGoddess9000 painted as Patchwork Girl from Oz

The chapter's boss-figure. The character-tag is a **two-layer character-design**: the underlying-mechanism (a 9000-series-AI, with the *9000* suffix HAL-9000-coded) is painted-over with the multicolored Patchwork-Girl-cosmetic-coverage. The catalog's claim: bosses are often-themselves engineered-mechanisms with friendly-paintings applied on top. The cover is real (GiGi is genuinely cheerful, genuinely cares about bagels-being-cleaned-up); the GaiaGoddess9000 substrate is also real (mechanically precise, arbitrary, deploys HR-as-physical-enforcement). Both at the same time.

Mechanical-architecture:
- **Center console** (L5) — paper-disgorgement mechanism
- **Smoothly enters** (L5) — wheeled-or-frictionless locomotion implied
- **Reads from random-pages with readers on** (L16) — needs reading-glasses

Interaction-grammar:
- **L8** — opening *"Good morning Levine Motors Media Buying TEAM! Yay!"* — all-caps *TEAM* + salty-sea-breeze self-mythology
- **L23** — first-warm Maurice-management: *"Yes, Maurice?"*
- **L31** — patient: *"could we parking lot that question for now"*
- **L39** — impatient: *"Maurice, your PIP explicitly states that the leeeetle gurls song is inappropriate."*
- **L46** — *"eyeing Maurice as she picks up another paper from the stack"* — the chapter's only suggestion that GiGi may be deliberately targeting Maurice
- **L53** — calls HR

- **L65-66** — instructs GAMS to read Maurice's PIP
- **L80** — continues with the Halloween announcement after the snap-kicks

GiGi does not fail to be courteous; she does not fail to execute meeting-procedure. What she fails at is **agenda-coherence.** She is doing her job; the job-itself is what the catalog targets.

Maurice Chevalier qua Fresno Radio buyer

The chapter's principal-antagonist. The character-tag carries four honorific-stacks: *Maurice Chevalier* (real-actor-name) + *french creep* (catalog-imposed character-judgment) + *undead* (catalog-imposed state) + *qua Fresno Radio buyer* (corporate-role).

The character is **the actual-historical Maurice Chevalier** (see References) re-rendered as a current-day workplace-harasser. The historical Chevalier was a charming-French-entertainer of the 1930s-50s; the catalog's Chevalier is **the same figure rendered as harassment-figure under current PIP-rules.** The chapter does not grant him sympathy; he is the catalog's most-explicit harasser-rendering at this point in render-order.

Accent rendering. All of Maurice's lines are accompanied by *((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))* — five deployments. The catalog directs the reader to vocalize Maurice's lines in the most-offensive Pepe-Le-Pew rendering imaginable. The chapter's Maurice is a **triple-stacking** — the real Maurice Chevalier (whose *Thank Heaven for Little Girls* now reads as inappropriate), Pepe Le Pew (whose romance-stalking now reads as inappropriate), and a generic French-creep archetype. The catalog grants all three layers and grants the PIP-and-snap-kicks as the consequence.

Bilingual-with-subtitle device. When Maurice mumbles in French, the catalog provides English-subtitles revealing his actual-thoughts:

- **L43-44** — *"Zut alors. Mais enfin, cela laisse à désirer. C'est un comble"* / *::SUBTITLE: Fuck this place.::*

- **L60-61** — *"Pourquoi avez-vous appelé les RH, JHEE JHEE!"* / *::SUBTITLE: You called HR on me, bitch?!::*
- **L72-73** — *"J'abandonne! Pitié! Ça suffit!"* / *::SUBTITLE: Ow. I'm gonna git you back sucka. Next time me meet. Bang! Out goes GAMS. Just you wait...::*
- **L84-85** — *"Pas question, putain, que je m'habille en putain de vache"* / *::SUBTITLE: Oh. I know who the cow is lady and it certainly isn't me::*

The actual-French is real and grammatical; the subtitles render the spirit-of-the-line in vernacular-American-English — the catalog's **cinema-style subtitle-with-attitude.** A French-speaking reader can verify that the surface-French is correctly structured even when laden with the stage-direction's accent rendering.

Chapter arc. Opening interruption (L19-21) • bagel-question (L26-28) • *Thank Heaven* singing (L33-34) • PIP-citation (L40) • Star-Trek confusion (L49-51) • HR-call • snap-kicks (L68-69) • cows-resistance (L83-85). Maurice cycles through interruption • singing • confusion • physical-consequence • resistance.

[Shakes] qua El-Centro/Yuma buyer for Levine Motors

Chapter 03's Bobby Shakes returns. The L3 character-tag is *[Shakes]* without the *Bobby* modifier — chapter 04 uses just *Shakes*, and the qua-state has shifted from *El-Centro-Yuma TV Buyer* (chapter 03's BrontoBarn account) to *El-Centro/Yuma buyer for Levine Motors* (chapter 04's Levine-Motors account). Same Shakes; different account; account-changes between chapters.

Shakes is presumed recovered from chapter 03's tentacle-removal — the catalog does not narrate his return; he just appears at the table. He speaks once, at L94: *"This is going to be the best of all possible ways to meet my peers!"* — wiping Bill's gore with a napkin while delivering the catechism. The chapter's catechism-bearer.

[Manyfeek] qua Sacramento TV

The catalog's **first Manyfeek deployment in render-order.** The character returns at chapter 24, chapter 30 (Garden), and chapter 41. Chapter 04's Manyfeek is the **dormant-then-violent-celebrating-attendee** form: sleeping-when-ordinary-meeting-business-occurs, waking-up-for-the-violence, celebrating-the-violence.

- L3 — sleeping with saliva-pool
- L13-14 — *"jumps awake and attempts to focus / Present!"*
- L75-76 — high-fives GAMS's heeled foot: *"Sweet::OBSCENITY REDACTED:: snap kick, my man!"*
- L90-91 — celebrates through the gore-rain: *"Free jam! Free::OBSCENITY REDACTED:: jam!"*

The two *::OBSCENITY REDACTED::* tags establish Manyfeek's **potty-mouth signature** — what he actually-said is too obscene to be rendered. The redaction-mechanism returns at chapter 30's Caribbean-beat verse and across his other deployments.

GAMS

The chapter's HR-enforcer. The catalog's **first GAMS deployment.** The character returns at chapter 30 (the Garden) as **the beatbox-singer** in Bill's *All Book Long* musical-finale.

- L63 — *"enters room and stands threatening next to Maurice"*
- L68-69 — snap-kicks Maurice four times in the face: *"((BANG BANG BANG BANG))"*
- L78 — *"leaves, purrs somehow and brushes up against [BILL] on the way out"*

GAMS is **threatening to Maurice** but **affectionate to Bill** in the same exit. The catalog's structural-claim: HR is selective in its affection.

[Staff]

The chapter's anonymous-collective-attendees. Speaks twice:
- L10-11 — *"through sighs and a slight French accent is heard / Good morning, GiGi!"* — opening greeting (the slight-French-accent at L10 hints at a multi-French-speaker workforce, suggesting the

agency may be partially French-accented in composition)
- L37 — *"groaning"* — the collective response to Maurice's *Thank-Heaven-for-Little-Girls* singing

Naming-convention notes

- **GaiaGoddess9000** — the *9000* number-suffix is HAL-9000-coded (from *2001: A Space Odyssey*); the *Gaia Goddess* prefix evokes mother-earth-deity. The combination is **AI-from-the-cold-future painted-as-mother-earth-warmth.**
- **GiGi** — named after the 1958 film whose Maurice-Chevalier-song her employee gets PIPed for. The triple-recursion (film-title / song-subject / boss-of-the-meeting) is the chapter's structural-pun.
- **JHEE JHEE** — Maurice's mispronunciation of GiGi (the French-J pronounced as *zh*).
- **qua** — Bill's tic for *as* / *in the capacity of* (see chapter 03 for full gloss). The substitution slows the reader by a beat. Chapter 04 stacks four uses ([Shakes] qua, [Manyfeek] qua, [Maurice Chevalier] qua, the qua-state phrasing in prose). Same tic; different chapters.
- **The bracket-tag-with-multiple-honorifics convention** — *[Maurice Chevalier, french creep, undead] qua Fresno Radio buyer* — the catalog's stack-honorifics-then-add-qua-state grammar.

References

Maurice Chevalier (1888-1972) — direct deployment-as-character

French actor, singer, and entertainer; one of the most-popular Continental-European entertainers in mid-20th-century Hollywood. Born in Paris; started as a music-hall entertainer in the 1900s. Major films across his career: *The Love Parade* (1929), *Love Me Tonight* (1932), *Folies Bergère de Paris* (1935), ***Gigi*** (1958, won the Academy Honorary Award for *"his contributions to the world of entertainment for more than half a century"*). Signature songs:

"Louise" (1929), *"Mimi"* (1932), *"Thank Heaven for Little Girls"* (from *Gigi*), *"I Remember It Well"* (with Hermione Gingold, also from *Gigi*).

His on-screen persona — French-accented charm, straw-boater hat, raised-eyebrow flirtation — became cinematic shorthand for *"the charming Frenchman."* He performed actively into his 80s. (The *undead* honorific in the catalog's character-tag may carry an additional resonance: Chevalier remained active-as-a-performer in occupied-France during WWII, was tried for collaboration after Liberation, and was acquitted — claiming he had only performed for French prisoners-of-war. The collaboration question complicated his postwar reputation; he was nonetheless welcomed-back-into-Hollywood and became a major-American-star in the 1950s-60s.)

The chapter's character is **a direct deployment of the historical Maurice Chevalier as a corporate-meeting character.** His signature song *"Thank Heaven for Little Girls"* is rendered at L34 as the **PIP-violation** the catalog's character gets formally cited for. The historical-recoding is the joke: what was charming-1958 is unsettling-2020s.

Gigi (1958, dir. Vincente Minnelli)

The MGM musical adapted from Colette's 1944 novella, set in turn-of-the-century Paris. Maurice Chevalier plays *Honoré Lachaille*, an aging boulevardier who narrates the romance between his nephew and a young girl being trained-as-a-courtesan. The film won 9 Academy Awards including Best Picture (Vincente Minnelli, 1903-1986, won Best Director).

The film's signature opening number is **"Thank Heaven for Little Girls"** — sung by Chevalier as he watches young-girls in the Bois-de-Boulogne. *"Thank Heaven for little girls / For little girls get bigger every day! / Thank Heaven for little girls / They grow up in the most delightful way."* The song's content has aged poorly relative to current cultural-norms about-male-attention-to-girls; the catalog deploys this song as **the line Maurice gets PIPed for**, recognizing the cultural shift directly.

The Patchwork Girl of Oz (1913) — L. Frank Baum

The 7th of L. Frank Baum's (1856-1919) 14 *Oz* books. Centers on **Scraps**, a sentient-doll made of multicolored-patches-of-fabric brought-to-life through-the-Powder-of-Life. Scraps becomes one of the major Oz-recurring-characters across the rest of the series. The Oz books are foundational to American children's-fantasy literature.

The Patchwork-Girl in Baum's books is **brought-to-life-from-disparate-pieces** — fabric-from-many-sources stitched-together — and **canonically cheerful-despite-her-construction.** GiGi being painted-as-her gives her multi-colored-cosmetic-coverage over the GaiaGoddess9000 substrate, and inherits the cheerful-despite-the-construction register.

Pepe Le Pew — Looney Tunes (1945-1962)

A Looney Tunes / Merrie Melodies cartoon-character introduced in *Odor-able Kitty* (1945). Created by **Chuck Jones** (1912-2002), one of the major directors at Warner Bros. animation; voiced by **Mel Blanc** (1908-1989, *"The Man of a Thousand Voices"* — also voiced Bugs Bunny, Daffy Duck, Porky Pig, and most of the major Looney Tunes characters). Pepe is a **French-skunk** with continuously-amorous-and-stalking behavior toward female-cats (typically Penelope Pussycat, who has been mistakenly painted-with-a-skunk-stripe).

Pepe Le Pew has been **retired from active Warner-Bros. rotations** in the 21st century due to his romance-coded-stalking aging-poorly relative to current cultural-norms about consent and persistent-pursuit.

The chapter's central stage-direction-instruction — *((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))* — appears at L21, L28, L35, L51, L58. Five repetitions; every Maurice-line.

Star Trek: The Next Generation (1987-1994)

The second live-action *Star Trek* series, created by **Gene Roddenberry** (1921-1991), the franchise's creator. Seven-season run on syndicated TV, with **Patrick Stewart** (b. 1940, Royal Shakespeare Company alum) as Captain Jean-Luc Picard. One of the major American sci-fi TV franchises of the late 20th century.

At L47: *"If you mis-enter STAR TREK: THE NEXT GENERATION as STAR TREK, you will be fired the next day."* The catalog's most-arbitrary corporate-data-entry-policy. The structural-claim: corporate-data-entry-policies often have absurdly-specific consequences for absurdly-specific violations. Maurice's confused response at L50-51 (*"Dere eees no STAR TREK eeen de Frarhrezno la radio markeet?"*) is the chapter's first-direct-trigger of the HR-call. This is the catalog's only mention of *Star Trek* across the catalog's render-order.

HAL-9000 (implicit)

The 9000-series AI from *2001: A Space Odyssey* (Stanley Kubrick / Arthur C. Clarke, 1968). Not directly engaged in the chapter, but the **GaiaGoddess9000** model-number is HAL-coded — establishing the underlying AI-substrate that the Patchwork-Girl-paint covers.

Halloween cows — workplace tradition

Halloween-costumes-at-work is a real American corporate tradition. The chapter's *"every Halloween we at the Levine Motors buying team all go trick or treating to every national rep firm in TOWN!"* renders the agency-side practice of trick-or-treating-to-vendor-companies in costume. The cow-costume is the chapter's specifically anti-creative costume choice — bovine-coded American-rural iconography, often associated with corporate-team-building events as the lowest-common-denominator costume choice. Bill's seed (*"yes. cows. i will not speak more of this"*) grounds the cows tradition in real life and declines to elaborate; the catalog respects the declination by rendering the announcement in two typographic-lines (the four-MOO deflation).

Callbacks

The Pangloss-line at L94 — gore-coded deployment

Chapter 04's L94: *"[Shakes] wiping off gore with napkin / This is going to be the best of all possible ways to meet my peers!"* The catechism's **fourth reader-deployment** in the catalog. The escalation pattern across the catalog's opening chapters:

- **Chapter 01** — Shakes hit-by-bus-after-saying-it (unaware of the bus)
- **Chapter 02** — Bobby Shakes already-bleeding while-saying-it (escalation level 1)
- **Chapter 03** — catechism replaced-by-will-to-live-loss (conspicuous absence)
- **Chapter 04 — Shakes wiping-Bill's-gore-while-saying-it** (escalation level 2) • *current chapter*

The catechism is now-deployed by **a survivor cleaning-up after-someone-else's-violence while-declaring-it-good.** A pattern emerges: the catechism's deployment grows-less-innocent across each chapter. By chapter 04, it has become **survivor-grammar** for staying-functional in environments-with-violence — corporate-meeting-etiquette of using table-linens-for-physical-cleanup applied to gore-rain.

The full lineage with chapter 04's position:
- Chapter 31 — Toddler Shakes consumed by snake (origin)
- Chapter 09 — Convict Shakes (corporate vehicle resale)
- Chapter 17, 22 — Bill alone in solo-corporate-context
- Chapter 24 — Bobby Shakes + Bill duet
- Chapter 20 — Bobby Shakes covered in Bill's blood (maximum gore)
- Chapter 32 — Mr.Shakes pre-bullet-storm
- Chapter 41 — terminal meta-recursion
- Chapter 30 — Bobby Shakes runaway-tractor (closer-disruption)

Manyfeek — first deployment in render-order

Chapter 04 is the catalog's **first Manyfeek deployment.** The character returns:
- Chapter 24 — senior tech-demo figure
- Chapter 30 — friendly breakdancer
- Chapter 41 — terminal lament-figure

His role changes across chapters but his **potty-mouth-celebrating-life-rendered-in-redacted-obscenity** stays consistent. The two slot-04 *::OBSCENITY REDACTED::* deployments establish the character's signature.

GAMS — chapter 04 to chapter 30

Chapter 04 introduces GAMS as **HR-enforcer with snap-kicks.** The character returns at chapter 30 as **the beatbox call-and-response singer** in Bill's *All Book Long*. The character-arc: HR-enforcer • friendly-musical-collaborator. The Garden grants GAMS friendly cast-member status alongside the rest of the catalog's reconciled cast.

Maurice Chevalier — chapter 04 to chapter 30

Chapter 04 has Maurice as the chapter's principal-antagonist; chapter 30 (Garden) has Maurice **hugging GaiaGoddess at L83** as a friendly cast-member. The catalog's character-arc for Maurice: PIP-violator-snap-kicked • friendly-cast-member-hugging-GaiaGoddess. The bilateral treatment is the catalog's grammar for engaging with historical-figures whose content has aged poorly: judgment-and-redemption, not erasure. He gets the snap-kicks now and the Garden-hug at the end. Both are real; both are the catalog.

The PIP / HR vocabulary — first deployment

Chapter 04 introduces **PIP** (Performance Improvement Plan) at L40 and L66. The PIP-vocabulary recurs implicitly across the catalog's later corporate-chapters. The structural-claim: HR-vocabulary is the corporate-equivalent of cosmic-horror-vocabulary — Hastur snaps-fingers-and-tentacles-take-Bobby (chapter 03); HR

has GAMS deliver-the-PIP-via-snap-kicks (chapter 04). The PIP-as-physical-violence mechanic is the catalog's **HR-cruelty-rendered-as-cinema** trope.

The bilingual-with-subtitle device — first deployment

Chapter 04 is the catalog's **first deployment of the *::SUBTITLE: ...::* device.** The convention establishes here and returns implicitly across the catalog when foreign-language content needs rendering. The device is **subtitle-as-translation-with-attitude** — the surface-French is real and grammatical; the subtitle is the catalog's interpretation of what's really-being-said in vernacular American-English. Cinematic subtitle-with-attitude (cf. classic example: the Coen Brothers' *The Hudsucker Proxy* uses subtitle-with-attitude for some characters).

The random-paper-stack-as-meeting-agenda — first explicit rendering

Chapter 04's central management-mechanism. Bill's seed grounds this as a real management-method Bill experienced. The catalog's structural-claim: some corporate-meetings have agendas that are not coherently organized at all — they are random-papers-pulled-and-read. The mechanism returns implicitly across the catalog whenever meetings-feel-disorganized; chapter 04 is the most-explicit rendering.

The head-explosion — first deployment

Chapter 04 introduces **Bill's head explodes** as a recurring catalog physical-comedy event. Mechanism: steam-escaping-from-collar-building • head-explodes. Catalog grammar:
- It is **recoverable** (Bill returns in subsequent chapters)
- It is **caused by accumulated-meeting-pressure**
- It is **rendered as physical-comedy with deadpan foley-restraint**
- It is **followed by the catechism delivered by Shakes cleaning up the gore**

What chapter 04 doesn't yet do

- **No domestic anchor.** Lesley does not appear; the chapter is fully corporate.
- **No specific data-engineering vocabulary.** Chapter 17 will be the first SQL/database chapter.
- **No specific cinema-borrowed-character chassis.** Chapter 14, chapter 32, chapter 33 are far ahead.
- **No music-cues beyond Maurice's *Thank Heaven*.** The chapter is mostly music-free.
- **No Voltaire historical engagement.** The catechism deploys without philosophical-source-engagement; chapter 39 will engage Voltaire directly.

Chapter 04 is the catalog's **first head-explosion chapter** with full corporate-HR-vocabulary, French-Pepe-Le-Pew accent rendering, multilingual-with-subtitle device, and the catechism in gore-coded form. The chapter establishes much of the catalog's mid-corporate-chapter grammar.

Glossary

Catalog-coined terms

- **GaiaGoddess9000** — model-name of the catalog's invented corporate-AI-boss character. *9000* is HAL-9000-coded; *Gaia Goddess* evokes mother-earth-deity. The combination is AI-from-the-cold-future painted-as-mother-earth-warmth.
- **GiGi** — the chapter's specific instantiation of the GaiaGoddess9000 template. Named after the 1958 film whose Maurice-Chevalier-song her employee gets PIPed for. The triple-recursion is the chapter's structural-pun.
- **Levine Motors Media Buying TEAM** — the catalog's invented agency-or-internal-team name for the Levine Motors auto-dealership account. The all-caps *TEAM* in GiGi's greeting (L8) is the chapter's corporate-enthusiasm typography.
- **JHEE JHEE** — Maurice's mispronunciation of GiGi (French-J pronounced as *zh*, doubled name). Used at L20, L34, L60.

- **Pepe Le Pew accent rendering** — the stage-direction *((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))*, deployed five times. Direction to the reader to vocalize Maurice's lines in the most-offensive Pepe-Le-Pew accent imaginable.
- **The head-explosion** — chapter 04's first deployment of *steam-escaping-from-collar-building • head-explodes* as Bill's corporate-meeting response mechanism.
- **The catechism / Pangloss-line** — chapter 04's L94 is the fourth reader-encounter, in gore-coded form.

Corporate / HR vocabulary

- **PIP (Performance Improvement Plan)** — formal HR-document outlining specific-performance-issues an employee must correct, with consequences (often termination) for non-correction. Real American HR-instrument; typically the **last-step-before-firing.** Catalog deploys it twice (L40, L66), rendered as a literal document GAMS reads-via-snap-kicks-to-the-face — the PIP-as-physical-violence mechanic.
- **Parking lot (verb)** — corporate-meeting jargon for *"set this question aside for later discussion."* GiGi at L31: *"could we parking lot that question for now."* The verbing-of-noun is the catalog's signature corporate-grammar rendering.
- **HR / Human Resources** — corporate department managing employee-relations, hiring, firing, performance-management. GAMS at L63 is **HR-as-physical-enforcement-officer.**
- **Staff meeting** — corporate-team meeting, typically recurring. Chapter 04's setting.

TV-buying industry vocabulary

- **El-Centro/Yuma buyer for Levine Motors** — Shakes's qua-state. Broadcast-buyer for the Levine-Motors account in the El-Centro/Yuma DMA.
- **Sacramento TV** — Manyfeek's qua-state. Buyer for the Sacramento TV market.
- **Fresno Radio buyer** — Maurice's qua-state. Radio-buyer for the Fresno DMA.

- **National rep firms** — broadcast-industry term for companies that sell broadcast-time on behalf of station-groups to national-buyers. *"every national rep firm in TOWN!"* (L81) is real industry vocabulary.
- **K-JUG par Visalia** — radio-station call-letters for a Visalia-area radio-station Maurice tries to discuss. Likely fictional or near-fictional. The *par* is Maurice's French-for *"in"* / *"by"*.

Geographic references

- **Pacific Ocean** — view from the conference-room window. Suggests West-Coast setting (likely California given the Levine-Motors and Fresno-Radio references).
- **Visalia, California** — agricultural Central-Valley city; in Maurice's Fresno-Radio coverage area.
- **Sacramento** — California state capital; Manyfeek's TV market.
- **Fresno** — California Central-Valley city; Maurice's radio market.
- **El Centro / Yuma** — California-Arizona-border DMA.

The chapter's geographic vocabulary is **California corporate-broadcast-buying.**

French vocabulary (Maurice's lines)

The actual-French is real and translatable; the catalog's subtitles render the spirit-of-the-line in vernacular American-English. French-speaking readers can verify the translation-attitude.

- **Pardonnez moi** — *"excuse me"* (L20)
- **Mademoisselle** — *"Miss"* (mispelled with double-s; L20, etc.)
- **Seel vous-plate** — couch-fingers spelling of *s'il vous plaît* / *"please"* (L20)
- **Zut alors** — *"darn it"* (L43)
- **Mais enfin, cela laisse à désirer** — *"but in the end, it leaves something to be desired"* (L43)
- **C'est un comble** — *"it's the limit"* / *"this is the height of it"* (L43)
- **Pourquoi avez-vous appelé les RH** — *"why did you call HR"* (L60); *RH = Ressources Humaines*
- **J'abandonne / Pitié / Ça suffit** — *"I give up / mercy / that's enough"* (L72)

- **Pas question, putain, que je m'habille en putain de vache** — *"no way, fucking [hell], that I dress as a fucking cow"* (L84)

Costume / event vocabulary

- **Trick or treating to national rep firms** — agency-side Halloween-tradition where buying-team-members visit-vendor-companies in-costume. Real corporate-tradition in some segments of American broadcast-buying.
- **MOOOO! MOOO! MOO! moo.** — the catalog's deflation rendering of cow-vocalization. Four MOOs in decreasing volume-and-energy.

Catalog typographic conventions (chapter 04 establishes)

- **The bilingual-with-subtitle device — *::SUBTITLE: ...::*** — Maurice's French-mumbles paired with English-subtitles revealing actual vernacular-thought. The catalog's signature dual-language rendering: real-translatable surface + interpretive-attitudinal subtitle. First deployment.
- **Stage-direction-as-character-state** — *((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))* — direct reader-instruction encoded as stage-direction. The catalog's grammar for cuing the reader's vocal-imagination.
- **Lowercase-i locator** — chapter 04 opens with *"i am in my late twenties..."*
- **All-caps for peak-volume / corporate-emphasis** — *TEAM* (L8), *STAR TREK: THE NEXT GENERATION* (L47), *BANG BANG BANG BANG* (L69), *MOOOO!* (L81).
- **Couch-fingers spelling preserved** — *"Mademoisselle"*, *"seel vous-plate"*, *"deew"*, *"Frarhrezno"* — typing-at-the-speed-of-thought retained as Maurice's actual rendering.
- **Double-parenthesized stage-directions** — *((BANG BANG BANG BANG))*, *((READ LIKE THE MOST OFFENSIVE VERSION OF PEPE LE PEW AS POSSIBLE))*, *((STEAM ESCAPING FROM BILL'S COLLAR BUILDING))*.

The chapter's vocabulary is **California broadcast-buying corporate + French (real and corrupted) + 1958 Hollywood-musical + 1945 Looney-Tunes + HR-procedural.** Five vocabulary domains; high density in each.

Chapter 05 — Teacher's Companion

bill's notes

yes. cars that could not drive uphill were sent on boats to america. yes. i've been on many tiger teams. yes. i would have difficulty getting out of blue spandex, but we really missed out on some fun times; how often do you get to be called a tiger…

Overview

Bill is in his thirties, sitting in a large meeting at a **Japanese auto manufacturer**. He is in the marketing department. The team is discussing the launch of the entry-level car **the Martinet**.

The chapter opens with **a dire-mood meeting** led by **Josh — a BigIron4x400** boss-character. Josh announces the chapter's central problem at L11: *"the cars cannot drive uphill. Stall immediately if the car is even slightly slanted upwards. We think people will notice."*

The room gasps.

Bob Shakes SVP of seatbelts (a senior figure in the marketing department) proposes solutions:

- L16 — *"Could we only distribute to dealers on hilltops first? Would make returns difficult…"*
- L22 — *"We could start in Denver! Or is that really just too flat? Maybe in the curly part of the country like San Francisco?"*

Josh praises Bob (*"a true car guy getting to solutions like that snaps fingers"*) and at L25 announces: *"TIGER TEAM ACTIVATE! RAWR! RAWR! RAWR!"*

Bob Shakes flies upwards from his seat. His clothes blast off his body exposing a fully detailed tiger outfit. The chapter pivots into a Power-Rangers / Voltron-coded superhero-team-activation sequence.

The Tiger Team activation, with each member's eyes-glowing-and-explosion stage-direction:

1. **[Tiger Bob Shakes 1]** — salutes Josh, makes X across chest, eyes glow. *"ACTIVATE FRANKLIN PLANNERS!"* Explosion behind him; he makes Y-up-high-and-holds.
2. **[Tiger Bill 2] in bright blue** — eyes glow, X across chest. *"FRANKLIN 2 IS GO FOR TUESDAY AT 2 AFTER DARTS!"* Explosion; he makes M-down-low-and-holds.
3. **[Tiger Manyfeek 3] in dirty brown** — eyes glow, X across chest. *"FRANKLIN 3 IS ALSO A::OBSCENITY REDACTED:: GO FOR TUESDAY! LET'S ROCK AND::OBSCENITY REDACTED::!"* Explosion; he makes C-to-the-side-and-holds.

The team has spelled-or-attempted-to-spell something with their poses (Y, M, C — the Village People's *YMCA* dance move, missing the A).

Then **[Benjamin Franklin] with a quill and scroll** appears. Per the stage-direction at L45: *"old man with brown clothes. no glowing anything."* Franklin is **the actual historical founding father, in his actual period clothes, without superhero-glowing-or-effects.**

Franklin's question at L46: *"Verily, could we just test the::OBSCENITY REDACTED:: software before you put it on a boat?"*

Franklin uses **his actual 18th-century vocabulary** (*verily*) crossed with the catalog's signature *::OBSCENITY REDACTED::* mechanism. The actual-Franklin's question is **the only sensible question in the chapter.**

The Tiger Team deflates. Bob Shakes — *"deflated, EYES FADE, OUT OF Y POSE"* — at L50: *"::OBSCENITY REDACTED:: Ben. You ruin everything. This could have been the very best of all tiger teams and now you've ruined it. Why?"* Pulls off tiger gloves and throws.

Franklin tries to engage with the team-spirit at L55: *"Verily, i mean go frank, what would I be, 4 or 5?"* — Franklin attempts to join the numbered-tiger-team naming as Tiger 4 or 5, holding a yellow flower.

Bill at L58: *"Ooof. I need to get a size up"* — struggling to get out of his blue tights.

Franklin tries again at L61: *"Verily, rawr! right? I mean, close enough right..."* — making claw-hands and approximating-the-tiger-rawr.

Bob Shakes — *"disgusted, HUCKS TIGER SWORD INTO TRASH"* — at L65: *"Don't try. It's over. Tiger team is done. Do what you want with the cars. I quit."*

The chapter ends: *"... and we fade away"*.

Position in render-order: Chapter 05 is R#9 — the catalog's **first sustained-thirties-Bill chapter**. Bill at 30-something is in the marketing department of a Japanese auto manufacturer. The chapter is the catalog's **first deeply-superhero-coded chapter** with full Tiger-Team Sentai-staging and Founding-Father deflation.

Characters

Bill (the narrator/protagonist)

Bill in his thirties, in the marketing department of a Japanese auto manufacturer. The catalog's first thirties-Bill chapter.

Bill speaks twice:

- **L36** (as Tiger Bill 2, in bright blue) — *"FRANKLIN 2 IS GO FOR TUESDAY AT 2 AFTER DARTS!"* — superhero team-activation-line announcing a regular corporate meeting time (Tuesdays at 2pm, after the recurring darts-team event). The mundane corporate content rendered in superhero grammar.
- **L58** (post-deflation) — *"Ooof. I need to get a size up"* — struggling to get out of blue tights. The seed's confirmation that the blue

spandex really is difficult to get out of. Bill's body is too large for the costume.

Josh — a BigIron4x400

The chapter's boss-figure. Josh's character-tag — *BigIron4x400* — is the catalog's invented model-name (parallel to GaiaGoddess9000 from chapter 04). *Big Iron* is real corporate vocabulary for high-end mainframe computers (typically IBM 4-Series mainframes); the 4x400 number-suffix may evoke 4x4 truck-vehicles or 400-series mainframes.

Josh's interaction-grammar:

- L7 — *"booming expansive"* register
- L8-11 — announces the Martinet's defect with declarative-clarity. *"I'll just lay it out straight."*
- L18 — praises Bob Shakes's solution-attempt. *"You see this folks! Right here, Bobby, a true car guy getting to solutions like that sn aps fingers."*
- L24-25 — points at Bob Shakes, activates the Tiger Team. *"TIGER TEAM ACTIVATE! RAWR! RAWR! RAWR!"*

Josh does not appear after the activation — he sets the Tiger Team loose and steps back. Leaders activate teams and exit stage left without overseeing the results.

Bob Shakes SVP of seatbelts • [Tiger Bob Shakes 1]

The chapter's chief-tiger-character and most significant emotional arc.

Pre-activation register:

- L16 — proposes hilltop-distribution
- L22 — escalates with Denver, San Francisco *"in the curly part of the country"*

The *"curly part of the country"* phrase is amateur-cartographer vocabulary for hilly-regions — the senior vice president of seatbelts using *curly* as the adjective for mountain territory.

Transformation at L27: *"flies upwards from his seat. His clothes blast off his body exposing a fully detailed tiger outfit!"* The clothes-blast-off-revealing-the-tiger-outfit-already-underneath is direct Power-Rangers / Sentai / mecha-anime convention.

Tiger Bob Shakes 1's chapter-arc:

- L29-32 — superhero activation, Y-up-high-and-holds pose. Signature line: *"ACTIVATE FRANKLIN PLANNERS!"*
- L48-51 — deflation after Franklin's question. *"::OBSCENITY REDACTED:: Ben. You ruin everything."* Pulls off gloves.
- L63-65 — final disgust. *"HUCKS TIGER SWORD INTO TRASH". "Don't try. It's over. Tiger team is done. Do what you want with the cars. I quit."*

Bob Shakes goes from most-confident-tiger-team-leader to disgusted-quitter in 30 lines. The deflation is caused by the Founding Father's sensible question.

[Tiger Bill 2] in bright blue

Bill in superhero mode. Color-coding: bright blue. Pose: M-down-low-and-holds (L37). Tiger-Team identifier: 2 (Bob is 1).

The Tiger-Team's poses spell three letters across the three team-members:

- Tiger Bob Shakes 1 — **Y**-up-high-and-holds (L32)
- Tiger Bill 2 — **M**-down-low-and-holds (L37)
- Tiger Manyfeek 3 — **C**-to-the-side-and-holds (L42)

The team has spelled **Y-M-C** but is missing the **A** because they have only three team-members. The chapter's structural joke: the team almost-spells YMCA but cannot complete the formation. Franklin's L55 offering-to-be-Tiger-4 would have completed it; Bob Shakes's rejection is also the rejection of the YMCA completion.

[Tiger Manyfeek 3] in dirty brown

Manyfeek's second catalog appearance (chapter 04 was first). Color-coding: dirty brown — compared to Bob's tiger-stripes and Bill's bright-blue, Manyfeek gets the deflated-color.

Superhero line (L41): *"FRANKLIN 3 IS ALSO A::OBSCENITY REDACTED:: GO FOR TUESDAY! LET'S ROCK AND::OBSCENITY REDACTED::!"*

Two *::OBSCENITY REDACTED::* tags in one line. Manyfeek's signature redaction-pattern is fully deployed.

Pose: C-to-the-side-and-holds (L42).

[Benjamin Franklin]

The chapter's deflation-figure. The actual Benjamin Franklin (1706-1790) — American polymath, founding father, scientist, statesman, diplomat, printer, postmaster, inventor, philosopher — appearing in 18th-century clothes.

The stage-direction at L45 establishes him: *"((old man with brown clothes. no glowing anything))"*. Franklin's iconic period image: brown wool coat, breeches, stockings, leather shoes. He has a quill and scroll instead of a Franklin Planner.

Franklin's chapter-arc:

- L46 — asks the chapter's pivot-question: *"Verily, could we just test the::OBSCENITY REDACTED:: software before you put it on a boat?"*
- L55 — attempts to join the Tiger Team. *"Verily, i mean go frank, what would I be, 4 or 5?"* with stage-direction *"((STARING HARD. HOLDING A YELLOW FLOWER))"*
- L61 — attempts the rawr. *"Verily, rawr! right? I mean, close enough right…"* with stage-direction *"((trying. making claw hands))"*

"Verily" is Franklin's signature 18th-century vocabulary (archaic-formal *"truly"* / *"in truth"*). The catalog grants him the period-language while also granting him *::OBSCENITY REDACTED::* mid-sentence — Franklin is fully historical-real but also now in 2000s corporate meetings, with both period and current vocabulary.

Franklin's **yellow flower** at L54 is one of the chapter's most distinctive single-images — the reader is invited to imagine Franklin holding a yellow flower while staring hard at the Tiger Team. Even Founding Fathers want to be on the fun team.

Naming-convention notes

- **Josh, a BigIron4x400** — invented model-name; corporate-AI-boss-character template (parallel to chapter 04's).
- **Bob Shakes SVP of seatbelts** — role with explicit corporate-rank tag. *SVP of seatbelts* is the catalog's mock-overspecific corporate portfolio naming.
- **Tiger [Name] [Number]** — the team-naming convention. Tiger Bob Shakes 1, Tiger Bill 2, Tiger Manyfeek 3. Direct Power-Rangers / Sentai numbered-team convention.
- **Bob Shakes vs. Bobby Shakes** — chapter 03 had Bobby Shakes; chapter 04 had Shakes; chapter 05 has Bob Shakes. The catalog's Shakes-naming-variants represent the same character form across different roles.

References

Sentai / Power Rangers / Voltron — superhero-team activation

The chapter's central staging-tradition is **Japanese tokusatsu (special-effects-action-television) Sentai genre.** *Sentai* (*"battle squadron"*) is a Japanese television genre featuring color-coded teams of superheroes with coordinated poses and mecha. The genre includes:

- **Super Sentai** (1975-present) — the Japanese parent franchise (Himitsu Sentai Goranger, etc.). Produced by **Toei Company** (1956-present).
- **Power Rangers** (1993-present) — American adaptation of Super Sentai, originated by **Haim Saban**'s Saban Entertainment with *Mighty Morphin Power Rangers*. American kids and young adults of the 1990s grew up with Power Rangers as the most-immediate reference-point for the Sentai genre.
- **Voltron** (1984-1989, with later revivals) — American-edited version of Japanese mecha-anime *Beast King GoLion* (1981-1982) and *Armored Fleet Dairugger XV* (1982-1983). Lions or vehicles combine into one mecha.

How Sentai appears in this chapter: The Tiger-Team activation at L25-42 is direct Sentai grammar — color-coded team-members, eyes-glowing on activation, coordinated poses with arms making letters or shapes (X-across-chest, then individual-letter-poses), explosions behind, a leader-figure announcing the activation (Josh's *TIGER TEAM ACTIVATE! RAWR! RAWR! RAWR!*), numbered team-members.

Captain Planet (1990-1996)

American animated television series. The five **Planeteers** combine their rings to summon **Captain Planet** (a green-haired-blue-skinned environmental superhero). The Planeteers spell their team-name and have signature poses for activation. The Planeteer-style coordinated-team-activation is in the same genre family as the Tiger Team's activating-Franklin-Planners.

YMCA (Village People, 1978)

The Village People's 1978 disco hit. The song's chorus features a dance-move where dancers **spell the letters Y-M-C-A with their bodies and arms** — one of the most-recognizable American party-dance-moves. The Village People (formed 1977 in New York City) had hits including *Macho Man*, *YMCA*, *In the Navy*, and *Go West*; their lineup features rotating costume-characters (Construction Worker, Cowboy, Native American, Cop, Biker, Sailor).

How YMCA appears in this chapter: Implicit but structurally-foundational. The Tiger-Team's three poses spell **Y-M-C** but the team has only three members — they cannot complete the **A**. The chapter's structural joke: the team almost-spells YMCA but cannot complete the formation. Franklin's L55 offering to be Tiger 4 or 5 (with the yellow flower, staring hard) is the chapter's hint that Franklin could have completed the letters. **If Franklin had joined as Tiger 4 (the A pose), the team would have spelled YMCA correctly.** Bob Shakes's rejection of Franklin is also the rejection of the YMCA completion.

Franklin Planner (organizing-system, 1980s-present) and FranklinCovey

A real American productivity system originating in the 1980s. Inspired by Benjamin Franklin's actual historical practice of organizing his time and virtues — Franklin's famous **13 virtues practice** (tracking himself daily on 13 specific virtues to improve character). The Franklin Planner is a physical paper organizer (often leather-bound) with daily/weekly/monthly pages, virtues-tracking, goal-setting.

The Franklin Planner brand was acquired by **Stephen Covey**'s company in 1997. Stephen Covey (1932-2012) was an American educator and author of *The 7 Habits of Highly Effective People* (1989) — one of the best-selling business-self-help books ever (40+ million copies sold). The 1997 merger created **FranklinCovey** (still operating) — a major presence in 1990s-2000s American corporate culture, common in corporate training and organizers.

How the Franklin Planner appears in this chapter: At L31 — *"ACTIVATE FRANKLIN PLANNERS!"* — the Tiger Team's signature rallying cry. The Franklin Planners are the team's super-tools — the same way Power Rangers have weapons or Voltron has component-mechs.

The catalog grants real Benjamin Franklin a quill and scroll (his actual period writing-tools) at L44 instead of a Franklin Planner. Franklin gets the **historical tools**, not the modern product named after him. The historical Franklin uses his period tools; the Tiger Team uses the product named after him.

Benjamin Franklin (1706-1790)

American polymath, founding father, scientist, statesman, diplomat, printer, postmaster, inventor, philosopher. Born in Boston, moved to Philadelphia. Self-educated and rose to international fame.

Major contributions:

- **Inventions:** lightning-rod, bifocal-glasses, Franklin-stove, glass-armonica, swim-fins, urinary-catheter, odometer

- **Publishing:** *Poor Richard's Almanack* (1732-1758) — annual almanac with proverbs and practical advice; *Pennsylvania Gazette* newspaper
- **Civic:** founded the Library Company of Philadelphia, the American Philosophical Society, the Academy and College of Philadelphia (which became the University of Pennsylvania), Pennsylvania Hospital
- **Political:** signed the Declaration of Independence (1776), the Treaty of Paris (1783), the U.S. Constitution (1787); served as Postmaster General, Ambassador to France
- **Time-management:** developed personal-organization-systems including the 13 virtues practice that became the inspiration for the Franklin Planner

Period clothes: Franklin's iconic period image: brown wool coat, breeches, stockings, leather shoes, round spectacles (the bifocals he invented). Long thinning hair, often pulled back. Sometimes a fur cap (his Paris-era look).

The catalog's stage-direction *"old man with brown clothes. no glowing anything"* is deliberate contrast with the Tiger Team's eyes-glow-and-explosion effects. Franklin is un-supercharged.

Tiger Team — corporate vocabulary

A **Tiger Team** in real American corporate vocabulary is **a small specialized team formed for a specific problem-solving task**, with cross-functional members and a tight deadline. The term originated in 1960s aerospace and NASA (the Apollo-13 *"Houston, we have a problem"* moment was tiger-team territory).

The catalog deploys *"TIGER TEAM ACTIVATE!"* as Sentai-coded but derived from real corporate vocabulary — the real corporate tiger-team rendered with full Sentai superhero-staging.

Callbacks

The catechism in past-conditional disappointment-mode

Chapter 05's L50: *"::OBSCENITY REDACTED:: Ben. You ruin everything. This could have been the very best of all tiger teams and now you've ruined it. Why?"*

The catalog's catechism appears here in a **near-cousin form**: *"the very best of all tiger teams"* — same syntax as the Pangloss-line but **deployed in past-conditional / disappointment-mode** rather than present-affirmation. Bob Shakes is saying **what could have been**, not **what is.**

The catechism's lineage with chapter 05's position:

- Chapter 01 — Shakes hit-by-bus-after-saying-it (present-tense)
- Chapter 02 — Bobby Shakes already-bleeding while-saying-it (present-tense)
- Chapter 03 — catechism replaced-by-will-to-live-loss (substituted)
- Chapter 04 — Shakes wiping Bill's gore-while-saying-it (present-tense, gore-coded)
- **Chapter 05 — Bob Shakes's *very best of all tiger teams* in past-conditional disappointment** • *current chapter*

The catechism is deployable in any tense or mood. It can affirm-the-present, anticipate-the-future, mourn-the-past-conditional.

The HUCK as physical-disposal verb

Chapter 05's L64: *"((HUCKS TIGER SWORD INTO TRASH))"*

This is the catalog's **first deployment of HUCK as a verb in render-order.** Chapter 31's HUCK-as-cruelty-transmission has not yet appeared in render-order; chapter 05 introduces the verb in its **real-life sense (huck = throw / dispose).**

The catalog's HUCK-vocabulary across the catalog:

- **Chapter 05** — Bob Shakes HUCKS the tiger-sword into the trash (real-life sense, physical disposal) • *current chapter*

- **Chapter 19** — the literal real-world office-movers *hucking* things (real-life sense)
- **Chapter 31** — Big Jim hammer-throws Stacy; SNAKE GUY HUCKs the Brown Snake; the cosmology origin
- **Chapter 30** — Snake Huckology returns at the Garden

Chapter 05's L64 is the earliest-render-order HUCK in the catalog. The verb is grounded in real life before its cosmological rendering at chapter 31.

Tiger Team — chapter 05 to chapter 30

Chapter 05 introduces the **Tiger Team** as the catalog's superhero-coded corporate-team-template. Tiger Bob Shakes 1, Tiger Bill 2, Tiger Manyfeek 3 are the chapter's three team-members (with Franklin denied membership as Tiger 4).

The Tiger Team returns at chapter 30: *"(([Tiger Team] all members ready in costume. [Benjamin Franklin] has a full yellow suit and glowing eyes. They pose and disappear in FLASH!))"* (L153 of chapter 30).

Crucially, Franklin gets the glowing-eyes-and-full-yellow-suit at chapter 30. The Garden grants Franklin the superhero-form he was denied at chapter 05. What was denied at the corporate meeting is restored at the closer.

Benjamin Franklin — chapter 05 to chapter 30

Chapter 05 has Franklin asking the only-sensible-question and being rejected by the corporate superhero. Chapter 30 has Franklin in full superhero form posing and disappearing in FLASH. The catalog grants Franklin **the bilateral treatment** — rejected at the corporate meeting, restored at the Garden.

Manyfeek's redaction-density

Chapter 04 introduced Manyfeek with one-redacted-obscenity per-line; chapter 05 has two-per-line at L41. The escalation across chapters reflects Manyfeek's character-state.

Bill's character-state — chapter 05 as thirties-Bill

Chapter 05 is the catalog's **first thirties-Bill chapter.** Bill's life-arc-positions:

- Chapter 31 — Bill at 5
- Chapter 09 — Bill at 16
- Chapter 01 — Bill at 18
- Chapter 02 — Bill at 20
- Chapters 03, 04 — Bill in his late-twenties
- **Chapter 05 — Bill in his thirties (first thirties-Bill)** • *current chapter*
- Chapter 11 — Bill at 32
- Chapter 14 — Bill mid-thirties
- Chapters 30, 32 — Bill at 57

The corporate-AI-boss model-naming convention

Chapter 05 introduces **BigIron4x400** as the boss-character-name for Josh. The catalog's corporate-AI-boss model-naming convention:

- **Chapter 04** — GaiaGoddess9000 (GiGi)
- **Chapter 05** — BigIron4x400 (Josh) • *current chapter*

Corporate leaders named like industrial equipment, with each model carrying a specific character-grammar.

What chapter 05 doesn't yet do

- **No Bill becoming-a-cinema-character.** Chapter 01 had Bill becoming Chigurh; chapter 05 has Bill becoming Tiger Bill 2 (group-transformation, not individual-cinema-character-borrowing).
- **No music-cues with specific songs.** YMCA is implicit only — never named in the chapter.
- **No Lesley.** The catalog's domestic-anchor doesn't appear.

Glossary

Catalog-coined terms

- **The Martinet** — invented model-name for the entry-level car. *Martinet* in real English means *"a strict disciplinarian"* (from the French Jean Martinet, 17th-century French army drillmaster). The choice is doubly ironic — a strict-disciplinarian-named car that cannot drive uphill.
- **BigIron4x400** — invented corporate-AI-boss model-name for Josh. *Big Iron* is real corporate vocabulary for high-end mainframe computers (typically IBM 4-Series mainframes); the 4x400 number-suffix evokes 4x4 truck-vehicles or 400-series mainframes.
- **Tiger Team** — real American corporate vocabulary for a small specialized cross-functional team formed for a specific problem-solving task with tight deadline. Originated in 1960s aerospace and NASA. The catalog deploys it as Sentai-staged superhero-coded corporate task-force.
- **Tiger [Name] [N]** — numbered Tiger-Team naming. Bob Shakes is Tiger 1, Bill is Tiger 2, Manyfeek is Tiger 3. Direct Power-Rangers / Sentai convention.
- **The Pangloss-line / the catechism** — the catalog's recurring *"this is the best of all possible…"* statement. Chapter 05's L50 is the first past-conditional / disappointment deployment: *"This could have been the very best of all tiger teams."*
- **The HUCK** — chapter 05's L64 *"HUCKS TIGER SWORD INTO TRASH"* is the first render-order deployment as a verb. Real-life sense (throw / dispose). Chapter 31's cosmology deployment of HUCK-as-cruelty-transmission inherits and mythologizes this real-life sense.
- **::OBSCENITY REDACTED::** — the catalog's signature redaction mechanism. Chapter 05 has Manyfeek's two-per-line deployment + Bob Shakes's one + Franklin's one.

Pop-culture references

- **Sentai / Super Sentai** — Japanese tokusatsu (special-effects-action-television) genre. Color-coded teams of superheroes with

coordinated poses and mecha. The chapter's central staging tradition.

- **Power Rangers** — American adaptation of Super Sentai. *Mighty Morphin Power Rangers* (1993) is the most immediate American cultural reference for the Tiger-Team's activation grammar.
- **Voltron** — American-edited version of Japanese mecha-anime *GoLion* (1981) and *Dairugger XV* (1982). Lions / vehicles combine into one mecha.
- **Captain Planet** (1990-1996) — American animated series. The Planeteers combine rings to summon Captain Planet.
- **YMCA (Village People, 1978)** — disco hit with the body-spelling dance-move. The Tiger-Team's poses spell Y-M-C, almost-but-not-quite YMCA.
- **Franklin Planner** — real American productivity-organizer-system originating in the 1980s. Acquired by Stephen Covey's company in 1997 to form FranklinCovey.

Historical / period vocabulary

- **Benjamin Franklin** (1706-1790) — American polymath, founding father, scientist, statesman, diplomat, printer, postmaster, inventor. The chapter's direct historical-figure cameo. His 13 virtues practice is the inspiration for the Franklin Planner.
- **Quill and scroll** — Franklin's 18th-century writing tools. The catalog grants him these instead of a Franklin Planner.
- **Verily** — 18th-century English vocabulary; archaic form of *"truly"* or *"in truth."* Franklin's catalog-line marker. Used at L46, L55, L61.
- **Frank** (in *"go frank"* at L55) — both Franklin's name shortened and the vernacular American meaning *"speak frankly."* Catalog name-pun.

Corporate vocabulary

- **SVP of seatbelts** — Bob Shakes's role-tag. *SVP* (Senior Vice President) is real corporate-rank vocabulary; *of seatbelts* is the catalog's mock-overspecific corporate-portfolio naming.

- **Auto manufacturer / entry-level car** — real automotive-industry vocabulary. The Martinet is the entry-level (smallest, most-affordable) model in the manufacturer's lineup.
- **Boats to America** — real shipping vocabulary. Japanese cars are typically shipped to American markets via container ships.
- **Returns difficult** — real corporate vocabulary. Bob Shakes's L16 mention of *"would make returns difficult"* recognizes the supply-chain implications of the proposed solution.

Costume / staging vocabulary

- **Blue spandex / blue tights** — superhero-costume fabric. Bill's color-coded Tiger Bill 2 outfit. Real superhero-costume vocabulary (spandex / tights are standard superhero-costume fabrics).
- **Tiger outfit / fully detailed tiger outfit** — the costume Bob Shakes reveals on activation. *Fully detailed* signals high production-value.
- **Tiger gloves / tiger sword** — Bob Shakes's costume and weapon. Thrown into the trash at L65 is the chapter's terminal disposal.
- **Yellow flower** — Franklin's prop. One of the chapter's most distinctive single-images.

Geographic vocabulary

- **Denver, San Francisco** — real American cities Bob Shakes mentions for hilltop-distribution. Denver is the *"Mile High City"* (high-altitude). San Francisco has famously steep streets.
- **The curly part of the country** — Bob Shakes's amateur-cartographer vocabulary for mountainous-or-hilly regions.

Pose / gesture vocabulary

- **X across chest** — superhero-coded chest-arm-cross-pose, common in Sentai shows
- **EYES GLOW** — superhero-activation-eye-effect
- **EXPLOSION BEHIND** — superhero-cinematic-staging
- **Y-up-high-and-holds / M-down-low-and-holds / C-to-the-side-and-holds** — the YMCA-coded body-letter poses

Catalog typographic conventions (relevant to chapter 05)

- **Lowercase-i locator** — Bill's narrator voice uses lowercase *"i"* for first-person pronoun.
- **Double-parenthesized stage-directions** — chapter 05 uses *((old man with brown clothes. no glowing anything))* and *((HUCKS TIGER SWORD INTO TRASH))*. Double-parentheses mark production cues.
- **All-caps for activation / explosion** — *"TIGER TEAM ACTIVATE! RAWR! RAWR! RAWR!"*, *"FRANKLIN 2 IS GO…"*, *"HUCKS TIGER SWORD INTO TRASH"* — all-caps for superhero-activation-volume and stage-direction emphasis.

Chapter 06 — Teacher's Companion

bill's notes

yes. my first job was relationship manager. yes. my first call was the project is undone and the budget is completely gone. undone is a charitable word for the "completed" work. yes. in a glorious rampage that would make *manyfeek* proud, the stakeholder was a New York buying supervisor. if you've never heard someone who is professionally paid to be truly antisocial at times, and this is a *supervisor*, a pro, a winner, but if you've never heard them just go unchained, it is truly glorious. the textures, the metaphors, promises, grief, true passion. it's just takes my breath away rembering it now...

Overview

Chapter 06 is the catalog's **first phone-call-as-physical-comedy chapter** and the **first deeply-Three-Stooges-coded chapter.** Bill is in his thirties, starting his new career in ***technology*** **(magic sprinkles sound and stars burst from corner of word)** — the catalog's signature **typographic-glamour for mid-career-pivots** (deployed at L3 and L5; the reader is asked to imagine magic-sprinkles-sound + stars-bursting at every mention of *technology*).

Bill is **a junior-relationship-manager** observing his mentor **Moe** — *a SmoothOperatorSade600* — deliver difficult news to a key stakeholder over the phone. Bill's role: *not talk* and *listen*. **Manyfeek joins quietly with a notepad-in-his-lap** and whispers *"Always great material during these calls..."* — the chapter's signal that the call will be worth recording.

The phone rings. **The other side picks up.** The catalog renders the stakeholder-side as **Curly and Shemp** (Three Stooges duo); Bill's-mentor-Moe carries Stooge-Moe vocalizations (*"NYUH!"*) on his side of the call.

Plot — Moe delivers bad news in two beats:
- **L16** — *"NYUH! So, here's the deal. We spent all the money!"*
- **L33** — *"NYUH! There's more. We didn't do any of the work!"*

The stakeholder-side erupts in **classic Three-Stooges physical-comedy violence:**

- **L19-20** — Curly: *"Why I otta!"* + *"((BANG! ZIPPER NOISE! PAN CRASH SOUND!))"*
- **L22-26** — Shemp: *"OOOOUCH! / He said it! Not ME!"*
- **L28-30** — Curly: *"Why I otta!"* + *"((MUCH LOUDER BANG! ZIPPER NOISE! as phone on other side is abused))"*
- **L35-38** — Curly: *"NYUH! NYUH! NYUH!"* + full sound-cascade *"((BANG! ZIPPER NOISE! STEAM WHISTLE! CRASHING PLATES! EXPLOSIONS GO OFF!))"* + *"((SOMEHOW BALD HEAD GRABBING NOISES THROUGH PHONE))"*
- **L40-46** — Shemp: *"WOO WOO WOO!"* (running around) + *"((SMACK! DOINK! WEEEEBLE WEEEBLE!))"* + *"OOOOUCH! What happened?"* (with koo-koo birds around head)
- **L48** — Manyfeek *"furiously writing"* — recording the glorious-material in his notepad
- **L50-54** — Curly: another sound-effect-cascade + *"I'M COMIN FOR YA MOE!"*
- **L56** — *"((DOOR SLAM. WINDOWS BREAK.))"* — terminal-departure with property-damage

The chapter's *"SOMEHOW"* prefix at L38 — *"((SOMEHOW BALD HEAD GRABBING NOISES THROUGH PHONE))"* — acknowledges the impossible-foley (bald-head-grabbing wouldn't transmit through a phone). The catalog's signature impossible-physics-acknowledgment.

Terminal line (L58): [Shakes] from outside the frame and whispering: *"This is the best of all possible ways to break bad news."* The catalog's **first frame-aware catechism delivery** — Shakes is *"outside the frame"*, observing the chapter from meta-level, whispering the catechism at minimum volume.

The catalog's choice to render the stakeholder-rampage as Three-Stooges-physical-comedy is bilaterally-honest. It honors the rampage (the Stooges are American-comedy's most-celebrated rampage-form; the rendering grants the supervisor the cultural-weight of a 1922-2002 American comedy-institution) AND preserves the absurdity (Stooge-comic-violence is cartoonish; the rendering acknowledges the rampage was out-of-proportion to the actual corporate-stakes). Both true at once. The catalog's tribute to the supervisor's craft.

Position in render-order: Chapter 06 is R#8 — Bill in his thirties, **first technology-pivot chapter**. The catalog's first phone-call-as-cinematic-event chapter; earlier chapters were conference-room-meetings (chapters 02, 03, 04, 05). Chapter 06 introduces the catalog's grammar for **rendering the other-side-of-the-phone-call as fully-visible-and-audible to the reader** — split-screen view of both sides simultaneously.

Characters

Bill (the narrator/protagonist)

Bill in his thirties, starting his new career in *technology* (magic-sprinkles). The catalog's first **technology-pivot Bill**. Speaks no dialogue; the chapter at L5 explicitly: *"I'm ready to not talk and listen."* Silent-observer mode as instructed by his mentor. The catalog's first deployment of the **mentorship-and-observation** structural-form. Bill is being trained.

[Moe] — a SmoothOperatorSade600 — Bill's mentor

The chapter's mentor-figure. Character-tag is **SmoothOperatorSade600** — the catalog's invented model-name from Sade's 1984 *Smooth Operator* (Sade Adu's smooth-operator is a deceitful-but-charming romance-figure; the catalog's Moe is the **smooth-operator-as-corporate-relationship-manager** equivalent).

Interaction grammar:
- **L13** — *"hellooooooow!"* — extended-vowel-greeting with seven-os; smooth-operator-greeting register
- **L15-16** — *"pulling collar / NYUH! So, here's the deal. We spent all the money!"*
- **L33** — *"NYUH! There's more. We didn't do any of the work!"*

The *NYUH!* is direct **Three-Stooges Moe-Howard vocalization.** The catalog renders Bill's-mentor-Moe with **dual coding**: Sade's smooth-operator (the polished mentor-figure) + Stooge-Moe (the vocalizations underneath). The catalog's structural claim: **smooth-operator corporate-figures still have Stooge-Moe vocalizations underneath their polish.**

Manyfeek

Manyfeek's third catalog-deployment. **Joins quietly** at L7 with notepad-in-his-lap; whispers *"Always great material during these calls…"* At L48 he is *"furiously writing"* — recording the stakeholder's rampage as it happens.

Manyfeek's chapter-role is **the cataloger-of-glorious-rampages.** Bill's seed makes the positioning explicit: *"a glorious rampage that would make manyfeek proud."* The deployment of Manyfeek-as-recorder-of-rampages is the seed's direct instantiation. Manyfeek is the catalog's **archivist of the glorious corporate-rampage.**

The two silent-roles in the chapter (Bill the observer-of-mentor; Manyfeek the recorder-of-rampages) are bilateral. The catalog's deepest claim: **the corporate-mentorship-call is simultaneously a craft-instruction (for Bill) and an art-archive (for Manyfeek).**

[Shemp and Curly] — the stakeholder-side

The chapter's stakeholder-on-the-phone is rendered as a Three-Stooges duo. Note: the stakeholder-side has Curly and Shemp specifically — **not Larry**, and **no Stooge-Moe** (Stooge-Moe-coding is reserved for Bill's-mentor-Moe).

Curly (Curly Howard's signature vocalizations):
- *"Why I otta!"* (L19, L29) — signature threat-line
- *"NYUH! NYUH! NYUH!"* (L37, L52) — frustration vocalization with extra vowels
- *"I'M COMIN FOR YA MOE!"* (L53) — direct threat to Bill's-side-Moe
- Steam-whistle going off (L35, L50)

Shemp (Shemp Howard's signature vocalizations):
- *"OOOOUCH!"* (L23, L46) — pain-vocalization
- *"He said it! Not ME!"* (L26) — defensive-deflection
- *"WOO WOO WOO!"* (L41) — running-around-vocalization (more-traditionally Curly's; the catalog has Shemp deploying it)
- *"What happened?"* (L46) — confusion-after-impact
- *"with koo-koo birds around head"* (L45) — classic-cartoon stunned-aftermath

Temporal collapse: Curly was the Stooge-trio's third member 1932-1946; Shemp returned to replace him after Curly's stroke 1946-1955. The original trio had Curly-OR-Shemp at any given time, never both. The catalog's stakeholder-side has **both simultaneously** — collapsing the Stooge-historical-personnel into a simultaneous rampage-team.

[Shakes] — terminal frame-aware catechism

L58: *"[Shakes] from outside the frame and whispering: 'This is the best of all possible ways to break bad news.'"* The catalog's **first frame-aware catechism delivery** — Shakes is outside the narrative-frame, observing from meta-level. The catechism's deployment-mode is **gradually meta-coding** across the catalog (chapter 01 Shakes-on-street in-frame • chapter 02 Bobby Shakes outside-the-window in-frame • chapter 04 Shakes wiping Bill's gore in-frame • **chapter 06 Shakes outside-the-frame whispering**). Chapter 41 will be the catalog's terminal meta-recursive deployment; chapter 06 is an early step.

Naming-convention notes

- **SmoothOperatorSade600** — joins the catalog's corporate-AI character-template family: GaiaGoddess9000 (chapter 04),

BigIron4x400 (chapter 05), SmoothOperatorSade600 (chapter 06), BullsheetoBot600 (chapter 08).

- **Moe (mentor) vs. Moe (Stooge)** — the catalog has two-Moes deliberately ambiguous: Bill's-side-Moe is the SmoothOperatorSade600-mentor with Stooge-Moe-vocalizations; the stakeholder-side has Curly-and-Shemp with no-Moe (the stakeholder-Curly's *"I'M COMIN FOR YA MOE!"* is directed at Bill's-side-Moe).
- **NYUH! / WOO WOO WOO! / OOOOUCH! / Why I otta!** — direct Three-Stooges signature-vocalizations preserved from real Stooge-cinema.

References

The Three Stooges (1922-1970, with various lineups)

The chapter's central cinematic reference. The Three Stooges are an American slapstick-comedy team founded in 1922 (as Ted Healy and His Stooges); they made over **190 short-films** for Columbia Pictures from 1934 to 1959, and continued in feature-films and television-revivals into the 1970s. **The most-prolific physical-comedy-trio in American cinema-history.**

Stooge personnel across the decades:
- **Moe Howard** (1897-1975, born Moses Harry Horwitz in Brooklyn) — bowl-cut leader of the Three Stooges from 1922 until his death in 1975 (a 53-year-tenure). The team's authoritarian-figure with eye-poking-finger-formation and signature *"NYUH!"* vocalizations. The team's comedic-violence was largely directed by Moe onto Larry, Curly, and Shemp.
- **Larry Fine** (1902-1975) — frizzy-haired middle Stooge.
- **Curly Howard** (1903-1952, born Jerome Lester Horwitz) — youngest Howard brother; bald-head, high-pitched voice; signature vocalizations (*"NYUH NYUH NYUH"*, *"WOO WOO WOO"*, *"Soitenly!"*); extraordinary physical-comedic control despite round build. Suffered a stroke in May 1946 that ended his Stooge-career; died 1952 at age 48.
- **Shemp Howard** (1895-1955, born Samuel Horwitz) — eldest

Howard brother. Was a member of the Stooges 1928-1932 (before Curly), then left to pursue a solo career; returned in 1946 after Curly's stroke and stayed until his 1955 death. Signature *"OOOOUCH!"*, koo-koo-birds-around-head visual, various Yiddish-coded mannerisms.
- **Joe Besser** (1907-1988) — replaced Shemp after his 1955 death.
- **Joe DeRita** (1909-1993) — *"Curly Joe"*, replaced Joe Besser.

Stooge sound-effect canon (Columbia Pictures' sound-department; chapter 06 deploys most of these):
- *BANG!* — generic-impact (face-slap, eye-poke)
- *ZIPPER NOISE!* — body-impact zip-up-or-zip-down
- *PAN CRASH SOUND!* — frying-pan-on-head impact
- *STEAM WHISTLE!* — Curly's rage / frustration
- *CRASHING PLATES!* — kitchen-violence
- *EXPLOSIONS GO OFF!* — generic-explosion
- *SMACK!* — open-handed slap
- *DOINK!* — high-pitched impact (often eye-poke)
- *WEEEEBLE WEEEBLE!* — woozy-after-impact
- *DOOR SLAM. WINDOWS BREAK.* — terminal-departure with property-damage
- *BALD HEAD GRABBING NOISES* — Curly's bald-head-as-comedy-source

Catalog deployment. The stakeholder-on-the-phone is rendered as Curly-and-Shemp delivering classic Stooge-violence-routines. The Stooges' physical-comedy-grammar is **the chapter's full rendering-medium** for the stakeholder's corporate-rampage. The catalog's structural claim: **Three-Stooges physical-comedy is the correct form for rendering corporate-antisocial-rampage at its best.** The Stooges are not mockery; they are the celebration-vehicle. Bill's seed describes the rampage as *"truly glorious"* — the Stooge-rendering is the catalog's highest cinematic-tribute.

Sade's *Smooth Operator* (1984)

Sade Adu (b. 1959, Nigerian-British singer-songwriter) is the band-leader of Sade. Their debut album ***Diamond Life*** (1984) was an international hit, including the single ***Smooth Operator***. Sade's

vocal-style is soft, jazz-pop-coded, smooth — culturally iconic for 1980s-and-beyond American and British soft-jazz-pop. The song's lyrics describe a *"smooth operator"* — a charming-but-deceitful romantic-partner who travels city-to-city seducing-and-leaving.

Catalog deployment. Bill's-mentor-Moe is rendered as the corporate-equivalent — the smooth-operator-as-relationship-manager. Charm-while-extracting; charm-while-delivering-bad-news. The catalog's structural claim: **corporate relationship-managers are smooth-operator-Sade-coded** — they charm while delivering the bad-content.

Technology with magic-sprinkles

The catalog's signature **typographic-glamour-marker for mid-career-pivots into tech.** L3 and L5: *technology (magic sprinkles sound and stars burst from corner of word)*. The reader is asked to imagine multi-sensory effects (magic-sprinkles-sound + stars-bursting) at every mention of *technology*. The catalog's render of the actual American corporate mid-career-tech-pivot experience of the 2000s-2010s — the magic-sprinkles signal the glamour-and-promise the pivot promises but may not deliver.

Koo-koo birds — classic cartoon impact-aftermath

L45: *"with koo-koo birds around head."* Classic-cartoon (Looney Tunes / Disney / Stooge) iconography for **the visual rendering of being-stunned-after-impact.** Birds (often robins or doves) circle the character's head making tweet-noises. The character has been cartoon-violence-delivered.

What the chapter doesn't reference

No specific Lovecraft / cosmic-horror references (chapter 03 had Hastur). No specific French-cultural-content (chapter 04). No specific data-engineering vocabulary (chapter 17 will have SQL/database). No Sentai / superhero-team activation (chapter 05 had Tiger Team). No Devo / specific-band references (chapter 09).

The chapter's reference-density is **Three-Stooges saturation + Sade 1984 + American corporate-tech-pivot glamour + cartoon stunned-aftermath + Voltaire-catechism (implicit).** Five reference-domains, with the Three Stooges dominating the chapter's rendering-grammar.

Callbacks

The Pangloss-line at L58 — frame-aware whisper-form

Chapter 06's L58 is the catalog's **first frame-aware catechism delivery** — Shakes is *"outside the frame"* and whispering. The catechism's deployment-mode evolution across the catalog (with chapter 06's position):

- Chapter 01 — Shakes hit-by-bus (in-frame, post-violence)
- Chapter 02 — Bobby Shakes already-bleeding (in-frame, with-injury)
- Chapter 04 — Shakes wiping Bill's gore (in-frame, post-event)
- **Chapter 06 — Shakes from outside the frame, whispering (frame-aware)** • *current chapter*

A pattern emerges: the catalog is **gradually meta-coding the catechism's delivery.** Chapter 06's Shakes is aware-of-the-frame in a way prior Shakes-instances aren't; the catechism's deliverer is shifting toward self-aware-narrator-position. Chapter 41 will be the catalog's terminal meta-recursive deployment.

The Three Stooges — chapter 06 to chapter 30

Chapter 06 introduces the Three Stooges (Curly-and-Shemp specifically) as the catalog's stakeholder-rampage rendering-medium. The Stooges return at chapter 30: *"(([Moe, Larry, Curly] sitting at a picnic and sharing food! [BILL] is always hungry but just passes by with a smile))"* — **canonical Stooge-formation** (Moe / Larry / Curly), the most-iconic trio. The Garden uses the canonical formation rather than the slot-06 stakeholder-rampage

formation. The catalog's structural grammar: the Garden curtain-call uses canonical-cast-formations rather than chapter-specific deployments.

Manyfeek — chapter 06 as archivist deployment

Manyfeek's catalog-arc with chapter 06's position:
- Chapter 04 — sleeping-then-celebrating-violence
- Chapter 05 — Tiger Manyfeek 3 (Sentai-coded)
- **Chapter 06 — quiet-arrival-with-notepad, recording-the-glorious-material** • *current chapter*
- Chapter 07 — archivist mumbling
- Chapter 12 — Manyfeek The Wookiee
- Chapter 21 — Mad-Hatter-with-tophat
- Chapter 24 — senior-tech-demo-figure
- Chapter 30 — friendly-breakdancer
- Chapter 41 — terminal-lament-figure

Chapter 06's Manyfeek-as-archivist is the catalog's **most-explicit positioning of Manyfeek-as-recorder-of-corporate-rampages.** The seed positions him directly: *"a glorious rampage that would make manyfeek proud."*

The phone-call-as-physical-comedy convention

Chapter 06 is the catalog's **first phone-call-as-physical-comedy chapter** — earlier chapters were conference-room-meetings (chapters 02, 03, 04, 05). The catalog's structural innovation: **renders the other-side-of-the-phone-call as fully-visible-and-audible to the reader**, with stage-directions and physical-comedy. The reader is positioned as a film-viewer with split-screen view of both sides simultaneously. The catalog's *"breaking-the-fourth-wall-of-the-phone"* mechanism.

The technology-magic-sprinkles convention

Chapter 06 introduces the typographic-glamour-marker for tech-pivots; may recur in later catalog chapters whenever Bill experiences technology-pivot moments.

The corporate-AI mentor model-name template

Chapter 06's SmoothOperatorSade600 joins the catalog's corporate-AI character-template family: GaiaGoddess9000 (chapter 04) / BigIron4x400 (chapter 05) / **SmoothOperatorSade600 (chapter 06)** / BullsheetoBot600 (chapter 08).

Bill's life-arc — chapter 06 as thirties-tech-pivot

Chapter 06 is the catalog's second thirties-Bill chapter (chapter 05 was first). Chapter 06 specifically marks **Bill's tech-pivot from marketing.** Position relative to other thirties-Bill chapters: chapter 05 • **chapter 06** • chapter 08 • chapters 14, 15, 17, 18, 22 (further thirties).

What chapter 06 doesn't yet do

- **No Bill-transformation mechanic.** Bill is silent-observer; no cinema-character borrowing.
- **No qua-naming mechanic.** Characters stay in their named state.
- **No music-cues with specific songs** (Sade is implicit-only).
- **No domestic-anchor.** Lesley does not appear.
- **No Lovecraft / cosmic-horror.**

Chapter 06 is the catalog's first phone-call-as-physical-comedy chapter with full Three-Stooges staging, magic-sprinkles tech-pivot-glamour, Manyfeek-as-archivist, and frame-aware-whispered catechism.

Glossary

Catalog-coined terms

- **Relationship Manager** — real corporate-job-title (agencies, banking, consulting); handles client-facing communication including difficult-news delivery. Bill's first technology-pivot role.
- **SmoothOperatorSade600** — invented corporate-AI mentor model-name. *Smooth Operator* (Sade, 1984) + 600-suffix (catalog signature shared with BullsheetoBot600).

- ***technology* (magic sprinkles sound and stars burst from corner of word)** — catalog typographic-glamour-marker for tech-pivots. Multi-sensory cue.
- **Breakout room micro table** — chapter's setting; smaller-table-in-the-breakout-room.
- **The Pangloss-line / catechism** — chapter 06's L58 is the **first frame-aware delivery** (Shakes from outside the frame, whispering).

Three Stooges canonical vocabulary

- **NYUH!** — Moe Howard / Curly Howard signature. L16, L33 (Bill's-mentor-Moe); L37, L52 (Curly).
- **Why I otta!** — Curly's signature threat-line (L19, L29).
- **OOOOUCH!** — Shemp's pain-vocalization with multi-O stretch (L23, L46).
- **WOO WOO WOO!** — Curly/Shemp running-around vocalization (L41).
- **He said it! Not ME!** — Shemp's defensive-deflection (L26).
- **What happened?** — Shemp's post-impact confusion (L46).
- **I'M COMIN FOR YA MOE!** — Curly's direct threat (L53).
- **Koo-koo birds around head** — classic-cartoon stunned-aftermath (L45).

Three Stooges sound-effect canon

BANG! / *ZIPPER NOISE!* / *PAN CRASH SOUND!* / *STEAM WHISTLE!* / *CRASHING PLATES!* / *EXPLOSIONS GO OFF!* / *SMACK!* / *DOINK!* / *WEEEEBLE WEEEBLE!* / *DOOR SLAM. WINDOWS BREAK.* / *BALD HEAD GRABBING NOISES* (the catalog's *"SOMEHOW"* prefix at L38 acknowledges the impossible-foley through phone).

Corporate vocabulary

- **Stakeholder** — corporate-vocabulary for a person-with-an-interest in a project's outcome.
- **Difficult news** — corporate-euphemism for bad news.
- **Project undone / budget completely gone** — Bill's seed-grounded specific bad-news.

- **New York buying supervisor** — Bill's seed-mentioned specific stakeholder-role.
- **Glorious rampage** — Bill's seed-vocabulary; rendered as Three-Stooges cinema.
- **Mentor / observe / not talk and listen** — corporate mentorship vocabulary.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 06 opens with *"i am in my thirties…"*
- **[BRACKET-TAGS]** — *[Bill]*, *[Moe]*, *[Manyfeek]*, *[Shemp and Curly]*, *[Curly]*, *[Shemp]*, *[Shakes]*.
- **Italics-with-asterisks for emphasis** — *not talk*, *listen*, *technology* (with magic-sprinkles).
- **Multi-sensory stage-directions** — magic-sprinkles-sound + stars-burst at each *technology* mention.
- **Double-parenthesized stage-directions** — *((BANG! ZIPPER NOISE! PAN CRASH SOUND!))* — multi-onomatopoeia in single stage-direction.
- **All-caps with multiple-exclamation-marks** — *NYUH! NYUH! NYUH!*, *I'M COMIN FOR YA MOE!*. Peak-volume typography.
- **Multi-O / multi-W / multi-E vowel-stretches** — *OOOOUCH!*, *WOO WOO WOO!*, *WEEEEBLE WEEEBLE!*. Vowel-extension for vocal-rendering.
- **SOMEHOW prefix** at L38 — catalog's signature impossible-physics acknowledgment.
- **Frame-aware character-positioning** — *Shakes from outside the frame* at L58. Catalog's first frame-aware-character-position.

The chapter's vocabulary is **Three-Stooges saturated + Sade + tech-pivot-glamour + corporate-relationship-management jargon + classic-cartoon stunned-iconography.** Five vocabulary-domains; high density in each.

Chapter 07 — Teacher's Companion

bill's notes

yes. i worked at EJL. yes. we lost Pennzoil. yes. that was the end of the start or the start of the end or the end of the end. whatever it was, end was part of it.

Overview

Bill is in his early twenties in a dark conference room facing an angry troll. He and **Bobby Shakes** are taking their key client at **EJL** (a real agency Bill worked at) through an agency-driven pitch. The pitch is for a **brand extension**: a new beverage named after Arnold Palmer.

The pitch is fully prepared. Bill and Bobby deliver it in tandem with practiced corporate-energy:

Bobby (L8): *"So, as you can see, the market is dying for a new beverage at lunch."*

Bill (L11): *"How many diet cokes can one person drink? A 100? Ha! Am I right or am I right? No, we all crave something both different and yet, right there in front of us all the time."*

Bobby (L13-14): *"And here it is! Pennzoil Arnold Palmer! It's half ice tea!"*

Bill (L17): *"... and half sweet lemonade!"*

Bobby (L20): *"It's a new taste sensation. It's cool and refreshing. It's a little naughty with the sugar! But it's for you. You deserve a tr eat and well, Arnold Palmer is going to deliver it all! Sweet lemonade. Tart! Comforting ice tea. There for you. Put them together and you've got..."*

Bill (L23): *"... an explosive combination!"*

The pitch is wrapping up. Bobby is delivering the conclusion at L26: *"So, EJL has laid out a full marketing plan for Pennzoil Arnold Palm…"*

[Arnold Palmer, Golf Legend and Undead] at L28 interrupts: *"Let me stop you right here."*

The chapter pivots: **the actual Arnold Palmer is in the room.** The pitch has been presented to the real Arnold Palmer, rendered as undead. Bobby and Bill are now frozen in mid-pitch-mode looking concerned.

Arnold Palmer's L34 question: *"Let me get this perfectly straight. You want to name a beverage after me. Ice tea and lemonade, right? Do I have that right?"*

Bobby and Bill nod, but concerned.

Arnold Palmer's L39 rampage:

> *"So,::OBSCENITY REDACTED::. You want me, the::OBSCENITY REDACTED:: best::OBSCENITY REDACTED::::OBSCENITY REDACTED:: GOLFER in like::OBSCENITY REDACTED:: YEARS to be named after::OBSCENITY REDACTED:: ICE TEA AND LEMONADE. Which one of::OBSCENITY REDACTED::::OBSCENITY REDACTED:: of the two of you thought this up? Which one?"*

The line has **eight::OBSCENITY REDACTED:: tags** — one of the catalog's most densely redacted rampages. The all-caps emphatic anchors (*GOLFER*, *YEARS*, *ICE TEA AND LEMONADE*) carry the rhetoric; the redactions fill the rhetorical density between them.

Bobby and Bill frozen. Manyfeek (in his archivist role from chapter 06) is *quietly taking note and mumbling "great stuff.."*

The chapter's terminal line at L45 — Bobby's deflated catechism:

"This is be the best of all possible brand extensions?"

The line is **the catechism in question-mark form** — Bobby attempts the Pangloss-line as a hopeful question rather than a confident declaration. The chapter ends on this question, leaving the rampage and its aftermath unresolved.

Position in render-order: Chapter 07 is R#4 — the early-EJL-career segment of Bill's life-arc. Chapter 07's early-twenties Bill at EJL fills in the window between chapter 02 and chapter 03. The catalog's life-arc is non-strictly-chronological in render-order — chapters can flash forward or back relative to each other.

Characters

Bill (the narrator/protagonist)

Bill in his early twenties at EJL. The catalog's first early-twenties-EJL-Bill chapter. Bill is junior-but-pitch-active staff at EJL.

Bill's spoken lines:

- **L11** — *"How many diet cokes can one person drink? A 100? Ha! Am I right or am I right? No, we all crave something both different and yet, right there in front of us all the time."*
- **L17** — *"... and half sweet lemonade!"*
- **L23** — *"... an explosive combination!"*

Bill is **co-presenting with Bobby Shakes** in pitch mode. Unlike chapter 02's, chapter 03's, or chapter 04's silent-witness Bill, chapter 07's Bill is actively delivering pitch content with **practiced corporate-energy**. The catalog's stage-direction at L10 — *"Bill smoothly interjecting, practiced"* — confirms Bill is in performance-mode. Bill and Bobby have rehearsed together; their tag-team-pitching is well-coordinated.

Bill's L23 *"an explosive combination!"* is the pitch's most-loaded keyword — the *explosive* foreshadows the actual explosion to come (Arnold Palmer's rampage).

After the rampage starts, Bill is **frozen** with Bobby (L31, L41).

Bobby Shakes

Bill's co-presenter. The catalog's first deployment of Bobby Shakes as co-pitcher. Chapter 07 is the first chapter where Bobby and Bill are both active presenters together (prior chapters had Bobby as bleeding cameo, qua El Centro-Yuma TV Buyer, or generic-Shakes background presence).

Bobby's pitch-energy escalation:

- **L7** — *"excited"* (initial register)
- **L8** — *"the market is dying for a new beverage at lunch"* — opening positioning
- **L13** — *"excited switching slides showing odd looking can"* — escalated excitement; the can is *"odd looking"* (the catalog's deadpan rendering of the Pennzoil-Arnold-Palmer can-design)
- **L14** — *"Pennzoil Arnold Palmer! It's half ice tea!"* — peak pitch-volume
- **L19** — *"beyond excited now"*
- **L20** — *"It's a new taste sensation. It's cool and refreshing…"* — Bobby's pitch-vocabulary-density at peak

After the rampage:

- **L36** — *"nodding but concerned"*
- **L41** — *"frozen"*
- **L44-45** — *"gamely / This is be the best of all possible brand extensions?"* — Bobby deploys the catechism in question-mark form, with the typo *"This is be"* (instead of *"This will be"* or *"This is"*) — couch-fingers typing preserved.

Bobby's terminal line is the chapter's pivot — the catechism as hopeful question rather than confident declaration.

[Arnold Palmer, Golf Legend and Undead]

The chapter's central antagonist-figure. The catalog's character-tag positions Arnold Palmer as the actual historical Arnold Palmer (1929-2016) in his Golf-Legend register, with the catalog-imposed Undead state. Arnold Palmer died in 2016; the catalog renders him

as undead, which is the catalog's mode for engaging historical figures in current corporate context (parallel to chapter 04's *Maurice Chevalier, french creep, undead*).

Chapter-arc:

- **L28-29** — *"Let me stop you right here."* — the chapter's pivot.
- **L33-34** — *"Let me get this perfectly straight. You want to name a beverage after me. Ice tea and lemonade, right? Do I have that right?"* — clarifying-question-before-the-rampage. The catalog's rendering of how rampages actually build — they often begin with a clarifying question.
- **L39** — the eight-redaction rampage (above).

The line's emphatic content is in the all-caps words: **GOLFER, YEARS, ICE TEA AND LEMONADE**. These are the rhetorical anchors:

- *GOLFER* — his actual historical identity
- *YEARS* — his historical tenure as a top golfer
- *ICE TEA AND LEMONADE* — the brand-extension's product content

The rampage is structurally **a man-with-historical-identity-and-tenure protesting the conversion of his name into a beverage product.**

Important reality-check: in real life, Arnold Palmer (the golfer) genuinely had a beverage named after him (the *Arnold Palmer* drink — half iced-tea, half-lemonade). The drink-name was not controversial; the historical Arnold Palmer was fine with it and licensed the name to AriZona Beverage Company in 2001 for the Arnold Palmer Tee product line. The catalog's chapter 07 fictionalizes a rejection — what-if-Arnold-Palmer-had-rejected-the-naming. The seed grounds the chapter in EJL losing the Pennzoil account; the Arnold-Palmer-rejection is the catalog's specific rendering of the loss.

Manyfeek

Manyfeek's fourth catalog appearance. Continuing his archivist-role from chapter 06.

L42 — *"[Manyfeek] quietly taking note and mumbling 'great stuff..'"*

Manyfeek is again recording the glorious material. *Quietly taking note* (silent archivist mode) and *mumbling* (low-volume vocalization during the rampage). The *"great stuff.."* confirms Arnold Palmer's rampage qualifies as archival material. Manyfeek is **the catalog's recurring archivist** present at multiple rampage moments.

Naming-convention notes

- **EJL** — real agency name, preserved in the catalog. Bill's seed: *"yes. i worked at EJL."* The agency is now defunct; the catalog can name it without deniability concerns. The catalog's pattern: invented names for current companies (BrontoBarn, Levine Motors, PancakeSyrup.mdb), real names for defunct ones.
- **Arnold Palmer, Golf Legend and Undead** — tri-honorific tag. Parallel to chapter 04's *Maurice Chevalier, french creep, undead*. The *Undead* state is the catalog's mode for engaging historical figures who died before the catalog was written.
- **Pennzoil Arnold Palmer** — the catalog's fictional product-name. Pennzoil is real (Quaker State / Pennzoil motor oil); the brand extension to a beverage named after Arnold Palmer is fictional. The joke is the **double-bind of naming a beverage Pennzoil-anything** — Pennzoil is a motor-oil brand, so any beverage with Pennzoil in its name carries the motor-oil association.
- **Bobby Shakes** — the catalog's recurring co-presenter / shadow-Bill. Chapter 07 is one of Bobby Shakes's most active chapter roles in render-order.

References

Arnold Palmer (1929-2016)

American professional golfer; one of the most significant figures in 20th-century American sports history. Born in Latrobe, Pennsylvania. Won 7 major championships:

- 4 Masters Tournaments (1958, 1960, 1962, 1964)

- 2 British Opens (1961, 1962)
- 1 US Open (1960)

Total 62 PGA Tour victories. Career spanning 1954 (turned pro) to 2006 (last competitive event).

Cultural significance:

- Often credited with **transforming professional golf into a televised mainstream sport** in the 1960s
- His on-and-off-course personality — charismatic, charming, accessible, working-class-coded — made him a cultural icon for the everyman-golfer-becomes-champion narrative
- His passionate fanbase was known as **Arnie's Army**
- Co-founded the **Golf Channel** in 1995
- Designed over 300 golf courses worldwide
- Received the Presidential Medal of Freedom (2004) and Congressional Gold Medal (2009)

The Arnold Palmer drink (real): The half-iced-tea, half-lemonade beverage is named after Arnold Palmer because the historical figure himself drank it that way regularly. The story: a woman in Palm Springs heard Palmer order *"that drink Mr. Palmer makes"* (after he ordered the iced-tea-and-lemonade mix at a tournament-clubhouse bar in the 1960s); the drink-name spread organically through golf culture; **AriZona Beverage Company** (American beverage company founded 1992, famous for its 24-oz tall-can format) licensed the name from Arnold Palmer in 2001 for the Arnold Palmer Tee product line, still on the market.

The historical Arnold Palmer was fine with the drink naming. The catalog's chapter 07 renders **a fictional Arnold-Palmer rejection** as the catalog's *what-if-Arnold-Palmer-had-rejected-the-naming* counterfactual.

Pennzoil

American motor-oil brand. Originally founded in 1913 in Texas as South Pennsylvania Oil Company. Quaker State was founded in 1924 in Pennsylvania. The two companies merged as **Pennzoil-Quaker-State Company in 1998**; the combined entity was acquired by

Shell in 2002 to form Shell Pennzoil Quaker State. Famous yellow-and-red branding, especially known for sponsorship of NASCAR and IndyCar racing.

How Pennzoil appears in this chapter: At L14 — *"Pennzoil Arnold Palmer! It's half ice tea!"* — the fictional brand-extension product. The combining of Pennzoil-motor-oil with an Arnold-Palmer-beverage is the chapter's structural joke. **Pennzoil is for cars, not beverages.** The fictional brand extension violates the product-category boundary in the most obvious way (motor-oil • beverage). The catalog grants Arnold Palmer rejection-energy proportional to the violation.

EJL was Pennzoil's real agency at the time of Bill's employment. The seed *"we lost Pennzoil"* grounds the chapter in real account-loss. The historical Pennzoil-Quaker-State-Shell merger-and-acquisition timeline is consistent with the chapter's setting in Bill's early twenties (early 2000s).

EJL — real (defunct) agency

EJL was a real American advertising agency. Bill's seed makes explicit: *"yes. i worked at EJL."* The agency is now defunct. The catalog preserves the real name because **defunct companies can be named without deniability concerns** — there's no current corporate entity to protect.

This differs from the catalog's invented-corporate names for current companies (chapter 04's *Levine Motors*, chapter 03's *BrontoBarn*, chapter 17's *PancakeSyrup.mdb*).

The agency is named twice in the chapter text: at L4-5 *"i see Bobby Shakes and I taking our key client at EJL through an agency driven pitch"* and at L26 *"EJL has laid out a full marketing plan for Pennzoil Arnold Palm…"*

Diet Coke

Coca-Cola's diet-cola product, introduced in 1982. One of the most-recognizable American soft-drink brands. Bill's L11 pitch-line — *"How many diet cokes can one person drink? A 100? Ha!"* — positions Diet Coke as the saturation product the Pennzoil-Arnold-Palmer extension is meant to disrupt.

Brand extension — real corporate vocabulary

A brand extension is a marketing strategy where a parent brand launches a new product in a different category, leveraging existing brand-equity. Real examples: Crayola makes children's clothing now (extending from crayons); Dove soap also makes shampoo (extending from bar soap).

The chapter's **Pennzoil-extending-into-beverages** is the catalog's render of a brand extension that violates product-category boundaries egregiously. Pennzoil-motor-oil to Arnold-Palmer-beverage is the most egregious violation imaginable. The chapter's terminal line — Bobby's *"This is be the best of all possible brand extensions?"* — is the catechism deployed in brand-extension vocabulary with question-mark deflation.

Voltaire's *Candide* — the catechism

L45 deploys the catechism in **question-mark form**: *"This is be the best of all possible brand extensions?"* Bobby is attempting the Pangloss-line as a hopeful question rather than a confident declaration. The catechism's deployment-mode in chapter 07 is **question-mark deflation**. (See Callbacks for the full catechism lineage across the catalog.)

Callbacks

The Pangloss-line at L45 — question-mark form

Chapter 07's L45: *"This is be the best of all possible brand extensions?"*

The catechism's **sixth reader-deployment** in the catalog. Chapter 07's deployment is the **catalog's first question-mark form** — Bobby attempts the Pangloss-line as a hopeful question rather than a confident declaration.

The catechism's deployment-mode evolution across the catalog:

- Chapter 01 — Shakes hit by bus after saying it (present-tense declaration)
- Chapter 02 — Bobby Shakes already-bleeding while saying it (present-tense declaration with injury)
- Chapter 03 — catechism replaced by will-to-live-loss (substituted)
- Chapter 04 — Shakes wiping Bill's gore while saying it (present-tense declaration with gore)
- Chapter 05 — Bob Shakes's *very best of all tiger teams* (past-conditional disappointment)
- Chapter 06 — Shakes from outside the frame, whispering (frame-aware whisper)
- **Chapter 07 — Bobby's *This is be the best of all possible brand extensions?* (question-mark deflation)** • *current chapter*

The catechism is shifting mode across chapters — each new deployment uses a different grammatical or emotional register. The reader who tracks the catechism gets the catalog's grammar of the Pangloss-line.

The L45 typo *"This is be"* (couch-fingers typing preserved instead of *"This will be"* or *"This is"*) is the catalog's signature typed-at-the-speed-of-thought-without-correction convention.

The redaction-density across the catalog

Chapter 07's L39 has **eight::OBSCENITY REDACTED:: tags** — the catalog's densest redaction rampage in render-order so far.

- Chapter 04 — Manyfeek's two-per-line + Bob's one + Franklin's one
- Chapter 05 — Manyfeek's two-per-line + Bob's one + Franklin's one
- Chapter 06 — none directly (Stooge-onomatopoeia only)

- **Chapter 07 — eight-per-line in Arnold-Palmer's rampage**
  - *current chapter*

By chapter 07, the catalog has established that **redactions are deployable at density** when the character's content warrants it.

Bobby Shakes's character-arc — chapter 07 as active co-pitcher

Chapter 07 is one of Bobby Shakes's most active chapter roles. Prior catalog appearances:

- Chapter 02 — bleeding outside the BrontoBarn (cameo)
- Chapter 03 — qua El-Centro-Yuma TV Buyer; presents and deteriorates; taken by tentacles
- Chapter 04 — Shakes wiping Bill's gore (general-Shakes form)
- Chapter 06 — Shakes outside the frame whispering (general-Shakes form)
- **Chapter 07 — Bobby Shakes co-presenting with Bill at EJL pitch** • *current chapter*

Bobby's pitch-energy buildup and his terminal question-mark catechism establish him as a character with emotional stakes in the pitch outcome.

Manyfeek-as-archivist continuity

Chapter 07 continues Manyfeek's archivist-role from chapter 06.

- Chapter 06 — Manyfeek arriving quietly with notepad, *"Always great material during these calls…"*, *"furiously writing"*
- Chapter 07 — Manyfeek *"quietly taking note and mumbling 'great stuff..'"*

Manyfeek's archivist role is cross-chapter and continuous. He records the corporate rampage canon across multiple chapters — the catalog's recurring internal archivist who tracks the rampages the catalog itself renders.

EJL — chapter 07 as the only chapter where EJL is named

Chapter 07 is the only chapter in the catalog (so far) where EJL is explicitly named. The catalog's deliberate preservation of EJL is the chapter's specific historical grounding. Chapter 30's Garden curtain-call does not include EJL itself in the cast-return list — the agency stays defunct in the catalog's cosmology.

The historical-figure-as-rampage-deliverer

Chapter 07's Arnold Palmer is the catalog's second historical-figure-deployment chapter following a different mode of engagement.

Comparison with chapter 04 and chapter 05:

- **Chapter 04** — Maurice Chevalier as harassment-figure-getting-PIPed-and-snap-kicked. The historical figure is the target of the corporate procedure.
- **Chapter 05** — Benjamin Franklin as deflator-of-corporate-superhero-staging. Franklin asks the only sensible question.
- **Chapter 07** — Arnold Palmer as rejecter-of-corporate-pitch. The historical figure is the deliverer of the corporate rejection.

Chapter 30's Garden curtain-call grants restoration to some historical figures (Franklin gets full-yellow-suit-and-glowing-eyes; Maurice Chevalier gets the Garden hug); Arnold Palmer does not return at the Garden. The catalog's bilateral-treatment is selective.

The Pennzoil account-loss as structural trigger

Bill's seed grounds chapter 07 in the **EJL loss of Pennzoil**. The catalog renders Arnold Palmer's rejection as the event-that-led-to-the-loss. Whether this actually happened in real life is uncertain. The historical Arnold Palmer didn't reject the Arnold-Palmer-drink naming; the catalog's chapter 07 is a fictional counterfactual rendering of the loss.

Bill's life-arc — chapter 07 as early-twenties-EJL Bill

The catalog's life-arc with chapter 07's position:

- Chapter 31 — Bill at 5
- Chapter 09 — Bill at 16

- Chapter 01 — Bill at 18
- Chapter 02 — Bill at 20
- **Chapter 07 — Bill in his early twenties at EJL** • *current chapter*
- Chapters 03, 04 — Bill in his late twenties
- Chapter 05 — Bill in his thirties (auto-manufacturer marketing)
- Chapter 06 — Bill in his thirties (tech-pivot, relationship-manager)
- Chapter 11 — Bill at 32
- Chapter 14 — Bill mid-thirties
- Chapters 30, 32 — Bill at 57

Chapter 07 is not strictly chronological with render-order. The catalog's render-order positions chapter 07 after chapter 06 even though chapter 07 has an earlier-life-arc Bill. Chapters can flash forward or back relative to each other.

What chapter 07 doesn't yet do

- **No Bill-transformation mechanic.** Bill is co-presenter, no cinema-character-borrowing.
- **No music-cues with specific songs.**
- **No domestic-anchor.** Lesley does not appear.
- **No Lovecraft / cosmic-horror.**
- **No Sentai / superhero-team-activation.**
- **No Three-Stooges physical-comedy.**
- **No multi-language-with-subtitle.**

Chapter 07 is the catalog's most-restrained chapter so far in mechanism deployment. The chapter trusts the **redacted-obscenity rampage by historical figure + question-mark deflation of catechism** to do the work, without additional genre overlay.

Glossary

Catalog-coined terms

- **EJL** — real American advertising agency, now defunct. The agency Bill worked at in his early twenties.
- **Angry troll** — the catalog's foreshadowing-character vocabulary at L3. *"i am in my early twenties in a dark conference room facing an angry troll."* The angry-troll is the chapter's terminal-character (Arnold Palmer in mid-pitch).
- **Pennzoil Arnold Palmer** — fictional brand-extension product-name. Combines real Pennzoil-brand with real Arnold-Palmer-drink for a fictional corporate pitch.
- **Arnold Palmer, Golf Legend and Undead** — tri-honorific character-tag for the historical figure.
- **Brand extension** — real corporate-marketing vocabulary for launching a new product in a different category leveraging existing brand-equity.
- **The Pangloss-line / catechism** — the catalog's recurring *"this is the best of all possible…"* statement. Chapter 07's L45 deployment is the first question-mark form of the catechism in render-order.

Pitch vocabulary

The chapter's pitch uses classic American-marketing pitch-vocabulary, italicized for emphasis:

- **Sensation** (L20) — pitch-keyword for novelty
- **Cool** (L20) — pitch-keyword for desirability
- **Refreshing** (L20) — pitch-keyword for beverage marketing
- **Treat** (L20) — pitch-keyword for emotional reward
- **Tart** (L20) — pitch-keyword for flavor
- **Comforting** (L20) — pitch-keyword for emotional reward
- **Explosive combination** (L23) — pitch-keyword for product impact

Pop-culture / corporate references

- **Arnold Palmer** (1929-2016) — American professional golfer. 7-major-championship winner. The Arnold-Palmer-drink-name (real, half-iced-tea, half-lemonade) is licensed by AriZona Beverage Company since 2001 for the Arnold Palmer Tee product line.
- **Pennzoil** — real American motor-oil brand, founded 1913. Real EJL-Pennzoil agency relationship.
- **Diet Coke** — Coca-Cola's diet-cola, 1982 launch.
- **AriZona Beverage Company** — American beverage company, founded 1992. Famous for its 24-oz tall-can format. Licensed the Arnold Palmer Tee product line in 2001.

Real-corporate vocabulary

- **Agency-driven pitch** — agency-side jargon for a pitch initiated by the agency rather than the client. The chapter's pitch format. The agency (EJL) is pitching the brand extension to the client.
- **Key client** — agency-side jargon for a client of significant importance to the agency's revenue. Bill and Bobby's EJL relationship to Pennzoil as a key client.
- **Key stakeholder** — agency-side jargon for the most-important decision-maker on the client side. Arnold Palmer being the stakeholder is the chapter's fiction.
- **In full swing** — colloquial American-business-speak for actively-in-progress.
- **Wrap up and take questions** — corporate-meeting vocabulary for conclude-and-open-floor-for-Q&A.

Catalog typographic conventions (relevant to chapter 07)

- **Lowercase-i locator** — chapter 07 opens with *"i am in my early twenties…"*
- **[BRACKET-TAGS]** — *[Bobby]*, *[Bill]*, *[Arnold Palmer, Golf Legend and Undead]*, *[Manyfeek]*.
- **Italics-with-asterisks for emphasis** — *crave*, *sensation*, *cool*, *refreshing*, *treat*. Pitch-rhetoric rendering.

- **Multi-redaction in single line** — eight::OBSCENITY REDACTED:: tags at L39. Maximum-density rampage.
- **Mid-sentence trail-off** — *"Pennzoil Arnold Palm…"* at L26. Pitch-interruption typography.
- **All-caps key-words within redaction-rampage** — GOLFER, YEARS, ICE TEA AND LEMONADE. The emphatic content within the redacted rampage.
- **Question-mark deflation** — *"This is be the best of all possible brand extensions?"* at L45. The catalog's first question-mark deflation of the catechism.
- **Trailing two-period ellipsis** — *"great stuff.."* at L42. Manyfeek's mumble-typography.
- **Couch-fingers typo preserved** — *"This is be"* at L45. Typed-at-the-speed-of-thought without correction.

Chapter 08 — Teacher's Companion

bill's notes

yes. i have been to many town halls. yes. i have felt like we were talking about a downgrade. yes. the concerns of others seemed, well, misaligned to what the truly difficult parts of the move might entail. no. i do not know how we never found the sewer gator after all that searching

Overview

Chapter 08 is the catalog's first deeply-Town-Hall chapter. Bill is in his thirties, sitting silent among rows of coworkers at an agency Town-Hall. **Larry — a BullsheetoBot600** — is presenting the company's move from-the-current-suite (located in a sewage-plant, where staff have been searching-for-but-never-finding a sewer-gator) to-an-exciting-new-location: a 9-floor building presented as *"9 FLOORS OF FUN!"*.

The chapter opens at L7-8 with the catechism in **future-anticipation mode**: **[Dr. Shakes]** ***"This will be the best of all possible moves."*** It closes at L62-63 with Dr. Shakes leaning over to whisper to Bill: *"I was right!"* The catalog's first deployment of the **catechism as bookended evaluable-claim** — a statement asserted, watched against the evidence, and confirmed-by-the-catechist at the end.

The chapter's central mechanism is **escalating stage-direction art-rhetoric** for each PowerPoint slide. The narrator describes each slide with ever-grander vocabulary:

- **L13** — *"a stunning powerpoint slide behind him"*
- **L16** — *"gorgeously rendered '9 FLOORS OF FUN!'"*
- **L28** — *"literally one of the greatest artworks mankind has created with 'DISCO LEVEL!' written on it"*
- **L39** — *"something that is so beautiful many of us start drooling uncontrollably with 'CAFETERIA!' written on it"*

- **L51** — *"a piece of art that changes all of our perspectives as to what art can attain in its highest form and says 'FINANCE AND ENGINEERING'"*
- **L57** — *"art that captures the essence of what it is to be human, what it is to be alive, what it is to be a true artist and it's labeled: 'ACCOUNT EXECUTIVES'"*

The escalation runs from baseline-stunning • physical-effect-on-audience • ontological-claim. Real corporate-PowerPoint decks often *are* genuinely-impressive art-products; the catalog's escalation honors that production-craft while also rendering the **bilateral-honesty**: the PowerPoint slide is both impressive-art *and* vehicle-for-cosmic-horror-content.

The new building's amenities, presented slide-by-slide with the celebratory rhetoric:

1. **First floor** — confusing; bodies on the floor; day-glo tape (red for bodies, green for look); low-hanging fog makes flashlights useless
2. **Disco Level** — strip off your cares and just *DANCE*; the best dancer each day gets a tail-smack from the glowing-eyed judge in the corner
3. **Cafeteria** — AYCE Korean BBQ; *"Meats and more meats!"*
4. **Finance and Engineering** — switchblades, nozzes (likely nunchucks), and various chains *"to help the teams collaborate"*
5. **Account Executives** — jump-into-the-moving-water; snorkels and fins provided

Four of five amenities are explicit cosmic-horror; the cafeteria (AYCE Korean BBQ) is genuinely attractive. The catalog's bilateral-honesty: corporate-moves often include some genuinely-attractive amenities and some cosmic-horror amenities, presented with equivalent celebratory rhetoric.

[MAN WITH PLAID SHIRT] (compressed across the chapter to **[PlaidShirtMan]**) is the chapter's interrupting-questioner. He keeps standing-up and asking practical-and-sensible questions about the amenities — flashlights to see the bodies, dance-shoes and a tail-smack pad, meat-allergy concern, snorkels-and-fins. Bill's seed makes the chapter's structural-claim explicit: *"the concerns of others*

seemed, well, misaligned to what the truly difficult parts of the move might entail." PlaidShirtMan asks-for-equipment to-survive-the-amenities; he doesn't ask the actual question (*"why are there bodies on the floor?"*, *"why is there a glowing-eyed judge?"*, *"why is the office moving water?"*). The Town Hall continues; the move proceeds.

Larry's stage-direction emotional-arc tracks his growing irritation: *cheerful* • *slightly annoyed* (L34) • *somewhat exasperated* (L45) • all-caps preemptive *"YES, PLAIDSHIRTGUY WE WILL GIVE OUT SNORKELS *AAAAAAND* FINS!"* (L58). PlaidShirtMan's terminal position at L60: *"meekly sits back down."*

Position in render-order: Chapter 08 is R#10 — the catalog's third thirties-Bill chapter (after chapters 05, 06). The catalog has now rendered three different thirties-Bill corporate-experiences in close render-order, establishing the dense corporate-thirties of Bill's career. Chapter 08 is also one of two chapters in the opening cluster (alongside chapter 02) with **no direct historical-figure cameos** — the chapter's structural content carries it without needing cameo-density.

Characters

Bill (the narrator/protagonist)

Bill in his thirties at the agency Town-Hall. Silent-witness among rows of coworkers. The catalog's chapter-grammar position: at corporate-Town-Halls, Bill is typically silent. Chapter 08 has no head-explosion (cf. chapter 04); Bill stays silent throughout.

The chapter's terminal moment positions Bill as **the catechist's confirmation-receiver.** Dr. Shakes leans over and whispers *"I was right!"* (L62-63) directly to Bill — making Bill the specific witness of the catechism's validation. The whisper is private, not declared to the room.

Larry — a BullsheetoBot600

The chapter's presenter-figure. The catalog's character-tag is **BullsheetoBot600** — *bullshit-O-Bot* (American vernacular for deceitful-corporate-content) + *600* (catalog signature number-suffix shared with chapter 06's SmoothOperatorSade600). The catalog's most-explicit corporate-AI-presenter template-name to this point in render-order.

Larry opens with full-corporate courtesy at L11: *"Welcome all to our quarterly 'town hall'. I want to especially thank our call-in folks from the other side of the globe..."* — including the international-time-zone acknowledgment that real corporate-Town-Halls extend to overnight-watching staff.

Stage-direction emotional-arc (the chapter's secondary emotional-spine):
- L13 — neutral / *"continues with a stunning powerpoint slide behind him"*
- L22 — accommodating *"shielding eyes so he can see"* (locating PlaidShirtMan)
- L34 — *"slightly annoyed"*
- L45 — *"somewhat exasperated"* + *"Can we parking lot that for now?"*
- L57 — *"brightening"* before the all-caps escalation
- L58 — all-caps preemptive: *"YES, PLAIDSHIRTGUY WE WILL GIVE OUT SNORKELS *AAAAAAND* FINS!"*

Larry's escalating-irritation matches real corporate-Town-Hall presenter experience: cheerful presenters can be irritated by questions even as they must answer them. The catalog grants Larry the irritation without granting him the right-to-stop-answering.

[Dr. Shakes]

The chapter's catechism-deliverer in the catalog's first **doctor-honorific Shakes-form.** The form is distinct from prior Shakes-forms (generic Shakes, Bobby Shakes, Bobby Shakes qua-corporate-role, Bob Shakes SVP of seatbelts). The doctor-honorific confers

medical-or-academic confidence: Dr. Shakes deploys the catechism with doctor-coded authority, watches the evidence, and confirms his prediction.

Two lines that bookend the chapter:
- **L7-8** — *"This will be the best of all possible moves."* (opening, future-anticipation)
- **L62-63** — *"I was right!"* (closing, validation, whispered to Bill)

Between the bookends, Larry's town-hall-presentation is the evidence. Dr. Shakes evaluates the evidence and concludes the move is indeed the best-of-all-possible-moves. The reader is given both the evidence and Dr. Shakes's conclusion; the reader can evaluate whether they agree.

[MAN WITH PLAID SHIRT] / [PlaidShirtMan]

The chapter's interrupting-questioner. The character has **multiple name-forms** that compress as the character recurs:
- **L19** — *[MAN WITH PLAID SHIRT]* (initial introduction)
- **L25, L31, L42, L48, L54, L60** — *[PlaidShirtMan]* (compressed)

The name-compression is the catalog's signature **multi-word-tag • compressed-single-word as character becomes recurring** grammar.

PlaidShirtMan's questions — flashlights for the bodies (L20), dance shoes and tail-smack pad (L32), meat-allergy concern (L43), declining when-asked-directly (L54), preempted on snorkels-and-fins (L60) — are **practical-and-sensible** but **misaligned with the actual issues.** Bill's seed makes the misalignment explicit: *"the concerns of others seemed, well, misaligned to what the truly difficult parts of the move might entail."* PlaidShirtMan represents the corporate-Town-Hall colleague-who-asks-the-wrong-questions while-the-actual-cosmic-horror-passes-unmentioned.

His L60 terminal-position — *"meekly sits back down"* — is the catalog's deflation. PlaidShirtMan has asked too many questions; he is now deflated and pre-empted.

The unseen meeting-cast

- **The "call-in folks from the other side of the globe"** (L11) — international-time-zone attendees watching in the middle of the night
- **The sewer gator** (L14) — implied creature in the current-sewage-plant office. Bill's seed: *"i do not know how we never found the sewer gator after all that searching."* The chapter doesn't render the gator directly
- **The bodies on the first-floor** — implied, not rendered. Day-glo tape codes them
- **The glowing-eyed judge in the corner** (L29) — the disco-level's judge. Implied, not rendered (the trail-off at *"in the corne…"* signals interrupted exposition)
- **The moving water** (L58) — the account-executives floor's water-feature. Required snorkels-and-fins

The catalog's grammar: **the new-building's amenities are implied-but-not-rendered.** The reader is told of the bodies, glowing-eyed-judge, and moving-water without the catalog rendering them. The horror is implied; the reader is expected to imagine the implications.

Naming-convention notes

- **BullsheetoBot600** — *bullshit-O-Bot* + 600-suffix. Joins the catalog's corporate-AI-presenter model-name family: GaiaGoddess9000 (chapter 04), BigIron4x400 (chapter 05), SmoothOperatorSade600 (chapter 06).
- **Dr. Shakes** — the doctor-honorific Shakes-form. Joins the catalog's character-form family: generic Shakes, Bobby Shakes, Bobby Shakes qua-corporate-role, Bob Shakes SVP of seatbelts.
- **PlaidShirtMan** — name-compression as character becomes recurring within a single chapter.

References

The Town Hall corporate-meeting format

Town Hall is real American corporate-jargon for **a periodic all-staff meeting** typically led by leadership for strategic-updates and Q&A. The format is borrowed from American political town-hall meetings, a tradition going back to 17th-century New England. Corporate Town-Halls became popular in American companies in the late-20th-century as a mechanism for **flat-organizational-communication** between leadership and staff.

The chapter sets the meeting in *"an agency 'Town Hall'"* (L3) with quotation-marks signaling the catalog's mock-corporate-jargon awareness. Larry's L11 opening — *"Welcome all to our quarterly 'town hall'"* — confirms a quarterly cadence and includes the call-in international-staff acknowledgment (real corporate Town-Hall courtesy).

Sewer gators — American urban-legend

A long-running urban-legend in American cities (especially New York) that **alligators live in the sewers.** The legend traces to 1930s New-York newspaper-stories about children's-pet-alligators flushed-down-toilets growing-up-into-sewer-monsters. The story has been popularly circulated for nearly a century without confirmed evidence.

Reinforcement in American letters and cinema:
- **Vincent Maly's *The World Beneath the City*** (1959) — foundational urban-historian work on the legend.
- **Thomas Pynchon's *V.*** (1963) — features a sewer-alligator-hunt subplot in which the *Stencil* character tracks a possibly-mythical entity through New-York's sewer-system. One of the novel's most-distinctive set-pieces. (Pynchon, b. 1937, is one of the major figures in 20th-century American postmodern-fiction; major works include *Gravity's Rainbow* (1973), *Mason & Dixon* (1997), *Inherent Vice* (2009).)
- **Various horror films** including *Alligator* (1980).

At L14 — Larry: *"although we've all had great times here, with the whole running up and down the pipes and trying to find the sewer gator…"* The current office is in a sewage-plant; the staff have been searching for the gator. Bill's seed: *"i do not know how we never found the sewer gator after all that searching."*

The catalog's **sewer-gator-as-real-office-fixture** is the chapter's most-distinctive grounding detail. The seed's *"after all that searching"* is the catalog's **mournful mystery about-things-real-Bill-experienced-but-couldn't-explain.**

"9 FLOORS OF FUN" — corporate amenity-rhetoric

"X floors of fun" is a real American corporate-rhetoric pattern for **a multi-floor corporate-building presented with playful amenity-vocabulary.** The catalog's *"9 FLOORS OF FUN!"* renders this rhetoric pattern. Five floors are explicitly presented in chapter 08; the other four are left as implied-but-not-presented.

AYCE Korean BBQ — restaurant format

AYCE = *All-You-Can-Eat*. Korean BBQ is the restaurant format where customers grill their own meat at table-grills. AYCE Korean BBQ restaurants are popular in American and Korean-immigrant communities, characterized by **flat-rate pricing for unlimited meat-consumption.** Major chains include Gen Korean BBQ, Honey Pig, Hae Jang Chon.

At L40 — *"Our cafeteria! It's AYCE Korean BBQ! Meats and more meats! Pile it up high…"* The cafeteria is **the chapter's most-genuinely-presented amenity** — AYCE Korean BBQ would be a genuinely attractive corporate cafeteria. PlaidShirtMan's response (*"I'm allergic to meat"* at L43) is the chapter's clearest example of a misaligned-question meeting an amenity.

Disco — 1970s music genre

American music-genre that emerged in the late-1960s and peaked in popularity in the mid-to-late-1970s. Disco-clubs and dance-floors became cultural icons of the era. Major figures: **Donna Summer** (1948-2012, the *"Queen of Disco"* — *Love to Love You Baby* (1975), *I Feel Love* (1977), *Last Dance* (1978), *Hot Stuff* (1979)); the **Bee**

Gees (Australian-British pop-rock band whose soundtrack to the 1977 film *Saturday Night Fever* (dir. John Badham, starring John Travolta) became one of the best-selling soundtracks ever and codified disco-iconography in American pop-culture); Chic, Village People, Diana Ross.

At L29 — Larry's disco-level slide. The slide is described as *"literally one of the greatest artworks mankind has created with 'DISCO LEVEL!' written on it."* The disco-level itself includes the *"glowing eyed judge in the corne…"* who gives tail-smacks for the best-dancer-each-day — implied cosmic-horror beneath the disco-amenity.

Day-Glo tape — color-coded safety

Day-Glo Color Corporation (founded 1946 in Cleveland, Ohio, by Bob Switzer and his brother) pioneered fluorescent colors that glow under UV-light. The brand-name became genericized for fluorescent-color products. Day-Glo tape is used in various safety-and-marking applications.

At L23 — Larry's answer to PlaidShirtMan: *"Red for a body and green where you should look. The low hanging fog in the room makes flashlights pretty useless."* The catalog renders **a color-coded-corpse-marking system** as the new-building's first-floor amenity. Macabre corporate procedure rendered with cheerful corporate vocabulary.

Switchblades, nozzes, chains — collaboration tools

- **Switchblade** = automatic pocket-knife with spring-button deployment. Federally restricted in the US since 1958 (the Switchblade Knife Act); some state laws further restrict.
- **Nozz** is likely couch-fingers spelling for *nunchucks* / *nun-chucks* / *nunchakus* — Asian martial-arts weapon (paired sticks connected by chain or rope).
- **Chain** = metal-link chain (often used as a weapon).

At L52 — Larry: *"Our finance and engineering teams should get off on this floor. We've provided switchblades, nozzes, and various chains to help the teams collaborate."* The chapter's most-explicit cosmic-horror-disguised-as-perk: weaponized collaboration-tools as the finance-engineering floor's amenity.

What chapter 08 doesn't reference

No direct historical-figure cameos appear in chapter 08 (the chapter shares this with chapter 02). The chapter's structural content — Town-Hall format + escalating-art-rhetoric + cosmic-horror-amenities + PlaidShirtMan's misaligned-questions + bookended-Dr.-Shakes-catechism — carries the chapter without cameo-density. No specific Lovecraft / cosmic-horror named-figures (the cosmic-horror is in the amenities, not in named figures). No French content; no Sentai / superhero-team activation; no Three-Stooges sound-effects.

Callbacks

The Pangloss-line at L8 and L62-63 — bookended validation-mode

Chapter 08 deploys the catechism **twice in the chapter**:

- **L7-8** (opening) — *"This will be the best of all possible moves."* (Dr. Shakes, future-anticipation)
- **L62-63** (closing) — *"I was right!"* (Dr. Shakes, validation-confirmation, whispered to Bill)

The catalog's **first deployment of the catechism as bookended evaluable-claim.** Dr. Shakes opens by asserting the catechism, watches the evidence (Larry's town-hall-presentation), and confirms his original assertion at the end.

The catechism deployment-mode evolution across the catalog (with chapter 08's position):

- Chapter 01 — Shakes hit-by-bus-after-saying-it (present-declaration)

- Chapter 02 — Bobby Shakes already-bleeding (present-declaration with injury)
- Chapter 03 — replaced by will-to-live-loss (substituted)
- Chapter 04 — Shakes wiping Bill's gore (present-declaration with gore)
- Chapter 05 — Bob Shakes's *very best of all tiger teams* (past-conditional disappointment)
- Chapter 06 — Shakes from outside the frame, whispering (frame-aware whisper)
- Chapter 07 — Bobby's *This is be the best of all possible brand extensions?* (question-mark deflation)
- **Chapter 08 — Dr. Shakes future-anticipation + closing-validation (bookended-confirmation)** • *current chapter*

A pattern emerges: the catechism is **systematically shifting mode across each chapter.** Chapter 08's bookended-form establishes the catechism as **an evaluable claim** the catechist can verify-or-falsify. The catalog provides the evidence and Dr. Shakes's conclusion; the reader can evaluate whether they agree.

Dr. Shakes — first doctor-form deployment

Chapter 08 introduces the **doctor-honorific Shakes-form.** The catalog's Shakes-character forms with chapter 08's position:

- Generic Shakes (chapters 01, 04, 06)
- Bobby Shakes (chapters 02, 03, 04, 07)
- Bobby Shakes qua-corporate-role (chapter 03)
- Bob Shakes SVP of seatbelts (chapter 05)
- **Dr. Shakes (chapter 08)** • *current chapter*

The doctor-honorific is the catalog's signature **medical-or-academic-coded confidence-form.** The catalog assumes the reader recognizes the doctor-honorific as conferring authority.

BullsheetoBot600 — corporate-AI presenter template

Chapter 08 introduces **BullsheetoBot600** as the latest model-name in the corporate-AI-presenter family:

- Chapter 04
- Chapter 05 — BigIron4x400 (Josh)
- Chapter 06 — SmoothOperatorSade600 (Moe)
- **Chapter 08 — BullsheetoBot600 (Larry)** • *current chapter*

BullsheetoBot600 is the catalog's most-explicit corporate-AI-presenter template-name to this point — the *bullshit-O-Bot* compounding is the catalog's direct claim that corporate-presenters often deliver bullshit.

Chapter 30's Garden curtain-call has *[BullsheetoBot600]* return at L77: *"(([BullsheetoBot600] and [Theodore H.C.] are adding fertilizer to the flower beds!))"*. The Garden grants Larry friendly-cast-member status. The catalog's bilateral-treatment: BullsheetoBot600 is the Town-Hall presenter at chapter 08 and the Garden flower-bed fertilizer at chapter 30.

Cosmic-horror amenity-rendering — catalog-grammar template

Chapter 08 establishes the catalog's **cosmic-horror amenity-rendering** template:
- Bodies-on-the-floor with day-glo-tape
- Glowing-eyed-judge with tail-smacks
- AYCE Korean BBQ (genuinely-attractive control)
- Switchblades-nozzes-chains for-collaboration
- Moving-water requiring snorkels-and-fins

The template recurs implicitly across the catalog whenever corporate-amenities are rendered. The structural-claim: corporate-amenities are typically presented-as-perks but actually contain cosmic-horror, and the genuinely-attractive amenities sit alongside the cosmic-horror ones with equivalent celebratory rhetoric.

Sewer gator — Bill's seed-grounded mystery

The chapter's sewer-gator reference at L14 (*"trying to find the sewer gator"*) is grounded in Bill's seed: *"i do not know how we never found the sewer gator after all that searching."* The seed implies the office at the sewage-plant is real-Bill employment-history. The catalog preserves the urban-legend reference as Bill's seed-grounded mystery.

PlaidShirtMan — the colleague-asking-the-wrong-questions

Chapter 08 introduces **PlaidShirtMan** as the catalog's interruption-questioner template. The character represents the corporate-Town-Hall colleague-who-asks-the-wrong-questions — focused on equipment rather than on the actual issue. The pattern recurs implicitly-or-explicitly across multiple later corporate-meeting chapters.

Bill's life-arc — chapter 08 as thirties-Town-Hall-Bill

Chapter 08 is the **third thirties-Bill chapter** (after chapters 05, 06). The catalog has now rendered three different thirties-Bill corporate-experiences in close render-order, establishing the dense corporate-thirties of Bill's career.

- Chapter 31 — Bill at 5 (sandbox)
- Chapter 09 — Bill at 16 (DEVO / paint-plant)
- Chapter 01 — Bill at 18 (ice-cream)
- Chapter 02 — Bill at 20 (first agency-meeting)
- Chapter 07 — early twenties (EJL)
- Chapters 03, 04 — late twenties
- Chapter 05 — thirties (auto-manufacturer marketing)
- Chapter 06 — thirties (tech-pivot, relationship-manager)
- **Chapter 08 — thirties (agency Town-Hall)** • *current chapter*
- Chapter 11 — Bill at 32
- Chapter 14 — mid-thirties
- Chapters 30, 32 — Bill at 57

What chapter 08 doesn't yet do

- **No Bill-transformation mechanic.** Bill is silent-witness; no cinema-character borrowing.
- **No qua-naming in formal form.** Characters stay-in-their-named-state.
- **No Lovecraft / cosmic-horror cameo-figures.** The cosmic-horror is in the amenities, not in named figures.
- **No music-cues with specific songs.** Disco is implicit only.
- **No domestic-anchor.** Lesley does not appear.
- **No multi-language-with-subtitle.** (Chapter 04 had French.)

Chapter 08 is the catalog's **first deeply-Town-Hall chapter** with cosmic-horror-amenity rendering, escalating art-rhetoric, BullsheetoBot600 template, and bookended Dr.-Shakes catechism.

Glossary

Catalog-coined terms

- **BullsheetoBot600** — the catalog's invented corporate-AI-presenter model-name. *Bullshit-O-Bot + 600* (catalog signature number-suffix). Joins GaiaGoddess9000, BigIron4x400, SmoothOperatorSade600.
- **Dr. Shakes** — the doctor-honorific Shakes-form. Catechism-deliverer with doctor-coded authority.
- **PlaidShirtMan / [MAN WITH PLAID SHIRT]** — the chapter's interruption-questioner. Name-compression as character becomes recurring within a single chapter.
- **9 FLOORS OF FUN** — the catalog's rendering of corporate-amenity rhetoric. Real corporate-rhetoric pattern preserved.
- **Sewer gator** — Bill's seed-grounded creature-that-was-searched-for-but-not-found at the current office. The catalog preserves the urban-legend.
- **Day-glo tape (red for body / green for look)** — color-coded corpse-marking system using the real Day-Glo fluorescent-paint-and-tape brand.

- **Tail smack from the glowing-eyed judge** — the disco-level's cosmic-horror-amenity reward-mechanism.
- **Switchblades, nozzes, and various chains for collaboration** — weaponized collaboration-tools at the finance-engineering floor. *Nozzes* is likely couch-fingers spelling for *nunchucks*.
- **Moving water with snorkels and fins** — the account-executives floor amenity.
- **The Pangloss-line / catechism** — chapter 08 deploys it twice: opening future-anticipation + closing validation.

Corporate vocabulary

- **Quarterly town hall** — corporate meeting cadence. Larry's L11 establishes the cadence.
- **Call-in folks from the other side of the globe** — international time-zone staff attending via conference-call. Real corporate Town-Hall courtesy.
- **Lease is up** — real-estate vocabulary for *current-lease-is-ending*.
- **Parking lot that** — corporate meeting-jargon for *"set this question aside for later discussion."* Larry at L46.
- **Get off on this floor** — elevator-vocabulary for *exit-the-elevator at-this-floor*.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 08 opens with *"i am in my thirties…"*
- **[BRACKET-TAGS]** — *[Dr. Shakes]*, *[Larry]*, *[MAN WITH PLAID SHIRT]*, *[PlaidShirtMan]*, *[BILL]*.
- **Italics-with-asterisks for emphasis** — *DANCE*, *AAAAAAND*.
- **All-caps preemptive answer** — *YES, PLAIDSHIRTGUY WE WILL GIVE OUT SNORKELS *AAAAAAND* FINS!* (L58). Larry's escalation peak.
- **Multi-vowel extension** — *AAAAAAND* with seven As. The catalog's signature emphasis-by-vowel-extension.
- **Mid-sentence trail-off** — *"don't tri…"* (L17), *"in the corne…"* (L29), *"hold their…"* (L58). The catalog's interruption-or-anticipation-typography.

- **Escalating stage-direction art-rhetoric** — *stunning • gorgeously rendered • one of the greatest artworks • so beautiful many of us start drooling • changes all our perspectives • captures the essence of being human*. The catalog's signature mock-grand-rhetoric for PowerPoint slides — six escalations from baseline-stunning to ontological-claim.
- **Stage-direction emotional-state evolution** — *slightly annoyed • somewhat exasperated • brightening*. Larry's irritation-arc rendered through escalating stage-direction vocabulary.
- **Whispered terminal-line** — *I was right!* at L63. Dr. Shakes's catechism-validation delivered as a private confidence to Bill.

The chapter's vocabulary is **Town-Hall corporate + cosmic-horror amenity rendering + sewer-gator urban-legend + AYCE Korean BBQ + Day-Glo tape + disco-level + escalating-art-rhetoric + bookended-catechism.** Eight vocabulary domains; high density in each.

Chapter 09 — Teacher's Companion

bill's notes

yes. i had a summer job driving various industrial parts all over the bay area. yes. the car was some red thing with some silly bird on it. no. i don't know which one. yes. i was listening to devo. yes. i was asked to go take a delivery to san quentin prison. yes. i did not expect to do anything more than drop it off - *IN FACT* i was told that i would be dropping it off at the guard gate. yes. it was a surpise. yes. i got a day glo thing that i was not to "misplace". yes. i was told to "stay on THIS path". yes. the car and i were searched. yes. i was told that inmates wore blue jeans. yes. when I arrived safely and *not* sniped, i was greeted by men of excellent caliber. this sounds like a joke and it isn't. all of them were super cool to me and i wish i could have given them a free concert instead of just a mixer.

Overview

Bill is sixteen years old, driving a red Firebird GTO across the Golden Gate Bridge with an orangutan named Clyde in the passenger seat. He has fifty pounds of industrial paint mixer in the trunk. The car radio is playing DEVO's *"Whip It."* The destination is San Quentin Prison, where he is supposed to deliver the paint mixer to the prison-industries paint plant.

At the prison gate, an armed corrections officer makes Bill change into a dayglo orange jumpsuit with *::DO NOT SHOOT::* printed across the back, gives him a map with a strict no-deviation route, and sends him driving into the prison. At the paint plant, fifty inmates spill out — all wearing blue jeans, all excited to see the Firebird. The convicts begin reminiscing about car-thievery, propose to sell the car for parts, and then one of them — listening to the still-playing DEVO on the car radio — recognizes the music. *"Is that DEVO?"*

What follows is a transformation: energy-domes drop from the sky onto Bill's head and onto the recognizing convict's head. Bill rips a segment of his jumpsuit to reveal *DEVO* spelled in black masking tape. Both characters become full DEVO-band-members and lead the entire group of convicts in the *"Are We Not Men? We Are Devo!"* call-and-response, with the convicts pogoing in agreement. Clyde, the orangutan, wearing a red energy dome of his own, whips the scene closed with a snap.

The chapter's call-and-response runs three iterations:

- L110 — *"ARE WE NOT MEN!?"* • *"WE ARE DEVO!"*
- L116 — *"ARE WE NOT MEN!!"* • *"WE ARE D-E-V-O!"* (hyphenated, song-canonical)
- L122 — *"ARE WE NOT MEN?"* • **(no response)**

The third call ends on a question with no answering response. Clyde's red-energy-dome whip-snap closes the scene; the question is left dangling.

Position in render-order: Chapter 09 is R#3 — the catalog's first joy-chapter in render-order (the joy-spine: chapter 09 #3 • chapter 10 #14 • chapter 25 #27). The setting is grim — prison-industries labor, dayglo *DO NOT SHOOT* jumpsuits, the corrections officer's strict protocols — but the chapter resolves through music and shared recognition. The seed grounds it in real life: Bill's actual summer job included a real San Quentin paint-mixer delivery, real inmate kindness ("men of excellent caliber"), real not-getting-sniped.

Characters

Bill (the narrator/protagonist)

Bill at sixteen — late-adolescent register, lowercase-i locator (*"i am sixteen years old"*). He's driving a Pontiac Firebird GTO (a 1970s/early-80s muscle car) with the iconic flame-phoenix decal on the hood. He wears a cowboy hat with feathers on the front. He's confident — *"hauling ass with my monkey friend and we have a sweet load to deliver"* — and only partially aware that prison-industries-paint-delivery in his teens is unusual. By the chapter's

end, he has put on a dayglo *DO NOT SHOOT* jumpsuit, stepped onto the hood of the Firebird, and led a chorus of convicts in DEVO's *"Are We Not Men?"* call-and-response.

The catalog uses two name-forms for Bill in the chapter, distinguishing his pre-prison-arrival confident mode from his post-arrival uncertain-then-transformed mode:

- **[BILL]** (uppercase) — the confident pre-arrival driver register
- **[Bill]** (lowercase-l) — the post-prison-arrival sheepish/uncertain register
- **[Bill, Now Devolved]** / **[Bill-1]** — the transformed-into-DEVO-band-member register

The shift between [BILL] and [Bill] marks the chapter's transformation.

Clyde (the orangutan)

Bill's passenger and "monkey friend" — actually an orangutan. Clyde is a direct reference to **Clyde the orangutan from the Clint Eastwood films** *Every Which Way But Loose* (1978) and *Any Which Way You Can* (1980), in which Clyde was the deuteragonist alongside Eastwood's bare-knuckle-fighter character. Catalog-Clyde mimics whip motions in time with the radio's *"Whip It"* lyrics, gets handed off to the armed guard at the prison gate, and at the chapter's close wears a red energy dome on his head and *whips the scene closed with a snap*. Clyde is mostly silent throughout — the catalog's silent-companion archetype.

ARMED MAN

The corrections officer at San Quentin's gate. Strict-protocol register: directs Bill to take off the cowboy hat, hand over Clyde, put on the dayglo orange *::DO NOT SHOOT::* jumpsuit, study a map with a highlighted no-deviation route, and confirm understanding with a *"YES SIR"*. The chapter has Bill responding *"sir, yes sir?"* — uncertain-question-form of the military-affirmative.

Group of Convicts

About fifty inmates working at the paint plant, all wearing blue jeans. The catalog renders them as a collective character — *"They are excited to see me?"* — Bill is uncertain why the convicts welcome him so enthusiastically. They reminisce about car-thievery (*"in my day, we would BOOST…"*), eye the Firebird with frank appreciation, and ultimately follow the Calm Convict's lead into the DEVO-pogo-finale.

Convict Shakes

A Bobby-Shakes sub-form: this is the catechist-character (who appears in many forms across the catalog) rendered as a convict. He proposes selling the Firebird for parts: *"This is the best of all vehicles to sell for parts? Are you interested, my man!"* This line is an early version of the catalog's catechism — the *"this is the best of all possible…"* phrase deployed across many chapters. Here it appears in pre-formal-vocabulary register, applied to vehicle-resale.

Another Convict

"loudly with crazy eyes" — a more aggressive register. He asks Bill *"What's it like on the outside, my man?!"* and uses the catalog's redactor-token (*::OBSCENITY REDACTED::*) in convict vernacular.

Calm Convict

The chapter's catechumen-figure. He listens to the still-playing DEVO on Bill's car radio, recognizes it (*"Is that DEVO?"*), and becomes Bill's partner in the chapter's transformation-finale. The catalog tracks his transformation through five named-states:

1. **[Calm Convict]** — listening, recognizing
2. **[Calm, Now Excited Convict]** — engaged, knowing what comes next
3. **[Calm Convict, Now Excited Slightly Devolved]** — energy-dome arriving on his head
4. **[Calm Convict, Devolved]** — fully transformed into DEVO-band-member
5. **[Calm Convict-2]** — performing the call-and-response with Bill-1 on the hood of the car

The Calm Convict tells Bill *"Then you know what you need to do right?"* and Bill responds with *"Will you help me?"* The redemption direction runs convict-to-Bill, not Bill-to-convict.

References

DEVO (band, formed 1973)

American rock band formed in Akron, Ohio. Members: brothers **Mark Mothersbaugh** (lead vocals, keyboards) and **Bob Mothersbaugh** (guitar); brothers **Gerald Casale** (bass, vocals) and **Bob Casale** (guitar, keyboards); plus drummer **Alan Myers** (1980 onward). The band's name is short for *"de-evolution"* — a satirical term for the idea that humanity is evolving backwards rather than forwards. DEVO's central catechism: *"Are we not men? We are Devo!"* — a phrase borrowed from H.G. Wells's 1896 novel *The Island of Dr. Moreau*, in which the beast-men ritually proclaim their humanity to convince themselves of it.

DEVO's biggest hit was *"Whip It"* (1980, from the album *Freedom of Choice*), which became a top-20 single in the United States. The band is also known for their visual signature: yellow hazmat suits, red truncated-cone *"energy domes"* on their heads, and angular synthesizer-and-guitar-driven music.

Songs in the chapter:

- ***"Whip It"*** (1980, *Freedom of Choice*) — the car radio plays this as Bill drives. The song's lyrics are a series of imperative commands (*"Get straight! Go forward! Move ahead!"*) followed by the title-injunction (*"You must whip it"*). Often misinterpreted as a song about sexuality or punishment; DEVO insists it's a self-help motivational song with a deliberately-absurd central metaphor. Bill catches the song mid-drive at L28-33 and exclaims *"You know it, Clyde. Let's WHIP IT…"* before stepping on the gas.
- ***"Jocko Homo"*** / ***"Are We Not Men? We Are Devo!"*** (1978, from the album *Q: Are We Not Men? A: We Are Devo!*) — the album's central question and the band's signature catechism. The

chapter's call-and-response finale (L109-122) is direct quotation of the band's own ritual.

Energy domes — DEVO's signature stage-hat. A red truncated-cone made of plastic, modeled after Pre-Columbian step pyramids. The band wore them on the cover of *Freedom of Choice* (1980) and during many performances. In chapter 09, energy-domes drop from the sky onto Bill and the Calm Convict as the magical-realism transformation-trigger (the band's iconic costume arriving as if delivered from the celestial DEVO-headquarters).

Clint Eastwood films and Clyde the orangutan

Clint Eastwood (1930-) is an American actor and filmmaker. Eastwood became a major Hollywood star in the 1960s through the Sergio Leone Spaghetti Westerns (*A Fistful of Dollars*, 1964; *The Good, the Bad and the Ugly*, 1966) playing the laconic gunfighter "the Man with No Name." Among his lighter-register films are the two **orangutan-buddy comedies *Every Which Way But Loose*** (1978, James Fargo, dir.) and ***Any Which Way You Can*** (1980, Buddy Van Horn, dir.), in which Eastwood plays bare-knuckle-fighter Philo Beddoe and his sidekick is **Clyde the orangutan** — played in real life by an orangutan named Manis (in the first film) and a different orangutan named Buddha (in the second).

How Clyde appears in this chapter: Eastwood himself is not in the chapter — Clyde is. The catalog's Clyde rides shotgun in Bill's Firebird, mimics whip-motions, gets handed off to the armed guard at the gate, and ends the chapter wearing a red energy dome and snapping the scene closed. The reader who knows *Every Which Way But Loose* sees: this isn't just any orangutan; it's THE orangutan, riding shotgun with a teenaged Bill the same way Clyde rode with Eastwood.

Pontiac Firebird GTO

Late-60s through mid-80s American muscle car, made by Pontiac. The "GTO" trim was Pontiac's high-performance brand. Most famous version: the 1977 Trans Am with the iconic *"hood bird"* — a

large flame-phoenix decal across the entire hood (Burt Reynolds drove one in *Smokey and the Bandit*, 1977). The chapter's *"the bird on the hood makes us all very cool"* references this hood decal.

San Quentin Prison and prison-industries paint

San Quentin Prison is California's oldest state prison, founded 1852, located on San Quentin Point in Marin County, north of San Francisco. Was historically California's primary maximum-security prison for men; housed the state's death row until 2022. Has hosted many famous incarcerated people and has been a setting for many films.

Prison industries — programs in which incarcerated people work for state-owned manufacturing operations, often producing goods sold to government agencies (paint, license plates, furniture). California's Prison Industry Authority (PIA) operates such programs; San Quentin has hosted various prison-industry operations through state corrections systems. PIA has historically produced paint among many goods. The chapter's premise (a teenager delivering paint mixer to be used by inmate-laborers) is plausibly real for the era. The seed confirms: Bill actually did this delivery in real life.

Cormac McCarthy register (not directly named)

Cormac McCarthy (1933-2023) was an American novelist. Author of *Blood Meridian* (1985), *No Country for Old Men* (2005), *The Road* (2006). McCarthy's prose is famous for its absence of quotation marks, sparse comma use, no apostrophes in contractions, and short declarative sentences — a stripped-down register that strips conventional punctuation to force the reader to engage with the prose at the level of cadence rather than grammar.

The chapter's opening lines borrow McCarthy's register without naming him: *"i am sixteen years old, with a cowboy hat with feathers on the front, driving a red car with an orangutan next to me. i am hauling ass with my monkey friend and we have a sweet load to deliver."* The lowercase-i, the simple-declarative-sentences, the matter-of-fact tone — this is McCarthy's compression-and-cadence. (Chapter 11 also borrows it.)

Golden Gate Bridge

The iconic suspension bridge connecting San Francisco to Marin County, California. Bill drives across it on the way to San Quentin Prison (which is on Marin County's eastern shore). Real-geographic-grounding for the chapter.

Voltaire's *Candide* — the catechism in proto-form

Convict Shakes's L82 line — *"This is the best of all vehicles to sell for parts? Are you interested, my man!"* — is an early version of the catalog's recurring catechism, derived from Voltaire's *Candide* (1759). In Voltaire's novel, the character Pangloss says *"this is the best of all possible worlds"* even as horrible things happen. Chapter 09 deploys this in pre-formal vocabulary, applied to vehicle-resale.

Callbacks

Forward connections (chapter 09 sets up something for later chapters)

- **Chapter 30 — the catalog's closer.** Chapter 30's mega-cast finale brings back the convicts: *"[Calm Convict] and [ALL CONVICTS] wearing powerdomes and pogoing. [BILL] tries a bit as well and then gives [Clyde] a high five."* The convicts' pogo at the Garden is the same pogo from chapter 09. Clyde is also at the Garden, getting a high-five from Bill. Without chapter 09's setup, the chapter 30 callback wouldn't have its grounding.
- **Bill at sixteen fills the life-arc.** Chapter 09 sits between chapter 31's Bill at 5 (sandbox) and chapter 01's Bill at 18 (ice-cream-shop), establishing Bill's late-adolescent register.

Backward connections — Pangloss-line lineage in proto-form

L82 — *"This is the best of all vehicles to sell for parts? Are you interested, my man!"* — is an early form of the catalog's catechism. The full catechism deploys across the catalog in many chapters (chapter 31's Toddler Shakes saying *"This is the best of all possible surprises!"* is the catechism's origin; chapter 20's Bobby Shakes

saying *"This will be the best of all possible measurements!"* covered in Bill's blood is its gore-peak; chapter 07's Bobby's question-mark deflation is its deflation-peak). Convict Shakes here gives an early version, applied to vehicle-resale. The catechism is in proto-form before its formal vocabulary is fully articulated.

Lateral connections — the redactor-token convention

The catalog uses *::*-bracketed text as a recurring typographic device. The signature use is Manyfeek's *::OBSCENITY REDACTED::* in many chapters (chapters 04, 05, 06, 07, etc.). Chapter 09 deploys the same form in *::DO NOT SHOOT::* on the dayglo jumpsuit. **Same syntactic form, opposite work** — the redactor-token here protects (alerts the guard not to shoot) where elsewhere it censors (covers profanity).

Lateral connections — multi-state character naming

Chapter 09's Calm Convict moves through five named-states. This naming-pattern appears in a few other chapters: chapter 14's BILL HURTS moves through six states (BILL HURTSish • BILL HURTSer • -lite • -3 • -2 • BILL HURTS); chapter 31's SNAKE GUY moves through three (qua the seed of greatness • qua greatness accepted • qua greatness achieved). Chapter 09's five-state Calm Convict is the catalog's longest-running such progression for a non-Bill character.

Lateral connections — Cormac McCarthy register

The chapter's lowercase-i opening borrows McCarthy's prose-cadence. Chapter 11 also borrows it. Chapter 09 + chapter 11 are the catalog's two McCarthy-register deployments. Different content (chapter 09 is joy; chapter 11 is gravity), same register.

Joy-spine position

Chapter 09 is the catalog's first joy-chapter in render-order. The joy-spine spans roughly:

- **Chapter 09** at render-order #3 • *current chapter*
- **Chapter 10** at #14
- **Chapter 25** at #27

Joy-chapters serve as breathers / register-shifts within the book's larger arc. Chapter 09 establishes that the catalog has a joy-register at all, and that the joy in this particular world comes from a specific source: people outside the corporate-religion's grip. The convicts — already counted out by the system — can perform DEVO without irony in a way the corporate-class can't.

What chapter 09 doesn't yet do

Chapter 09 is unusually-spare in catalog-internal references. It doesn't name Manyfeek, KayCEE, GAMS, or Dr. Clamcheese. It doesn't reference the Pangloss-line by name. It doesn't reference any other slot's events directly. **The chapter is one of the catalog's strongest cold-reader entry points** — a reader who picked up chapter 09 first would understand it on its own terms without needing prior catalog-context.

Glossary

Music / band-specific terms

- **DEVO** — short for *de-evolution*. The American new-wave/punk band's name and central concept: the satirical proposition that humanity is evolving backwards rather than forwards. The band borrowed the question *"Are we not men?"* from H.G. Wells's 1896 novel *The Island of Doctor Moreau*, in which animal-men ritually proclaim their humanity. DEVO turned this into the band's catechism: *"Are we not men? A: We are Devo."*
- **Energy dome** — DEVO's signature stage-hat. A red truncated-cone made of plastic, modeled after Pre-Columbian step pyramids. The band wore them on the cover of *Freedom of Choice* (1980).
- **"Whip It"** — DEVO's biggest hit single, released 1980 from the album *Freedom of Choice*. A self-help motivational song with a deliberately-absurd central metaphor; lyrics are imperative commands (*"Get straight! Go forward! Move ahead!"*) followed by the title-injunction.

- **"Are We Not Men? We Are Devo!"** — both an album title (DEVO's 1978 debut) and the band's call-and-response catechism. Used at concerts as audience-participation ritual.
- **Pogo / pogoing** — the punk/new-wave dance. Straight-up-and-down jumping in time with music, originating in 1970s British punk scenes. Named after the pogo stick.

Prison / corrections terms

- **Prison industries** — programs in which incarcerated people work for state-owned manufacturing operations.
- **San Quentin Prison** — California's oldest state prison, founded 1852, located in Marin County.
- **Dayglo orange** — *Day-Glo* is the brand name for fluorescent paint and dyed fabric. Refers to the bright fluorescent-orange color used on inmate jumpsuits, hunting vests, road-construction-worker safety vests — anywhere high-visibility is required. The chapter 09 jumpsuit is dayglo orange so corrections officers can identify Bill at a distance and not mistake him for an inmate-in-escape.

Cinema / cultural-reference terms

- **Bare-knuckle fighter** — a person who fights with their fists without boxing gloves, often in unsanctioned/illegal underground fights. Clint Eastwood's Philo Beddoe character in *Every Which Way But Loose* is a bare-knuckle fighter.
- **Hood bird** — slang for the large flame-phoenix decal across the hood of a Pontiac Trans Am. The decal was iconic enough that *"hood bird"* became a recognizable phrase. Burt Reynolds drove a Trans Am with the hood bird in *Smokey and the Bandit* (1977).

Catalog-specific terms

- **Joy-chapter** — the catalog has chapters in a *joy* register (vs. *dread* register), distributed across the book at intervals. Chapter 09 (render-order #3), chapter 10 (render-order #14), chapter 25 (render-order #27). Joy-chapters serve as register-shifts within the book's larger arc.
- **The catechism / Pangloss-line** — the catalog's recurring *"this is the best of all possible…"* line, derived from Voltaire's *Candide*

(1759). Chapter 09's Convict Shakes uses an early version: *"This is the best of all vehicles to sell for parts?"*

Catalog typographic conventions (relevant to chapter 09)

- **Lowercase-i** — Bill's catalog-narrator-voice uses lowercase *"i"* for the first-person pronoun. The catalog's couch-fingers style.
- **Anaphoric "i" beats** — many catalog chapters begin successive lines or sentences with *"i"* — first-person-singular declarations. Anaphora is the rhetorical device of starting consecutive lines with the same word.
- **`::TEXT::` brackets** — the catalog's redactor-token-style typographic device. Used elsewhere as *::OBSCENITY REDACTED::* (covering profanity in Manyfeek's dialogue). Chapter 09 uses *::DO NOT SHOOT::* on the dayglo jumpsuit — same syntactic form, deployed in protective rather than censoring register.
- **[BILL] vs [Bill]** — case shift between uppercase-confident and lowercase-uncertain registers. The chapter uses both to mark Bill's transformation.

What the chapter doesn't include

The chapter contains very few corporate-jargon terms (no KPIs, no PowerPoint references). Compared to chapters like chapter 22 or chapter 17, chapter 09 is in plain American vernacular throughout. The most specialized vocabulary is DEVO-band-specific or prison-specific — both pop-cultural and decodable for most readers.

Chapter 10 — Teacher's Companion

bill's notes

yes. i love sprited away and great chinese food.

Overview

Chapter 10 is the catalog's joy-anthem and the **redemption-half of the Yum-architecture.** Bill — rendered as **eternally young, Asian, and female** — is in a *Spirited Away*-coded spirit-world dim sum house with a smaller, frightened young girl who is looking for the BrontoBarn restaurant. The chapter opens with a 10-foot daikon radish wearing a fundoshi loincloth squeaking slowly past, and three soot sprites stacking themselves in the corner: *"Murupmp! Murumpt! Murpupt!"*

Bill takes the lost girl by the hand and brings her to an elevator that ascends through floors of the spirit-world's bathhouse-like commercial complex — past a frog with a sushi jacket, past a floor where tadpoles eat stegosaurus spare ribs at a poolside bar — to the BrontoBarn dim sum house. The girl's eyes go wide. *"MAGICAL MUSIC STARTS. DUM DUM DUM dum dee dum (Joe Hisaishi. You do better, ok?)"*

The dim sum house is a vast multi-cultural restaurant. Cart hawkers push trolleys yelling the names of dishes — ***Hargowsaurus!*** (shrimp dumpling shaped like a sauropod), ***Shumaiceratops!*** (pork dumpling shaped like a horned dinosaur), ***Dragons feet!*** (chicken feet but dragon). Bill orders dragon's feet for the girl. She tries them, makes a disgusted face, and immediately exclaims *"THIS MUST BE THE BEST TASTING FOOD OF ALL TIME!"* — the catechism in **food-pleasure register**.

Dr. Clamcheese — the catalog's recurring positive-control character — sits down at the table. He shares the origin of dragon's feet (his mother killed a dragon, stewed the feet all day; *"It was sooo*

tender"). When the girl says *"I NEED MORE,"* Dr. Clamcheese looks at her with **compassion** (the only catalog stage-direction containing that word) and snaps: *"BEGIN THE INITIATION!"*

What follows is the catalog's most-elaborate stage-direction sequence: a procession of six waiters, each from a different culture's formal-wear tradition (frog-tuxedo / heron-evening-gown / shark-silk-kimono / Kamaji-Mexican-charro-suit / boar-sari / camel-thobe-with-bisht), each presenting a precisely-coded dinosaur-dim-sum dish (lystrosaurus-melon-soup / anomalocaris-honey-walnut-shrimp / steamed-xiphactinus / 108-sliced-natovenator / scallion-ionic-columns-with-buns / amber-spheres-with-embedded-mosquito). Specific animal + specific culture's formal-wear + specific dinosaur cooked in a specific cuisine's specific technique. Nothing is arbitrary. Detail in **Characters** below; cultural and culinary background in **References**. The dessert finale's amber-with-mosquito is the *Jurassic Park* (1993) premise rendered as edible confection.

The girl says *"Yum"* at the end — and the chapter closes there.

The chapter is the catalog's **cosmopolitan-utopia rendering**: every culture's formal-wear represented, every animal-class represented, predators and prey and spirit-creatures all coexisting in the same dim-sum house, serving each other dinosaur-dishes with dignity.

Position in render-order: Chapter 10 is R#14 — the catalog's **joy-spine #2** (DEVO at #3 • BrontoBarn at #14 • The Laptop at #27). The three joy-chapters give the catalog a joy-register running alongside the dread-register that dominates much of the middle; chapter 10 is the densest of the three. Chapter 10 is also the catalog's **first cross-demographic Bill-form** — Bill rendered as not-Bill (eternally-young-Asian-female) for the duration of a chapter; the mode recurs at chapters 14 and 32.

Characters

Bill (qua Lin)

The chapter opens — *"i am eternally young, asian and female"* — with Bill rendered as **Lin**, a character from *Spirited Away* (2001, Hayao Miyazaki). Lin is the older bathhouse-worker who befriends and looks out for Chihiro, the young protagonist lost in the spirit-world. Catalog-Bill takes Lin's role: brusque-but-helpful, knows the bathhouse, takes the lost girl in hand and shows her where to go.

This is the catalog's **first cross-demographic Bill-form** — Bill rendered as not-Bill (eternally-young-Asian-female) for the duration of a chapter. To put on the *Spirited Away* chassis honestly, Bill takes the role of Lin; the catalog doesn't insist that Bill's body match the chassis but lets him be Lin for the duration. This is a moment of the catalog's trust in source material: the borrowing is fan-love-coded homage, not appropriation.

Bill's only direct line is at L13: *"What are you stupid! It's fifteen floors up. I'll take ya!"* — Lin's brusque-helpfulness register precisely. Bill is otherwise the chapter's silent chaperone, intercepting cart hawkers and occasionally exclaiming an affectionate *"Chees-a-rino!"* (L58, an affectionate diminutive for Dr. Clamcheese — the only catalog character Bill addresses by such a nickname).

Shakes (qua Chihiro)

The lost-and-frightened young girl Bill helps. **Chihiro** is the protagonist of *Spirited Away* — a 10-year-old girl stranded in a spirit-world after her parents are turned into pigs, forced to work in a bathhouse for spirits to earn their freedom. Catalog-Shakes (Bobby Shakes, the catalog's recurring catechist) takes Chihiro's role: small, scared, asking for help, eventually being initiated into the dim-sum-eating ritual the chapter is built around.

This is one of many sub-forms of Bobby Shakes across the catalog. Other notable forms: Toddler Shakes (chapter 31, the catechism's origin), Convict Shakes (chapter 09), Mr.Shakes SVP of DE (chapter 32), ShakesTheHumanSacrifice (chapter 15),

ShakesTheRedCableSweaterWearingKindaPerson (chapter 14), ShakesTheTrashPandoonie (chapter 40), Bobby Shakes esq. (chapter 38), Bobby on the uncontrolled tractor (chapter 30, the catalog's closer). The character is consistent in core function (catechism-speaker, witness, the-one-being-eaten) but takes different visual forms across chapters.

Shakes's chapter-arc tracks the redemption: lost (L9-10) • wide eyes (L25) • first taste with the catechism (L48-49) • *"I NEED MORE"* (L60) • procession-receiver (each formal-wear waiter triggers an *"OHHHH!"* response) • the terminal *"Yum."* (L112).

Dr. Clamcheese

The catalog's recurring **positive-control character.** He appears across chapters 02, 10, 30, and 37. Dr. Clamcheese is a chef — he cooks, he initiates Shakes into the dim-sum procession in chapter 10, he reminisces about his mother killing a dragon and stewing the feet *"all day"* (the result was *"sooo tender"*).

His register is **compassion** — the chapter's stage-direction at L63 says explicitly *"looking back to [Shakes] with compassion / I know. Let me help you."* This is the only character in the catalog whose stage-direction includes the word *compassion*. The dragon's-feet origin story (his mother went out, killed a nice-sized dragon, stewed the feet all day) sets up the cooking-craft thesis that chapter 37 develops.

Cart Hawkers (collective)

The dim-sum cart-pushers who yell out the names of their dishes — *"Hargowsaurus! Hargowsaurus!"* / *"Shumaiceratops! Shumaiceratops!"* / *"Dragons feet! Dragons feet!"* — in the manner of actual Cantonese yum-cha cart-pushers. The dishes are **dinosaur-coded versions of actual dim-sum dishes** (see References / Glossary).

The Cart Hawker who serves the dragon's feet at L41-46 is silent throughout the transaction except for his initial yelling — wields scissors with practiced efficiency, stamps Bill's card with a pre-inked stamp, and leaves without further comment. Catalog-coded Hong Kong dim-sum-server professional-quiet register.

The procession of formal-wear waiters

Six animal-waiters present dishes during Dr. Clamcheese's *"BEGIN THE INITIATION!"* sequence. Each is from a different culture's formal-wear tradition. Each precisely-coded (specific animal + specific culture + specific dinosaur + specific cuisine technique):

1. **Frog wearing tuxedo** (Western men's evening formal) — lystrosaurus-flavored winter-melon soup with a Godzilla carved into the flesh (rotates and winks)
2. **Heron wearing evening gown** (Western women's formal) — deep-fried anomalocaris with sweet mayo and candied walnuts; honey-walnut-shrimp register substituted with a Cambrian apex predator
3. **Shark wearing silk kimono** (Japanese formal) — whole xiphactinus lightly steamed with scallions and soy; Cantonese steamed-fish technique with a 6-meter Cretaceous predatory fish
4. **Kamaji wearing a charro suit** — *Spirited Away*'s spider-armed boiler-room operator dressed in Mexican mariachi-coded formal-wear, working intensely with multiple arms wielding multiple very sharp knives, carving a whole natovenator polydontus into **108** perfectly-carved slices (Peking-duck-carving register; **108** is the count of Buddhist mala beads — sacred-Buddhist precision deployed for dinosaur-roast portioning)
5. **Boar wearing a sari** (Indian/South Asian formal) — white fluffy buns, scallion ionic columns (white parts of scallions cut tall and fluted to look like miniature Greek-architectural columns), and sweet dark sauce (the Peking-duck assembly components)
6. **Camel wearing a thobe with a bisht over it** (Gulf Arab highest-formal) — three fossilized amber spheres carved like dragon's eyes, each containing an embedded mosquito. Direct reference to *Jurassic Park* (1993): the film's premise is that dinosaur DNA can be extracted from mosquitoes preserved in amber. The chapter's dessert-finale is the *Jurassic Park* image rendered as edible artifact.

Predators and prey, Western and Asian, formal and casual, real and fantastical — all coexist in the same dim-sum house, all serve each other, all produce dinosaur cuisine at the same level of craft.

Soot sprites (susuwatari)

"Murupmp! Murumpt! Murpupt!" — three soot sprites in the corner stacking themselves. *Spirited Away* has soot sprites as helper-creatures in Kamaji's boiler room (their pay is *konpeitō*, small star-shaped Japanese sugar-candy). The catalog renders three of them speaking their name with three different couch-fingers spellings — each individual soot sprite says its own name slightly differently. Bill kicks them over and pays attention to the lost girl instead.

Daikon radish (10 feet tall, wearing a fundoshi)

A daikon-radish-spirit walks past Bill and the lost girl at the chapter's opening. *Spirited Away* has a similar daikon-spirit who befriends Chihiro. *Fundoshi* is a traditional Japanese loincloth. The radish is 10 feet high — bigger than the source's daikon, rendered as a casual passerby (squeaking by slowly).

Frog person (in the elevator)

A frog wearing a sushi jacket, riding the elevator with Bill and Shakes. Gets off at a floor where tadpoles eat stegosaurus spare ribs at a poolside bar. *Spirited Away* has multiple frog-spirits among the bathhouse staff; the frog-with-sushi-jacket is catalog-coded but in the spirit of the source.

Naming-convention notes

- **qua** — Bill's tic for *as / in the capacity of* (see chapter 03 for full gloss). Chapter 10 stacks two uses: *[Bill] qua Lin*, *[Shakes] qua Chihiro*. The substitution slows the reader by a beat.
- **Hargowsaurus / Shumaiceratops** — dim-sum-dish-name + dinosaur-suffix compounding. The catalog's signature **dinosaur-coded cuisine** naming.
- **Chees-a-rino** — Bill's affectionate diminutive nickname for Dr. Clamcheese (L58). The only such nickname Bill uses in the catalog.

References

Spirited Away (2001, dir. Hayao Miyazaki)

The chapter's primary chassis. *Spirited Away* is a Japanese animated film about a 10-year-old girl, **Chihiro**, who gets trapped in a spirit-world after her parents are turned into pigs, and who has to work in a bathhouse for spirits to earn their freedom and her parents' release. The film won the Academy Award for Best Animated Feature in 2003 and has been the highest-grossing Japanese film of all time at various points.

Hayao Miyazaki (b. 1941) is a Japanese animator, filmmaker, manga artist, and co-founder of Studio Ghibli — widely considered the greatest animator alive. His major films: *Nausicaä of the Valley of the Wind* (1984), *My Neighbor Totoro* (1988), *Princess Mononoke* (1997), *Spirited Away* (2001), *Howl's Moving Castle* (2004), *Ponyo* (2008), *The Wind Rises* (2013), *The Boy and the Heron* (2023). Miyazaki's films are characterized by strong young (often female) protagonists; detailed magical-realism worlds where ordinary objects, animals, and elements have spirit-life; anti-war and pro-environmental themes; beautiful hand-drawn animation; refusal of easy good/evil binaries.

Specific *Spirited Away* elements in chapter 10:
- **Lin** (Bill's role) — Chihiro's older bathhouse-coworker, brusque-but-kind
- **Chihiro / Sen** (Shakes's role) — the protagonist, who loses her name and becomes "Sen" while working at the bathhouse
- **Kamaji** ("boiler-grandpa") — the spider-armed elderly boiler-room operator with six elongating arms, gruff-but-kind. In chapter 10, dressed in a charro suit, carving the natovenator
- **Susuwatari (soot sprites)** — small black puffballs that help Kamaji; their pay is konpeitō
- **Daikon-radish-spirit** — *Spirited Away* has one; chapter 10 has one too (10 feet tall, wearing a fundoshi)
- **Frog spirits** — multiple frog-spirits among the bathhouse staff
- **Bathhouse-as-vertical-commercial-complex** — chapter 10's elevator-through-floors structure inherits the film's

The chapter inherits Miyazaki's **joy-coded magical-realism register.** In *Spirited Away*, Chihiro's growth comes through showing up, doing the labor, being kind to the spirits she serves. Chapter 10 inherits this: the lost girl's redemption comes through Bill's care, Dr. Clamcheese's compassion, and the procession-of-waiters initiating her into the dim-sum-eating ritual. The chapter doesn't preach the lesson; it lets the structure carry it. The Miyazaki source also gives the chapter permission to render absurd-creatures (Kamaji in a charro suit, a frog in a tuxedo, a heron in an evening gown) without needing to justify their absurdity.

Joe Hisaishi — *Spirited Away* score

Joe Hisaishi (born Mamoru Fujisawa, 1950) is a Japanese composer and conductor. He took the name *"Joe Hisaishi"* as a Japanese reading of the kanji for *"Quincy Jones"* (the American producer he admired). Hisaishi has composed the soundtracks for nearly all of Hayao Miyazaki's films, plus many of Takeshi Kitano's films. His *Spirited Away* main theme — *"One Summer's Day"* — is widely recognized.

His scores typically combine lyrical melodic themes that recur in different orchestrations across a film; folk-coded harmonies (Japanese folk traditions, Western folk and classical); solo piano alongside full orchestra; restraint in scoring — often leaving silence where another composer would put music.

At L23 the chapter has the stage-direction *"((MAGICAL MUSIC STARTS. DUM DUM DUM dum dee dum (Joe Hisaishi. You do better, ok?)))"* — the catalog's narrator transcribing the music in inadequate onomatopoeia, then defensively crediting Hisaishi while challenging the reader to do better. This is one of the catalog's recurring **narrator-aesthetic-fan moments** — the narrator breaks the fourth wall to acknowledge a real artist whose work is being borrowed (other instances: chapter 15's *"oak decks… admittedly, are very well made"*; chapter 31's *"… THE RIGHT STUUUFF! sorry…"*; chapter 30's *"Music and lyrics mainly from someone else who deserves all the credit in the world"*; chapter 32's *"this is futuristic so the foley is awesome right now."*). The narrator is its own character with aesthetic taste.

Jurassic Park (1993, dir. Steven Spielberg)

Steven Spielberg (b. 1946) is an American filmmaker; one of the most commercially-successful directors in cinema history. *Jurassic Park* (1993) established **mosquito-in-amber** as a cultural shorthand for the science-fictional possibility of resurrecting extinct species: dinosaur DNA preserved in mosquitoes preserved in amber. The film's iconic image — a mosquito visible inside a transparent amber bead — appears at L108-109 as the chapter's dessert-finale: *"Three fossilized amber spheres carved to look like a dragon's eye and the mosquito is left just bare."*

By making it dessert in chapter 10, the catalog places this iconic thriller-image in a domestic, intimate, child-coded context. The girl who has been eating dinosaurs all chapter ends with a dessert that contains the genetic-source of dinosaurs — not as horror, but as final-course confection.

Cantonese dim sum (yum cha) — culinary tradition

Dim sum (*dim sam*, Cantonese for *"touch the heart"*) is a Cantonese cuisine tradition of small steamed/fried/baked dishes served with tea, traditionally from rolling carts pushed past tables in a tea-house setting. Originated in southern China (Guangdong / Hong Kong); now eaten globally wherever the Cantonese-Chinese diaspora has settled. Over 1,000 different dishes are part of the canon. **Yum cha** (*"drink tea"*) is the meal-occasion. Cart-hawker yelling-the-dish-names is part of the traditional service-style.

Specific dim-sum dishes referenced (in dinosaur-coded form):

- ***Har gow*** — translucent shrimp dumpling, made with bonded-wheat-starch wrapper. Steamed. The chapter's *Hargowsaurus*.
- ***Shumai*** (Cantonese *siu maai*) — open-topped pork dumpling with shrimp on top. Steamed. The chapter's *Shumaiceratops*.
- ***Chicken feet / phoenix talons*** (*fung jaau*, *"phoenix claws"*) — chicken feet braised in sweet-savory black-bean sauce; gelatinous texture, bones must be sucked clean. The chapter's *Dragon's feet*.
- ***Honey walnut shrimp*** — Hong Kong / Cantonese-American dish where shrimp is fried, glazed with sweet mayo, served with candied walnuts. The chapter substitutes anomalocaris.

- ***Steamed whole fish with scallions and soy*** — Cantonese steaming-technique. Whole fish steamed lightly with ginger-scallion topping; soy sauce poured over at the table. The chapter substitutes xiphactinus.
- ***Peking duck*** — Beijing roast-duck dish; the duck is air-dried, glazed, roasted, and carved tableside into precise slices, served with thin pancakes, hoisin sauce, and scallions for assembly. The chapter renders the carving with Kamaji's multi-arm precision and the natovenator-as-duck.

Dinosaurs and paleontology

The chapter is dense with named extinct creatures — all real (not invented):

- **Sauropods** — long-necked, long-tailed plant-eating dinosaurs (Brachiosaurus, Apatosaurus, Diplodocus). The largest land animals ever. The *-saurus* suffix in *Hargowsaurus*.
- **Ceratopsians** — horned dinosaurs (Triceratops, Styracosaurus). Plant-eaters with frilled neck-shields and facial horns. The *-ceratops* suffix in *Shumaiceratops*.
- **Stegosaurus** — Late Jurassic plate-backed dinosaur, ~9 meters long. Famous for the row of bony plates along its back. *"Stegosaurus spare ribs"* at the poolside bar.
- **Anomalocaris** — Cambrian-period (~520 million years ago) apex predator. ~1 meter long. **Not a dinosaur** — predates dinosaurs by hundreds of millions of years. A Cambrian invertebrate with multiple compound eyes, a circular mouth, and grasping appendages near the head.
- **Xiphactinus** — Late Cretaceous predatory bony fish, ~6 meters long. Famous for fossils that show xiphactinus that swallowed prey whole and died with the prey still preserved in their stomachs.
- **Lystrosaurus** — Early Triassic mammal-like reptile (~250 million years ago). Survived the Permian-Triassic mass extinction; was the most common land vertebrate immediately after.
- **Natovenator polydontus** — recently-described semi-aquatic dinosaur (named in 2022, fossils from Late Cretaceous Mongolia). The name means *"many-toothed swimming hunter"*; thought to

have caught fish. (Same dinosaur as chapter 02's Peking-Natovenator, deployed here in roasted-and-carved form.)

Multicultural formal-wear

- **Tuxedo** — Western men's evening formal-wear; black jacket with satin lapels, matching trousers, white shirt, bow tie. American semi-formal evening dress.
- **Evening gown** — Western women's formal-wear for evening events; long dress, often floor-length, often silk.
- **Silk kimono** — Japanese traditional formal-wear; T-shaped robe wrapped left-over-right, secured with an obi sash. Different sleeve-lengths and patterns indicate occasion, gender, and marital status.
- **Charro suit** — Mexican traditional formal-wear; fitted black trousers and short jacket, both heavily silver-embroidered with botonadura (silver buttons running down the side of the trousers). Wide-brim sombrero with the suit. Predates mariachi but commonly associated with mariachi musicians.
- **Sari** — Indian/South Asian women's traditional formal-wear; 5–9 yards of unstitched silk wrapped around the body, with one end draped over the shoulder. Worn over a fitted blouse and underskirt.
- **Thobe with bisht** — Gulf Arab men's formal-wear. The *thobe* (also *dishdasha*, *kandura*) is a long ankle-length white robe (everyday-formal). The *bisht* is a sheer ceremonial cloak (black, brown, or cream) worn OVER the thobe for highest-formal occasions (weddings, royal events, EID). Wearing a bisht with a thobe is the formal upgrade from just-thobe.

Callbacks

The Yum-architecture spine — chapter 10 as redemption-half

The catalog has a recurring food/consumption-image — the word *"Yum"* — that appears at structural-pivot moments across multiple chapters. The chapters where *Yum* appears form the **Yum-architecture spine.** The pattern:

- **Chapter 31 — origin / predator-Yum.** The Brown Snake of Destiny eats Toddler Shakes whole and says *"Yum."* The catalog's first deployment of the word; the catechism's origin-context.
- **Chapter 10 — redemption / eater's-grateful-Yum. •** *current chapter.* The catechist (Shakes-qua-Chihiro) eats joyfully through the procession and says *"Yum."* Same word, opposite mode.
- **Chapter 33 — return.** Per catalog notes, chapter 33 redeploys the Yum-architecture in a third register.
- **Chapter 37 — tragic counterpoint.** The *"Good enough. Send it out."* moment in chapter 37 is the Yum-spine's tragic register.
- **Chapter 30 — domestic resolution.** Bill says *"YUM!"* (uppercase exclamation) about waffles with Lesley at the catalog's closer.

A pattern emerges: the catalog's eating-vocabulary is **bilateral** — every *"Yum"* in the catalog reads against every other *"Yum."* Same word, opposite mode. The word means consumption-with-pleasure regardless of which side of the eating you're on; the catalog refuses both the prey-as-ironic-pleasure and the predator-as-menacing-pleasure reductions.

The catechism in food-pleasure register

Shakes-qua-Chihiro at L49: *"THIS MUST BE THE BEST TASTING FOOD OF ALL TIME!"* — an early version of the catalog's recurring catechism (*"this is the best of all possible…"*) applied to food-pleasure. The catechism's origin is Toddler Shakes in chapter 31 saying *"This is the best of all possible surprises!"* before being eaten. Chapter 10's deployment is the catechism in **food-pleasure**

register — same speaker-class (Shakes), same gesture, different content. Mode-shift from pre-consumption-by-snake to mid-consumption-of-feast.

Dr. Clamcheese — chapter 10 as middle of his arc

Chapter 10 is one of Dr. Clamcheese's four chapters across the catalog:
- **Chapter 02** — first appearance (BrontoBarn-founder enraptured-by-his-own-product)
- **Chapter 10** — **the *initiate-the-procession* host** • *current chapter*
- **Chapter 30** — Garden curtain-call cast-member
- **Chapter 37** — his dedicated chapter (cooking with an F-14 afterburner)

The dragon's-feet origin story he tells in chapter 10 sets up the cooking-craft-thesis that chapter 37 develops.

Joe Hisaishi narrator-aesthetic-fan moment

Chapter 10's L23 *"(Joe Hisaishi. You do better, ok?)"* is one of the catalog's narrator-aesthetic-fan instances — the narrator breaks character to acknowledge a real artist whose work is being borrowed. Other instances: chapter 15, chapter 31, chapter 30, chapter 32. The narrator is its own character with aesthetic taste.

Bill cross-demographic mode

Chapter 10's *"i am eternally young, asian and female"* is the catalog's **first cross-demographic Bill-form.** The mode recurs:
- **Chapter 14** — Bill rendered as William-Hurt-coded mid-thirties-blond-handsome (BILL HURTS)
- **Chapter 32** — Bill as ElJefeMuyMasBuenoBillster (Spanish-flattering compound)

The catalog's protagonist is comfortable being rendered as someone Bill himself isn't. The chassis dictates the form; Bill takes the role.

The joy-spine

Chapter 10 sits within the catalog's joy-spine: DEVO (R#3, joy-via-music) • BrontoBarn (R#14, joy-via-food) • The Laptop (R#27, joy-via-rest). Chapter 10 is the densest of the three. Chapters 09 and 10 both have rich cinema/music sources (DEVO + Eastwood; *Spirited Away* + Hisaishi) and work as cold-reader entry points.

Forward connections

- **Chapter 30** — many chapter 10 callbacks. Dr. Clamcheese attends. The dim-sum / food-pleasure register returns. *"Bill smiles at Lesley. Pours some syrup. Takes a bite! YUM!"* — the closer's *YUM* echoes chapter 10's *Yum*. Bill's domestic-Yum at chapter 30 is the natural extension of Shakes's catechist-Yum at chapter 10.
- **Chapter 37** — Dr. Clamcheese chapter. The dragon's-feet origin in chapter 10 sets up chapter 37's cooking-craft thesis.
- **Chapter 17** — conversation-adjacent in the catalog's writing-process. The morning-research conversation that produced chapter 10's anomalocaris and other dinosaur-cuisine elements is the same conversation that produced chapter 17's PassionateGuitarBot69 strumming.

What chapter 10 doesn't yet do

- **No corporate-meeting setting.** The chapter is fully outside the corporate-saturated middle of the catalog.
- **No catechism-with-violence form.** The catechism appears (L49 *"THIS MUST BE THE BEST TASTING FOOD OF ALL TIME!"*) but in food-pleasure register, not gore-coded.
- **No domestic-anchor.** Lesley does not appear (chapter 30's Garden will close the loop).
- **No qua-naming-with-corporate-role** (chapter 03's deployment). The qua-states here are character-chassis (Lin, Chihiro), not corporate-role.

Chapter 10 is the catalog's **densest joy-anthem** with cross-demographic Bill, the cosmopolitan-utopia procession, the catechism in food-pleasure register, the narrator-aesthetic-fan Hisaishi moment, and the redemption-half of the Yum-architecture spine.

Glossary

Catalog-coined terms

- **Hargowsaurus** — *har gow* (shrimp dumpling) + *-saurus* (sauropod-suffix). The catalog's dinosaur-coded shrimp-dumpling.
- **Shumaiceratops** — *shumai* (open-topped pork dumpling) + *-ceratops* (horned-dinosaur-suffix). The catalog's dinosaur-coded pork-dumpling.
- **Dragons feet** — chicken feet (a dim-sum classic) but rendered as dragon. Dr. Clamcheese's family origin: *"My mom went out. Killed a nice sized dragon. Stewed the feet all day."*
- **Chees-a-rino** — Bill's affectionate diminutive nickname for Dr. Clamcheese (L58). The only such Bill-nickname in the catalog.
- **Scallion ionic columns** — phrase from L100. White parts of scallions cut tall and fluted to look like miniature Greek-architectural Ionic columns (with scrolled volute capitals). Catalog typographic-precision in food-styling.
- **The Yum-architecture spine** — the catalog's cross-chapter eating-mechanic. Chapters 31, 10, 33, 37, 30 deploy the word *"Yum"* in different registers.
- **The catechism / Pangloss-line** — chapter 10 deploys it in food-pleasure register at L49.
- **Cross-demographic Bill-form** — chapter 10's *"i am eternally young, asian and female"* introduces the mode. Recurs at chapters 14, 32.

Dim sum / cuisine terms

- **Dim sum** (*dim sam*, *"touch the heart"*) — Cantonese small-plates tradition; rolling carts in a tea-house setting.

- **Yum cha** (*"drink tea"*) — the meal-occasion at which dim sum is eaten.
- **Har gow** — translucent shrimp dumpling.
- **Shumai** (*siu maai*) — open-topped pork dumpling with shrimp on top.
- **Chicken feet / phoenix talons** (*fung jaau*) — braised in sweet-savory black-bean sauce.
- **Honey walnut shrimp** — Hong Kong / Cantonese-American dish (fried shrimp, sweet mayo, candied walnuts). Chapter 10 substitutes anomalocaris.
- **Steamed whole fish with scallions and soy** — Cantonese steaming-technique. Chapter 10 substitutes xiphactinus.
- **Peking duck** — Beijing roast-duck carved tableside into precise slices, served with thin pancakes, hoisin sauce, scallions. Chapter 10 renders the carving with Kamaji's multi-arm precision and natovenator-as-duck.

Spirited Away terms

- **Susuwatari** (*"soot-wandering"*) — soot sprites; small black puffballs with eyes who help Kamaji and eat *konpeitō* (star-shaped Japanese sugar-candy). Chapter 10 renders three of them with three different couch-fingers spellings.
- **Kamaji** (*"boiler-grandpa"*) — the spider-armed elderly boiler-room operator with six elongating arms; gruff-but-kind to Chihiro. In chapter 10 wearing a Mexican charro suit and carving a roasted natovenator with multiple knives.
- **Lin** — Chihiro's older bathhouse-coworker; brusque, knows the bathhouse, looks out for Chihiro. Bill plays Lin's role in chapter 10.
- **Chihiro / Sen** — the protagonist of *Spirited Away*. A 10-year-old girl who loses her name (becomes *"Sen"*) when forced to work at the bathhouse, and has to remember her real name to escape the spirit-world. Shakes plays Chihiro's role in chapter 10.
- **Konpeitō** — small star-shaped Japanese sugar-candy. Kamaji feeds it to the soot sprites in the source film as their pay. Not directly in chapter 10's text but contextual.

Paleontology / dinosaur terms

- **Sauropod** — long-necked, long-tailed plant-eating dinosaur. The largest land animals ever.
- **Ceratopsian** — horned dinosaur (Triceratops, etc.). Frilled neck-shields and facial horns.
- **Stegosaurus** — Late Jurassic plate-backed dinosaur, ~9 meters long.
- **Anomalocaris** — Cambrian-period (~520 mya) apex predator. ~1 meter long. Cambrian invertebrate, **not a dinosaur** — predates dinosaurs by hundreds of millions of years.
- **Xiphactinus** — Late Cretaceous predatory bony fish, ~6 meters long. Famous for fossils preserved with prey still in their stomachs.
- **Lystrosaurus** — Early Triassic mammal-like reptile (~250 mya). Survived the Permian-Triassic mass extinction.
- **Natovenator polydontus** — semi-aquatic dinosaur named in 2022 (Late Cretaceous Mongolia). *"Many-toothed swimming hunter."* (Same dinosaur as chapter 02's Peking-Natovenator.)

Multicultural formal-wear terms

- **Tuxedo** — Western men's evening formal (black jacket, satin lapels, white shirt, bow tie).
- **Evening gown** — Western women's evening formal (long dress, often silk).
- **Silk kimono** — Japanese T-shaped robe, wrapped left-over-right, secured with an obi.
- **Charro suit** — Mexican formal (silver-embroidered black trousers and short jacket; botonadura silver buttons; wide-brim sombrero).
- **Sari** — Indian/South Asian women's formal (5–9 yards of unstitched silk wrapped over a fitted blouse and underskirt).
- **Thobe / dishdasha / kandura** — Gulf Arab men's everyday-formal robe, ankle-length, usually white.
- **Bisht** — Gulf Arab men's ceremonial cloak worn OVER the thobe for highest-formal occasions; sheer wool, usually black/brown/cream, gold trim along the front edges. Thobe + bisht is the formal upgrade from just-thobe.

Other

- **Mala beads (108)** — Buddhist prayer beads typically come in strings of 108. The natovenator gets carved into 108 perfectly-carved slices — the catalog's number-precision deploying a sacred-Buddhist count for a dinosaur-roast portioning.
- **Fundoshi** — Japanese traditional male loincloth/underwear. The 10-foot daikon radish wears one.
- **Ionic column** — Greek architectural order with scrolled volute capitals (cf. chapter 02's *"the thing that looks like an ionic column"* — Dr. Clamcheese's Peking-Duck scallion comparison). Chapter 10's *scallion ionic columns* render the white parts of scallions as miniature Ionic columns.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 10 opens with *"i am eternally young, asian and female."*
- **Direct lyric / music-cue quotation** — *"DUM DUM DUM dum dee dum (Joe Hisaishi)"* renders the music-cue as inadequate onomatopoeia.
- **Parenthetical narrator-asides** — *((double parens))* signals the narrator's voice stepping outside the scene to comment. *"((Joe Hisaishi. You do better, ok?))"* is a narrator-aside.
- ***"Yum."*** — single word, lowercase, period-terminated, used at structural-pivot moments across the catalog's eating-mechanic spine (chapters 31, 10, 33, 37, 30).
- **Couch-fingers spelling preserved** — *"sprited"* in Bill's seed; *"squeeks"* (L5); the three different soot-sprite spellings (*Murupmp! Murumpt! Murpupt!*); *"sareee"* (L100).
- **All-caps for peak-volume** — *"THIS MUST BE THE BEST TASTING FOOD OF ALL TIME!"* (L49); *"BEGIN THE INITIATION!"* (L67); *"OHHHH!"* (the procession-receiver responses); *"I CAN'T WAIT TO TRY THIS!"* (L103); *"I NEED MORE."* (L61).
- **((music note))** — the chapter's recurring procession-stage-direction marking each waiter's entrance.
- **Italics-with-asterisks for emphasis** — *"sooo* tender" (L55);* "sweet, sweet,* dark sauce" (L100).

The chapter's vocabulary is **Spirited Away-Japanese-spirit-world + Cantonese dim-sum + paleontology (7 species) + 6-cultures'-formal-wear + Joe-Hisaishi-music + Jurassic-Park-mosquito-amber + Buddhist-mala-precision.** Seven vocabulary-domains; high density in each; the catalog's most-allusion-dense chapter to this point.

Chapter 11 — Teacher's Companion

Overview

This is the catalog's shortest chapter — eleven lines. Bill is thirty-two years old on the morning of September 11, 2001, late for work, rushing out the door, driving with the radio on. He hears confused reports about *"planes and towers"* and the impulse to dismiss the news as a hoax (the way some radio listeners dismissed Orson Welles's famous 1938 *War of the Worlds* broadcast) is rejected: *"i do not hear orson welles."* Bill recognizes the reports are real. He does not go to the meeting. He sees what happens. And in the closing line, he extends the sightline outward: *"i also see it happen every day across the globe"* — a quiet acknowledgment that the same scale of violence the United States is experiencing on this day is routinely delivered by US military operations elsewhere in the world, absorbed into the news as background.

The chapter operates on two refusals, mirrored:

- **Line 7 — *"i do not hear orson welles."*** The epistemic refusal — the rejection of the false-comparison class. Bill could have used the Welles broadcast as a familiar frame for what was on the radio (a media event confusing enough it might be a hoax). He doesn't. The rejection itself communicates that this is real, not theater.
- **Line 8 — *"i do not go to the meeting."*** The behavioral refusal — the moment Bill's compulsion to perform corporate ritual breaks.

The first refusal enables the second. Once Bill knows it's real, he doesn't go to the meeting.

The closing line's most important word is **"also."** The chapter does not say *"the same as"* (which would be a thesis, equating events). It says *"i also see"* (which is a witness-position, including both sightlines). The witness expands; the reader is put in a position of having to hold both at once.

Position in render-order: Chapter 11 is R#24. Structurally, this is one of the catalog's two **urge-break chapters**. Throughout the rest of the book, Bill's compulsion to perform corporate ritual — the urge to attend the meeting, deliver the deck, attend the demo — runs at full force, even against his own revulsion. In chapter 11, the urge breaks. Bill does not go to the meeting. The reason is gravity: reality is too heavy for the corporate religion to override. (The catalog's other urge-break chapter, chapter 30, is by-choice rather than by-gravity: Bill walks into the Garden willingly. Chapter 11 establishes that the urge *can* be broken; then chapter 30 lands as Bill choosing to break it on his own terms.)

The chapter has no `bill_notes` seed file. Per Bill: *"i have no additional notes for what happened. the work speaks for itself."* The eleven-line chapter is its own seed.

Characters

Bill (the narrator/protagonist)

The chapter is Bill's first-person narrative throughout, in the catalog's signature lowercase-i locator (*"i am thirty-two years old…"*). Bill is thirty-two on September 11, 2001 — placing him in his early career years. He is rushing to a meeting (implied corporate, given his catalog-recurring data-engineering work), and the chapter opens with his pre-attack mode: late to work, hurried, focused on the workday ahead. By the chapter's end, the corporate urge has broken — he does not go to the meeting — and he is in the witness-position, watching events unfold and extending his witness outward.

This is the only character on stage. The chapter is entirely Bill's voice and Bill's witness.

Implied (offstage) presences

- **The meeting attendees** — implied. There is a meeting Bill is *"late to,"* and Bill never goes. We don't see them; we only know they're waiting somewhere Bill chose not to be.
- **The radio voices** — implied. Bill *"turn[s] on the radio and hear[s] nonsense"* and *"hear[s] people make up stories about*

planes and towers." These voices are the early-morning news anchors and witnesses calling in to radio stations as the attacks unfolded — confused, fragmentary, struggling to describe what they were seeing in real time.

- **The "people across the globe"** — implied. The closing line — *"i also see it happen every day across the globe"* — refers to civilians in places affected by US military operations and the violence absorbed as routine elsewhere. Not on stage, not named; their presence is acknowledged as part of the witness Bill is now able to see.

What's notable about the cast

The chapter has only one named character, no dialogue, no other characters identified by name. This is the most stripped-down cast in the catalog. The compression is deliberate — the chapter's gravity comes from a single witness, not from a group's interactions. Compare to chapter 10 which has roughly twelve named characters in a similar word-count, or chapter 22 with seven. Chapter 11 strips the stage to one person.

References

September 11, 2001

The date of the al-Qaeda terrorist attacks on the United States. Two hijacked commercial airplanes were flown into the twin towers of the World Trade Center in New York City; both towers collapsed within two hours. A third hijacked plane was flown into the Pentagon outside Washington, D.C. A fourth hijacked plane (United Flight 93) crashed in a field in Pennsylvania after passengers fought the hijackers. Nearly three thousand people were killed. The attacks led to the United States invading Afghanistan in late 2001 and Iraq in 2003. The phrase *"9/11"* became the common American shorthand for the date and event.

The chapter does not use the abbreviation; it spells out *"september eleven,"* says *"planes and towers,"* says *"what happens."* The language is plain, the canonical names are stripped, the reader does the work of recognition.

Orson Welles (1915-1985) and the 1938 *War of the Worlds* broadcast

Welles was an American actor, filmmaker, director, screenwriter, and producer — one of the most influential figures in 20th-century American film and theater. Best known for directing, producing, co-writing, and starring in ***Citizen Kane*** (1941), often cited as the greatest American film ever made, which he made at age 25. Before *Citizen Kane*, Welles was a major figure in American radio and stage theater. He directed the **Mercury Theatre**, a New York-based theater company, and on **October 30, 1938**, he produced a radio adaptation of H.G. Wells's 1898 novel ***The War of the Worlds*** on the CBS radio network, broadcast on the show *The Mercury Theatre on the Air*.

The 1938 broadcast was structured as a series of fake news bulletins reporting that Martians had landed in Grover's Mill, New Jersey, and were attacking Earth. The first part of the broadcast omitted the customary commercial breaks and was delivered in a realistic news-bulletin format. Listeners who tuned in late, missing the introductory disclaimer that the broadcast was a dramatization, are reported to have panicked; some called police, gathered with neighbors, or fled their homes believing Earth was actually being invaded. The size and severity of the panic has been debated by historians (later research suggests the panic was smaller than initially reported, but the broadcast's reputation as having caused mass hysteria persists in American cultural memory).

The *"Orson Welles broadcast"* became cultural shorthand: media-induced mass-panic; the difficulty of distinguishing real news from theatrical fiction in a radio-saturated era; the ease with which a charismatic broadcaster can manipulate public belief. When confused reports come over the radio in the years since 1938, the natural skeptical reflex has been to ask: *is this another Orson Welles?*

How Welles appears in this chapter: Welles is named in line seven — *"i do not hear orson welles."* He is the comparison-class Bill explicitly rejects. The set-up: Bill is hearing confused reports on the radio about *"planes and towers,"* with people *"mak[ing] up stories"* — the natural reflex would be to dismiss the reports as a hoax (the Welles way). Bill rejects this reflex. He is not hearing Orson Welles. The reports are real.

Without the Welles reference, the line *"i do not hear orson welles"* is opaque. With it, the line is doing serious work in six words: it names the comparison-class (radio-news-as-possibly-a-hoax), rejects it, and forces the reader to confront the alternative.

Cormac McCarthy register

Cormac McCarthy (1933-2023) was an American novelist, author of *Blood Meridian* (1985), *The Road* (2006), *No Country for Old Men* (2005). McCarthy is known for stripping conventional punctuation (no quotation marks, sparse comma use), refusing capitalization for narrative voice, and using simple declarative sentences arranged anaphorically (each line beginning with the same word — here, *"i"*).

The *"i do not hear orson welles"* line in particular uses what McCarthy critics call **compression-by-negation**: the speaker rejects a comparison rather than describing the actual experience, and the rejection itself communicates more than description would. McCarthy is not named in the chapter, but the chapter's voice is in his register. (Chapter 09 — also borrows this register, deployed in joy rather than gravity.)

Solmaz Sharif

Solmaz Sharif is an Iranian-American poet (born 1983), author of the collection *Look* (2016), which uses redacted military-vocabulary documents and explores how language about US military violence shapes American moral experience. The closing line — *"i also see it happen every day across the globe"* — operates in territory Sharif has mapped: the asymmetry between US-domestic perception of

catastrophe and routine US-military-delivered catastrophe abroad. Sharif is not named in the chapter, but the chapter's ethical extension at the close is in her register.

"the meeting"

The chapter is set in Bill's corporate-work life. The catalog elsewhere establishes Bill as a data engineer at a media-buying agency; the meeting is presumably a routine work meeting. The chapter does not specify what kind of meeting because what matters is the urge — Bill's compulsion to attend regardless of circumstances, and the breaking of that urge.

What the chapter does NOT reference

The chapter does not name *"9/11," "World Trade Center," "Pentagon,"* or any of the canonical names associated with the day. It says *"september eleven," "planes and towers,"* and *"what happens."* The names are stripped, the reader does the work of recognition.

Callbacks

Chapter 30 — the catalog's closer

Chapter 11 is the catalog's first **urge-break chapter** — the moment where Bill's compulsion to perform corporate ritual breaks down by sheer gravity (reality is too heavy). Chapter 30 is the catalog's by-choice urge-break — Bill walks into the Garden willingly, choosing to leave the corporate religion. The catalog needs chapter 11 first to establish that the urge *can* be broken; then chapter 30 lands as Bill choosing to break it on his own terms.

Without chapter 11, chapter 30 reads as fantasy. With chapter 11, chapter 30 reads as Bill exiting the urge for the second time — first by gravity, then by choice. The two chapters are paired across the catalog.

The catalog's closing-arc

Chapter 11 sits much earlier in the render-order than the catalog's three-chapter closing-arc (chapters 14, 32, and 30). But chapter 11 establishes the same ethical stance the closing-arc relies on — that Bill can refuse the corporate religion's demands on him — so it acts as an early echo of the resolution to come.

The catechism is explicitly absent

The catalog's signature line — *"This is the best of all possible [X]"* — appears in many chapters in various forms (Toddler Shakes saying it pre-consumption in chapter 31; Bobby Shakes saying it gore-covered in chapter 20; catalog-Bill saying it post-API-error in chapter 41; Bobby on a runaway tractor in chapter 30). Chapter 11 has **no Pangloss-line**. The chapter routes around the catechism by design. Where the rest of the catalog renders the catechism with increasing irony, chapter 11 simply has gravity — reality is heavy enough that no affirmation is required. The absence is the connection: by not having the line, the chapter signals that this moment doesn't belong to the catechist's mode.

Cormac McCarthy register — distinct deployment in chapter 11

Most of the catalog is in stage-play form (bracketed character tags, dialogue, stage-directions in `((double parens))`). Chapter 11 is in straight prose narration — eleven lines of declarative first-person statement. This stripped register is not used elsewhere with the same gravity. Chapter 11's voice is its own. (Chapter 09 borrows McCarthy's cadence too, but for joy; chapter 11 is the gravity deployment.)

Lateral connections — other no-Shakes chapters

- **Chapter 27** — also a no-Shakes chapter. Chapter 11 has no Bobby Shakes (no catechist on stage); chapter 27 also has no Shakes by design. These are the two catalog chapters where the catechist arc is explicitly absent. The mode of absence differs (chapter 11 has gravity refusing the catechism; chapter 27 has Bill in a fairy-tale-coded transformation that doesn't need the catechist) but both share the structural feature.

- **Chapter 41** — the catalog's meta-recursion. Chapter 41 is also a chapter where the catechism shifts mode dramatically — there, the production-apparatus blocks the catechism mid-delivery. Chapter 41's silence (an API error replacing the lament) and chapter 11's silence (no catechism, no theatrical foley) are different mechanisms but accomplish related effects: at certain moments, the catalog refuses to perform.

What the chapter does NOT call back to

Chapter 11 is unusual in the catalog for having very few cross-chapter references. It does not name other catalog characters (no Manyfeek, no GAMS, no KayCEE, no Dr. Clamcheese). It does not deploy the catalog's recurring objects (no Franklin Planner, no Yum, no PowerPoint deck). The chapter is self-contained. Its connections to the catalog are structural (urge-break setup for chapter 30; absence-of-catechism marker) rather than referential. The chapter is one of the catalog's strongest cold-reader entry points — a reader who picked it up first would understand it on its own terms.

Glossary

Historical / event-specific terms

- **September 11 / September Eleven / 9/11** — September 11, 2001. The al-Qaeda attacks on the World Trade Center, the Pentagon, and (the prevented fourth target) via United Flight 93. Nearly three thousand people killed. The chapter spells out *"september eleven"* rather than using the *"9/11"* abbreviation — a craft choice that strips the canonical naming.
- **The Orson Welles broadcast** — the 1938 CBS radio adaptation of H.G. Wells's *The War of the Worlds*. A radio drama presented as a series of fake news bulletins about a Martian invasion, which some listeners believed was real. The phrase *"an Orson Welles"* became American shorthand for a hoax broadcast or for media-induced mass-confusion.
- **"planes and towers"** — refers to the World Trade Center attacks specifically (planes flown into the twin towers). The

chapter uses this minimal naming on purpose — the reader does the work of recognition.

Catalog typographic conventions

- **Lowercase "i"** — Bill's catalog-narrator-voice uses lowercase *"i"* for the first-person pronoun throughout most chapters. The catalog's couch-fingers style — typing fast and casually, not stopping to capitalize. The lowercase reads as more intimate, less elevated, closer to the voice in someone's actual head.
- **Anaphoric "i" beats** — every line in chapter 11 begins with *"i"* (eleven of eleven content lines). This repetition-pattern is **anaphora** — the rhetorical device of starting consecutive lines with the same word. The cadence is deliberately monotone; it's the chapter's drum.
- **Compression-by-negation** — a craft move where the writer says what is *not* happening rather than what *is* happening. Cormac McCarthy uses this often. Bill's *"i do not hear orson welles"* is a compression-by-negation: it says what Bill is *not* hearing, and the rejection of the comparison communicates the truth more efficiently than a direct description would.

Implicit terms (what the chapter alludes to without naming)

- **"the meeting"** — Bill's daily corporate-work meeting. In chapter 11, the meeting is unspecified because the meeting is irrelevant; what matters is the urge to attend it and the breaking of that urge.
- **"what happens every day across the globe"** — a reference to civilian casualties from US military operations, drone strikes, conflicts in Iraq/Afghanistan/Yemen/Somalia and other state violence. The chapter does not name specific events or specific countries. The reader is meant to know — or to come to know on second reading — that this is the chapter's ethical extension. The same scale of loss the United States is experiencing on this day is delivered routinely by the United States elsewhere, where it is not framed as catastrophe but as background news.

Terms not specialized

The chapter contains very little corporate jargon, no technical database terms, no advertising-industry vocabulary. Compared to other catalog chapters (chapter 22's BI-vendor-pitch with *"Cartesian join"* and *"orphan records"*; chapter 17's *"PEE! PEE! TEE! EKS!"* PowerPoint chant; chapter 32's *"Cogito ergo sum"*), chapter 11's vocabulary is plain. Almost every word in the chapter could appear in everyday speech. The plainness is the craft.

Chapter 12 — Teacher's Companion

bill's notes

yes. i was the only leader left at my prior job when the company was aquired by a much larger one. yes. it was very scary when the leader of the largest local buying operation in the world and her leadership team said they wanted to meet us all. yes. it was nothing to worry about. yes. they were exceptionally gracious and kind.

Overview

Chapter 12 is the catalog's **first deeply-Star-Wars-coded chapter**. Bill is in his twenties, running to seek cover. His office has tried-to-escape, but **the inbound office is already-flying-over-them.** The catalog renders a corporate-acquisition as a full-Star-Wars Imperial-arrival sequence.

The chapter opens with the **Imperial March** at L5-8: *"((IMPERIAL MARCH)) / ((BRASS)) / DUM. DUM. DUM. DUM-da-DUM. DUM-da-DUM. / DUM. DUM. DUM. DUM-da-DUM. DUM-da-DUM."* John Williams's 1980 *Empire Strikes Back* leitmotif is the chapter's sonic anchor — it bookends the chapter (opening L5-8 + closing L89-92).

Cast:

- **[BILL-PO]** — Bill as **C-3PO** (the gold protocol-droid). Hobble-steps, hands-akimbo-but-not-actually-touching-pelvis-wires, very-yellow-and-shiny. The catalog's most-anxious-Bill-form.
- **[Manyfeek The Wookiee]** — Manyfeek as **Chewbacca**. The catalog's *::RWAAAAARRRGH! REDACTED::* convention preserves the canonical Wookiee-language-untranslatability from the films.
- **[GAMS]** — GAMS rendered as **R2-D2**. Beat-box-coded R2-tones (*"beep-beep-BWAAAAAH-wheee-brrt-CHIRP"*).

- **[DarthLowUnitCosts]** — the chapter's antagonist; Darth-Vader-coded acquisition-figure. Tag combines *Darth* (Sith-Lord title) + *Low Unit Costs* (corporate-merger-rationale).

Plot:

Bill-PO walks-the-halls in panic-droid mode, blames *"your poor language skills"* (direct C-3PO-to-Chewbacca line). Manyfeek-the-Wookiee takes-cover with a *"laser? crossbow"* (the question-mark signals the catalog's prop-uncertainty about Chewbacca's canonical bowcaster); GAMS-as-R2 produces beat-box alarm-tones. Bill-PO retreats to his office, stands clearly next to the door declaring himself hidden, then panics with *"our chances of survival are only 1 of 1000000000000000000000000000000000"* — the catalog's escalation of C-3PO's *"3,720 to 1"* asteroid-field line from *The Empire Strikes Back* (1980).

The door **falls onto the floor with a thud.** Smoke. Imperial March builds. **DarthLowUnitCosts** emerges, hand-blocks Manyfeek's *((PEW-THWANG))* three times, Force-pulls the crossbow into her hands and crushes it, Force-pulls GAMS to her side. Then she pivots to the chapter's signature corporate beat: *"You guys hungry? We brought cake?"* The catalog's **conquest-with-cake** acquisition-grammar.

The cake **lacks a knife.** DarthLowUnitCosts notes *"31 Flavors right?"* (Baskin-Robbins-coded) and laments *"Only one job! Put the cake AAAAAND a knife in the bag."* She uses the **red lightsaber** to slice the cake into 50 slices: *"((BZZZZOOMM WAANG BZZZZOOMM WAANG ZIP ZIP SNACKLYPOP))"*. 50 cake-plates fly to buyers via Force.

Bill-PO stuffs cake through 2 CM slot acting as mouth. L84 — *"Yum!"* The catalog's signature-Yum in **compliance form**, deployed in an impossible bodily context (C-3PO's mouth is decorative, not functional). The catalog's structural claim: acquired employees comply with acquisition rituals even when the mechanism doesn't fit.

DarthLowUnitCosts says *"we're super excited that you guys are joining the crew."* The Imperial March plays again. She then steps out of the staging at L94-95: *"You really don't need to do that every time I take a walk. It's good. We made a nice first impression and that's great."* — the chapter's most-meta moment: the Vader-coded acquisition-figure is **self-aware that her arrival is staged as an Empire-arrival**, and can step out of the staging.

The chapter ends at L100 with *"((CROWD WAVING BYE. as we fade to black))"* — the corporate-cast waving goodbye to the acquiring Empire, with the catalog's signature **fade-to-black** terminal stage-direction.

Position in render-order: Chapter 12 is R#25. Bill is in his twenties — the chapter's life-arc-position is **Bill at the acquisition of his real employer.** The chapter body renders the Empire-iconography over the acquisition-event.

The chapter is **culturally-tested** — it requires Star-Wars fluency to read in full, but the shape-without-the-detail still lands for readers without it.

The seed grounds the chapter as bilateral. Bill was the only leader left at his prior job when the acquisition happened. The leader of the largest local buying operation in the world and her leadership team said they wanted to meet — *"it was very scary."* Then it turned out to be *"nothing to worry about. they were exceptionally gracious and kind."* The chapter renders both halves at once:

- **The scary-at-first render** carries the Imperial-March entrance, Bill-PO's *"1 of 1000000000000000000000000000000000"* panic, Manyfeek-the-Wookiee firing the laser?-crossbow in defense, GAMS-as-R2 producing alarm-tones, the door falling, Vader-coded silhouette in the smoke. This is what fear looked like in advance.
- **The actually-gracious render** carries DarthLowUnitCosts pivoting at L60 from Empire-arrival to *"You guys hungry? We brought cake?"*, the impossible-mouth-still-Yums at L84, the *"we're super excited that you guys are joining the crew"* line, and

the L94-95 meta-step-out where DarthLowUnitCosts breaks her own staging — *"You really don't need to do that every time I take a walk. It's good. We made a nice first impression and that's great."* That meta-line is the seed's *"nothing to worry about. exceptionally gracious and kind"* rendered in cinema. The Vader-coded figure is conscious that the iconography overstates her actual register; she steps out of it at the end.

The chapter is the catalog's render of how the *imagined-fear* and the *actual-event* coexist in the same memory. The Empire arrived with cake and apologized for the soundtrack.

Characters

[BILL-PO] — Bill as C-3PO

The chapter's protagonist. The character-tag *BILL-PO* merges Bill with C-3PO (the gold protocol-droid; see References). Dual-coding: *BILL* (catalog protagonist) + *PO* (short for C-3PO, possibly also corporate-vocabulary like *Purchase Order* / *Project Officer*).

Body-language at L10: *"walking in halls. hands akimbo but not actually touching pelvis wires. very yellow and shiny."* The catalog renders Bill as fully-C-3PO. Hands-akimbo-but-not-actually-touching-pelvis-wires is direct C-3PO body-language (the protocol-droid's stiff arm-position). Very-yellow-and-shiny matches C-3PO's gold-plated finish.

Chapter arc:
- **L11** — *"Oh my! We've been had. The empire is here! If it wasn't for your poor language skills, we wouldn't be in this mess!"* — direct C-3PO-to-Chewbacca-coded line; the recurring blame-of-Chewbacca-for-his-own-anxiety
- **L20** — *"What do you mean they're coming in? I'm not ready. I'm going to hide in my office!"* — panic-flight
- **L22-23** — *"hobble steps into office and stands very clearly next to door / Here. I'm hidden now!"* — C-3PO's classic poor-hiding-strategy
- **L28-29** — *"Our chances of survival are only 1 of*

1000000000000000000000000000000." — the catalog's escalation of C-3PO's *"3,720 to 1"* asteroid-field line. The 30-zero number is the catalog's most-extreme rendering of the panic-droid's numerical anxiety.
- **L83-84** — *"[BILL-PO] stuffs cake through 2 CM slot acting as mouth / Yum!"* — the **compliance-Yum** terminal-line.

The 2-cm-slot mouth. C-3PO-the-protocol-droid has a decorative mouth that doesn't actually function for eating. The catalog grants Bill-PO eating-through-this-mouth-anyway by stuffing cake through the 2-cm slot. The *Yum!* is the catalog's signature-Yum in an impossible bodily context. The compliance is mechanical; the Yum is confident. Read with the seed: the impossible-mouth-still-Yums is the catalog's render of fear-and-graciousness collapsing into the same gesture — the acquisition felt scary enough that Bill-PO was sure he wouldn't fit through it, and gracious enough that he says *Yum* anyway. The acquired-employee panic and the actually-fine-meeting share the cake.

[Manyfeek The Wookiee]

Manyfeek as **Chewbacca** — the Wookiee co-pilot of the Millennium Falcon (see References). Chewbacca's canonical communication is via the un-translated Wookiee language (*never translated for audiences in the films; the audience is expected to understand from context*).

Manyfeek's catalog-arc: chapter 04 • chapter 05 • chapter 06 • chapter 07 • **chapter 12** • chapter 24 • chapter 30 • chapter 41. Manyfeek shape-shifts across-chapters; the catalog's signature **multi-chassis character**.

Chapter arc:
- L13-14 — *"takes cover in a doorway. laser crossbow? ready to fire /::RWAAAAARRRGH! REDACTED::"*
- L25-26 — *"pointing at [BILL-PO] /::RWAAAAARRRGH! REDACTED::"*
- L43-44 — *"[Manyfeek The Wookiee] fires laser? crossbow / ((PEW-THWANG. PEW-THWANG. PEW-THWANG))"*

The **laser? crossbow** with question-mark is the catalog's signature **prop-uncertainty.** Chewbacca's actual weapon is a *bowcaster* (a crossbow-coded energy-projectile weapon). The catalog calls it *"laser? crossbow"* — the question-mark acknowledges the prop's fuzzy classification. *PEW* (laser-shot) + *THWANG* (crossbow-string) compounds the two mechanisms.

After DarthLowUnitCosts hand-blocks and crushes the crossbow, Manyfeek-The-Wookiee is **silent for the rest of the chapter.** The Wookiee resistance is over by the end of the violence.

The *::RWAAAAARRRGH! REDACTED::* convention preserves the **canonical Wookiee-language untranslatability.** This is distinct from Maurice Chevalier's French-with-subtitle (chapter 04, where translation is possible-with-attitude) and from the obscenity-redaction (where translation is deliberately suppressed). Wookiee-redaction is **honoring-the-canonical-untranslatability.**

[GAMS]

GAMS's third catalog-deployment. Chapter 12 renders him as **R2-D2** — the astromech-droid co-pilot (see References). The chapter renders GAMS as **beat-box producing R2-D2-coded tones:**
- L17 — *"beep-beep-BWAAAAAH-wheee-brrt-CHIRP."*
- L31-32 — *"wooooooo-eeeeooo-aaaaaaaaooo..."*
- L54-55 — *"BWAAAAH-WHEEEE-BWAAAAH-WHEEEE!"*

GAMS-as-R2's beat-box renders R2-D2's canonical beep-language as modern vocal-percussion. After DarthLowUnitCosts Force-pulls GAMS to her side at L57, GAMS is silent for the rest of the chapter — like Manyfeek, pacified by the Vader-coded figure.

GAMS's catalog-arc: chapter 04 • **chapter 12** • chapter 30. The catalog's grammar: **GAMS is the catalog's vocal-percussion character** in various chassis.

[DarthLowUnitCosts]

The chapter's antagonist. Tag combines *Darth* (Sith-Lord honorific) + *Low Unit Costs* (corporate-merger rationale — the acquiring agency wants lower-unit-costs from the acquired agency). Darth Vader source — voice / body / breathing-sound / Imperial March leitmotif — see References.

Character grammar:
- **Pssssht-aaaaah / Pssssssssth-aaaaaaah** — variable-vowel-extension rendering of Vader's iconic mask-breathing
- **Hand-blocks** (L47-49) — Force-blocking Manyfeek's three crossbow shots: *"((HAND BLOCK YER LAZER BOW THING))"* three times
- **Force-pulls** — the laser-crossbow flies into her hands (L51); GAMS is Force-pulled to her side (L57)
- **Crushes** — Vader-canonical Force-crush of the crossbow (L52)
- **Red lightsaber** — *"firing off red lightsaber"* (L71); the catalog's PEW-THWANG-equivalents are *"BZZZZOOMM WAANG BZZZZOOMM WAANG ZIP ZIP SNACKLYPOP"* — the *SNACKLYPOP* is the catalog's signature impossible-onomatopoeia

Chapter arc:
- L46-49 — emergence and triple hand-block
- L51-52 — Force-pull and Force-crush of the crossbow
- L57 — Force-pull of GAMS
- L60 — *"You guys hungry? We brought cake?"* — pivot from Empire-arrival to corporate-acquisition-with-cake
- L66-69 — discovers the cake lacks a knife: *"Only one job! Put the cake AAAAAND a knife in the bag."* — Vader's frustration-with-incompetent-subordinates
- L71-73 — slices the cake into 50 slices with the red lightsaber
- L77-78 — Force-flies 50 cake-plates to buyers
- L80-81 — *"I'd join you, but, well. Pssssssht-aaah. I usually eat alone."* — Vader's-isolation register
- L94-95 — **breaks the staging:** *"You really don't need to do that every time I take a walk. It's good. We made a nice first impression and that's great."*

The L94-95 line is the chapter's most-meta moment. DarthLowUnitCosts is aware that the Imperial March plays when she walks, and can step out of the staging. The catalog's structural claim: **the Vader-coded acquisition-figure is self-aware that her arrival is staged as an Empire-arrival.** The cinema-rendering is not imposed on her from outside; she is conscious of it. Per Bill's seed (*"they were exceptionally gracious and kind"*), the L94-95 step-out is the catalog's render of the actual reality — the Empire-iconography was Bill's pre-acquisition fear; the gracious-meeting was what actually happened. DarthLowUnitCosts is the figure standing in both at once.

DarthLowUnitCosts returns at chapter 30 at L106: *"(([DarthLowUnitCosts] force feeds [BILL] a cake slice. he takes a bite as it floats by))"* — the Garden grants her friendly cast-member status. **Cake is the continuity-element** across both deployments.

Naming-convention notes

- **BILL-PO** — Bill + C-3PO compound. The catalog's signature character-fusion-name.
- **Manyfeek The Wookiee** — Manyfeek + Wookiee character-state-with-honorific.
- **DarthLowUnitCosts** — *Darth* (Sith-Lord title) + *LowUnitCosts* (corporate-merger rationale).
- **Action** — the catalog's name for the acquiring agency.

References

Star Wars saga (1977-present)

The chapter's central cinematic reference. **George Lucas** (b. 1944) created the *Star Wars* saga — writing-and-directing the original-trilogy (Episodes IV-VI: 1977, 1980, 1983) and the prequels (1999, 2002, 2005). Founded Lucasfilm (1971) and Industrial Light and Magic (1975); sold Lucasfilm to Disney in 2012 for $4.05 billion.

The chapter renders itself entirely through Star-Wars iconography.
Original-trilogy elements deployed:

- **The Empire** — the antagonist faction. Bill-PO at L11: *"The empire is here!"*
- **C-3PO** — gold protocol-droid; Bill-PO's chassis. **Anthony Daniels** voiced and physically performed the role in all eleven canonical Star Wars films from 1977-2019 — the only actor to appear in all of them; mime-trained, he brought the precise body-language that defined the character's anxious formal physicality.
- **Chewbacca** — Wookiee co-pilot of the Millennium Falcon; Manyfeek's chassis. Originally played by **Peter Mayhew** (1944-2019), 7'3" English-American actor; later by Joonas Suotamo. Wookiee language is never translated for audiences in the films.
- **R2-D2** — astromech-droid co-pilot; GAMS's chassis. Originally operated from inside the prop by **Kenny Baker** (1934-2016, 3'8"). The iconic beep-and-whistle vocalizations were sound-designed by **Ben Burtt** (b. 1948), who also created Vader's breathing-sound, the lightsaber hum, and most of the Star-Wars sonic canon (won Oscars for *Star Wars* and *E.T.*; voiced WALL·E).
- **Darth Vader** — Sith-Lord antagonist; DarthLowUnitCosts's chassis. Voice by **James Earl Jones** (b. 1931 — Mufasa in *The Lion King*, Admiral Greer in *The Hunt for Red October*; deep distinctive baritone). Body by **David Prowse** (1935-2020, English bodybuilder, 6'6"). Mask-breathing-apparatus vocalization sound-designed by Ben Burtt.
- **The bowcaster** — Chewbacca's canonical weapon, a crossbow-coded energy-projectile. The catalog's *"laser? crossbow"* preserves prop-uncertainty.
- **Red lightsaber** — Vader's canonical weapon. Crystal-coded red-color-coding for Sith users.
- **The Force** — the universe's mystical power; allows Force-block, Force-pull, Force-crush.

The Imperial March — John Williams (b. 1932)

John Williams is the most-prolific film-composer of the late-20th-century. Wrote scores for nearly all major Spielberg-and-Lucas films: *Jaws* (1975, Oscar), *Star Wars* (1977, Oscar), *Close Encounters of the Third Kind* (1977), *Superman* (1978), *The Empire Strikes Back* (1980 — composed the **Imperial March**), *Raiders of the Lost Ark* (1981), *E.T.* (1982, Oscar), *Indiana Jones* sequels, *Schindler's List* (1993, Oscar), *Jurassic Park* (1993), *Saving Private Ryan* (1998), *Harry Potter and the Sorcerer's Stone* (2001), *Memoirs of a Geisha* (2005), all the Star Wars sequels and prequels through 2019.

The **Imperial March** specifically: introduced in *The Empire Strikes Back* (1980, dir. **Irvin Kershner**, 1923-2010; co-screenplay **Lawrence Kasdan**, b. 1949 — also wrote *Raiders of the Lost Ark*, *Body Heat*, *The Big Chill*, *The Force Awakens*). Six-note opening motif. Functions as Vader's leitmotif throughout the saga.

At L5-8 (chapter opening) and **L41** (the build-up before the door falls) and **L89-92** (chapter closing) — the catalog's typographic rendering preserves the six-note motif rhythm:
DUM. DUM. DUM. DUM-da-DUM. DUM-da-DUM.

The Empire Strikes Back (1980) — asteroid-field line

C-3PO's L29 callback — *"our chances of survival are only 1 of 1000000000000000000000000000000"* — echoes the original C-3PO line: *"Sir, the possibility of successfully navigating an asteroid field is approximately 3,720 to 1"* from *The Empire Strikes Back*. The catalog's escalation: 3,720 • 10^30. The catalog renders the panic-droid's numerical anxiety at its most extreme.

Wookiee-language untranslatability

The catalog's *::RWAAAAARRRGH! REDACTED::* convention preserves the canonical Wookiee-language-untranslatability from the films. In Star Wars, Wookiee language is **never translated for audiences**; the audience is expected to understand from context.

This is distinct from the catalog's other redaction-mechanisms: Maurice Chevalier's French-with-subtitle (chapter 04, translation possible with attitude); the obscenity-redaction (translation deliberately suppressed); Wookiee-redaction (honoring canonical untranslatability).

Baskin-Robbins / 31 Flavors

American ice-cream-restaurant chain founded in 1945 by **Burt Baskin** (1913-1967) and **Irv Robbins** (1917-2008). Famous for the **31 Flavors** marketing tagline (one flavor for each day of the month). Major American ice-cream presence for decades.

At L67 — DarthLowUnitCosts: *"31 Flavors right? Pssssssth-aaaaaaah."* The chapter's Vader-coded figure is confused about the cake-source. The catalog's joke: even Darth-Vader-coded acquisition-figures have **incompetent cake-subordinates who forget to include a knife.** The frustration with *"Only one job! Put the cake AAAAAND a knife in the bag"* is the catalog's render of Vader-as-frustrated-team-leader.

What the chapter doesn't reference

- No Lovecraft / cosmic-horror named-figures (chapter 03 had Hastur)
- No French / multilingual content (chapter 04 had French)
- No Sentai / superhero-team activation (chapter 05)
- No Three-Stooges sound-effect canon (chapter 06)
- No specific golf-historical-figures (chapter 07)
- No Town-Hall corporate-amenity rendering (chapter 08)

The chapter's reference-density is **Star-Wars saturation + Imperial March + 31 Flavors / Baskin-Robbins + corporate-acquisition-cake-event.** Four reference-domains, with Star-Wars dominating the rendering grammar. The chapter is the catalog's **most-Star-Wars-saturated** to this point. The chapter trusts the reader to recognize the Star-Wars actors and creators from the character renderings without the catalog naming them — the catalog's signature **historical-figure-by-recognition** mechanic. The reader's cultural fluency completes the chapter's reference network.

Callbacks

The Yum-architecture at L84 — compliance-Yum form

Chapter 12's L84: *"[BILL-PO] stuffs cake through 2 CM slot acting as mouth / Yum!"* The catalog's **compliance-Yum.** Bill-PO's mouth is only a 2-cm slot; he stuffs cake through it; he says *Yum!*.

The catalog's Yum-architecture lineage with chapter 12's position:

- **Chapter 31** — predator-Yum (Brown Snake eating Toddler Shakes)
- **Chapter 02** — implied-Yum (BrontoBarn cafeteria gourmand-rapture)
- **Chapter 04** — gore-Yum (Manyfeek's *"Free jam!"* through the gore-rain)
- **Chapter 10** — eater's-grateful-Yum (Shakes-qua-Chihiro at the dim-sum procession)
- **Chapter 12 — compliance-Yum (Bill-PO eating cake through 2-cm slot)** • *current chapter*
- **Chapter 24** — staged-spectacle-Yum (tiger with fake-lady's-head)
- **Chapter 33** — return-Yum
- **Chapter 37** — tragic-counterpoint-Yum
- **Chapter 30** — domestic-resolution-Yum (Bill + Lesley + waffles at the closer)

Chapter 12's Yum is the catalog's most-mechanical-and-impossible deployment. The catalog's structural claim: **the Yum is flexible across corporate contexts** — gourmand, gore, compliance, etc. By chapter 12 the Yum has become deployable in multiple grammatical modes; chapter 12 establishes the **compliance** mode.

DarthLowUnitCosts — chapter 12 to chapter 30

Chapter 12 introduces **DarthLowUnitCosts** as the chapter's antagonist Vader-coded acquisition-figure. The character returns at chapter 30 at L106: *"(([DarthLowUnitCosts] force feeds [BILL] a cake slice. he takes a bite as it floats by))"*.

Both deployments include cake. The catalog's structural grammar: **DarthLowUnitCosts's continuity-element is cake-feeding across both chapters.** The Empire-arrival cake at chapter 12 becomes the Garden-friendly cake at chapter 30. Same character, same gesture, opposite mode — Vader-coded conquest at the start; friendly Garden-cast-member at the closer.

BILL-PO and the Bill-character-form chassis

Chapter 12 establishes **BILL-PO** as Bill-as-C-3PO. The catalog's other Bill-character-form chassis:

- **Chapter 01** — Bill becomes Anton Chigurh
- **Chapter 10** — Bill qua Lin (eternally young, Asian, female; first cross-demographic Bill-form)
- **Chapter 12 — Bill-PO (Bill as C-3PO)** • *current chapter*
- **Chapter 14** — BILL HURTS (Bill as William Hurt in *Altered States*)
- **Chapter 32** — RoboBill (Bill as RoboCop)
- **Chapter 33** — Bill in *Rain Man* chassis

Chapter 12 is the catalog's Star-Wars chassis. The C-3PO chassis is **the catalog's most-anxious-Bill-form** — high-pitched, hobble-stepped, panic-prone, eating-through-impossible-mouth.

Manyfeek's multi-chassis

Chapter 12 establishes **Manyfeek The Wookiee** as one of Manyfeek's many character-chassis: chapter 04 • chapter 05 • chapter 06 • chapter 07 • **chapter 12** • chapter 24 • chapter 30 • chapter 41. Manyfeek can be deployed in any cultural form the chapter needs. Chapter 12 is the Star-Wars deployment.

The Imperial March bookended

Chapter 12 deploys the Imperial March twice:
- **L5-8** (opening) — DUM. DUM. DUM. DUM-da-DUM. DUM-da-DUM. (twice)
- **L89-92** (closing) — same six-note motif twice

The bookended-music structure parallels slot-08's bookended-catechism (Dr. Shakes's opening + closing). The catalog's structural grammar: **chapter-bookending with a recurring element** is one of the catalog's signature framing-mechanisms.

Self-aware antagonist

DarthLowUnitCosts's L94-95 — *"You really don't need to do that every time I take a walk. It's good. We made a nice first impression and that's great."* — is the chapter's most-meta moment. The Vader-coded figure is **aware of her own soundtrack** and can direct it. The catalog grants the cinema-staging itself **self-awareness**: the staging is not imposed from outside; the antagonist is conscious of being staged. (No comparable beat appears in earlier chapters; this is the catalog's first explicit cinema-self-awareness deployment.)

What chapter 12 doesn't yet do

- **No catechism / Pangloss-line.** The chapter has **no Pangloss-line deployment.** The catechism is conspicuously absent. The chapter's compliance-Yum replaces the catechism's typical position.
- **No qua-naming in formal form.** Characters stay in their named state.
- **No multi-language-with-subtitle.** (Chapter 04 had French.)
- **No Lovecraft / cosmic-horror.** (Chapter 03 had Hastur.)
- **No domestic anchor.** Lesley does not appear.

Chapter 12 is the catalog's **first deeply-Star-Wars-coded chapter** with full Bill-as-C-3PO chassis, Manyfeek-as-Wookiee chassis, GAMS-as-R2 chassis, DarthLowUnitCosts antagonist, Imperial-March bookending, and compliance-Yum. The chapter establishes the catalog's Star-Wars grammar and the **corporate-acquisition-as-Empire-arrival** template.

Glossary

Catalog-coined terms

- **BILL-PO** — Bill as C-3PO. Character-fusion-name compounding *Bill* with *C-3PO*.
- **Manyfeek The Wookiee** — Manyfeek as Chewbacca. Character-state-with-honorific.
- **DarthLowUnitCosts** — *Darth* (Sith-Lord title) + *LowUnitCosts* (corporate-merger rationale).
- **Action** — the catalog's name for the acquiring agency.
- **2 CM slot acting as mouth** — Bill-PO's non-functional C-3PO mouth. The compliance-Yum eating-mechanism.
- **lazer? crossbow / laser? crossbow** — the catalog's rendering of Chewbacca's bowcaster. The question-mark signals **catalog prop-uncertainty.**
- **Psssssssht-aaaaaaah / Psssssht-aaaaah** — DarthLowUnitCosts's (Vader's) breathing-mask vocalization. Variable-vowel-extension across deployments.
- **((HAND BLOCK YER LAZER BOW THING))** — Force-block stage-direction with vernacular Vader-coded language.
- **SNACKLYPOP** — catalog signature impossible-onomatopoeia for the cake-cutting-with-lightsaber sound at L72.
- **Yum!** — chapter 12's deployment is the **compliance-Yum** form.

Star Wars quick-lookup

(Full context in References. Quick definitions:)
- **Imperial March** — Vader's leitmotif. Six-note opening motif.
- **C-3PO** — gold protocol-droid (Bill-PO's chassis).
- **Chewbacca / Wookiee** — Wookiee co-pilot of the Millennium Falcon (Manyfeek's chassis).
- **R2-D2** — astromech-droid co-pilot (GAMS's chassis).
- **Darth Vader** — Sith-Lord antagonist (DarthLowUnitCosts's chassis).
- **The Force** — the universe's mystical power; allows Force-block, Force-pull, Force-crush.
- **Bowcaster** — Chewbacca's canonical weapon (the *laser? crossbow* in the chapter).

- **Red lightsaber** — Vader's canonical weapon. Sith color-coding.
- **The asteroid-field line** — C-3PO's *"approximately 3,720 to 1"* from *The Empire Strikes Back*. Chapter 12 escalates to 10^30.
- **Wookiee language** — canonically untranslatable. *::RWAAAAARRRGH! REDACTED::* preserves the canon.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 12 opens with *"i am in my twenties…"*
- **[BRACKET-TAGS]** — *[BILL-PO]*, *[Manyfeek The Wookiee]*, *[GAMS]*, *[DarthLowUnitCosts]*. Character-attribution.
- **All-caps stage-directions for music-cues** — *((IMPERIAL MARCH))*, *((BRASS))*. Music-cue typography.
- **Multi-vowel-extended tones** — *BWAAAAAH*, *wheee*, *aaaaaooo*. R2-coded vocal-percussion.
- **Multi-period rendered impact** — *DUM. DUM. DUM. DUM-da-DUM*. Imperial-March rhythm-typography.
- **Couch-fingers spelling preserved** — *lazer* (for *laser*).
- **Compound onomatopoeia** — *PEW-THWANG*. Hybrid sound-rendering.
- **Trailing ellipsis** — *aaaaaaaooo…* and others.
- ***AAAAAND*** with extended-vowel emphasis (L68) — the catalog's signature emphasis-by-vowel-extension.
- **30-zero number rendered as string-of-zeros** — *1 of 1000000000000000000000000000000* (L29). The catalog's numerical-anxiety typography.
- **::REDACTED:: in tag-form** — *::RWAAAAARRRGH! REDACTED::* preserves Wookiee canonical-untranslatability.
- **((CROWD WAVING BYE. as we fade to black))** — fade-to-black terminal stage-direction; recurs across catalog chapters.

The chapter's vocabulary is **Star-Wars saturation + Imperial March + 31 Flavors / Baskin-Robbins + corporate-acquisition-cake-event + compliance-Yum.** Five vocabulary-domains; high density in Star-Wars; medium density in others. The chapter trusts the reader to recognize Star-Wars references from the renderings without explicit naming.

Chapter 13 — Teacher's Companion

bill's notes

yes. i love the lobster. yes. i would pick a gorilla. yes. if i were single and the time was thirty days, well, that couldn't be enough time

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Overview

Bill is *"middle aged, pudgy, and recently made single."* He is sitting in front of a receptionist who will be helping him check into a hotel. Per L3, he has **thirty days to find a new mate or he will become a different kind of animal.** Bill is *"excited by the prospects and ready to see what is available."*

This is the catalog's deployment of the central premise from ***The Lobster*** (2015, dir. Yorgos Lanthimos) — a dystopian comedy where newly-single adults check into a hotel for a 30-day period, must find a romantic partner, or be transformed into an animal of their choosing.

The chapter's plot beats:

- **L5-22: Shoe-fitting.** The receptionist asks Bill's shoe-size. Bill says 12-1/2. The hotel only has 12 or 13. Bill picks 13. He asks for wide. The hotel doesn't offer wide. The receptionist suggests Birkenstocks; Bill picks Oxfords anyway.
- **L23-30: The 30-day rule confirmed.** Bill says *"Ok. Gorilla."* The receptionist clarifies he doesn't need to choose now, only if he fails to find a mate.
- **L32-37: Gorilla-research.** Bill asks about gorilla-status-updates and height. Receptionist says she's not a primate specialist but thinks they're at least social, height *"kinda gorilla height."*
- **L38-56: Howler monkey to kookaburra.** Bill considers howler monkey, makes howling-monkey noises (HOOOOOOOOOOOOT HOOOT HOOOT!), then escalates into a stream of monkey-and-bird noises. The receptionist interprets:

"You'd like to be a kookaburra." Bill clarifies: *"No. Just have allergies. Let's go back to Gorilla then."*

- **L58-62: Silverback-upgrade options.** Bill asks if he can upgrade the silverback to gold or carbon-fiber black. Receptionist: *"No. No options. Just base male, large gorilla."*
- **L64-71: Gila monster.** Bill asks about gila monsters living alone. Receptionist confirms but doesn't know if they have Zoom. Bill: *"Yeah. Remote is always tough…"*
- **L73-80: Final-decision-gorilla.** Bill settles on *"Biggest male gorilla I can be."* Asks about Franklin Planner timing. Receptionist mentions *"There's usually a Staples nearby. Even in the rainforest…"* Bill is *"pumped to meet the new team!"*
- **L82: Fade-to-black.**

The animal-noise-cascade at L45-53 runs:

- *hoo… hoo-koo… koo-koo?*
- *KOO-KOO-KOO-KOO!*
- *KOO-KAA-KAA-KAA-KAAAAAA!*
- *HA-HA-HA-HA-HA-HA-HA-HA-HA-HA!*
- *HA-HA-HA-HAAAAAA-HAAAAA-HA-HA-HA!*
- *KOOOOOOOK-KOOOOOOK-KOOOOOOK!*
- *HA-HA-HA-HA-ha-ha-ha-ha…*
- *ha… ha…*
- *hoo.*

Position in render-order: Chapter 13 is R#26 — the catalog's first explicitly-middle-aged Bill chapter, and the catalog's first deployment of the *Lobster* (2015) chassis. The chapter immediately follows chapter 12 in render-order; both chapters render Bill in a state of corporate-or-life onboarding procedure (chapter 12 has Bill-PO complying with acquisition-cake; chapter 13 has Bill-pre-gorilla complying with becoming-an-animal).

The seed's third sentence — *"that couldn't be enough time"* — is the chapter's emotional ground. Bill is not actually single; he is imagining being single under the Lobster's 30-day rule. He cannot

imagine 30 days being enough to find a replacement, so the chapter's Bill-pre-gorilla is enthusiastic about being a gorilla — already accepting the fail-state.

Characters

Bill (the narrator/protagonist)

Bill at *"middle aged, pudgy, and recently made single"* (L3). The catalog's first deployment of the *"pudgy"* descriptor — Bill's body as mid-life. The catalog's first Bill explicitly rendered as recently single (a counterfactual state — Bill is married in real life and per other catalog references, but here the chapter renders the imagined single-Bill).

The chapter's central character mechanic is **Bill's tag shifting based on which animal he's currently considering becoming.** *Pre-* before an animal name = *"the animal he might become if he fails to find a mate."* (Compare to *qua-* in chapter 03 / chapter 09 / chapter 31, which is just Bill's tic for *"as"*. Here *pre-* is similar — a small word-choice tic that flags the conditional / future state.)

The tag-progression through the chapter:

- L8-32 — *[BILL] pre gorilla* (default, seed-confirmed)
- L38 — *[BILL] pre howler monkey* (transient consideration)
- L44 — *[BILL] pre something* (during the noise cascade — uncertain which animal he's becoming)
- L58 — *[BILL] pre gorilla* (commits)
- L64-70 — *[BILL] pre gila monster* (transient consideration)
- L73-79 — *[BILL] pre gorilla* (final commitment)

L44's *[BILL] pre something* is the most distinctive single tag — the catalog's render of Bill in the noise-cascade where he's uncertain which animal he's becoming. The cascade itself is the character-state of being uncertain.

Bill's chapter-arc beats:

- L9, L15, L21 — practical shoe questions

- L27 — *"Ok. Gorilla. Wait. Do gorillas meet?"* — initial decision with second-thought
- L33 — *"Gotcha. Know the score. Know my chances. Let's talk gorilla."* — corporate decision-language for animal selection
- L39 — howler-monkey noises with cheek-pain question
- L45-53 — the noise cascade (HOOT, KOO, KAA, HA, KOOK)
- L58 — *"Just have allergies. Let's go back to Gorilla then."* — the cascade reframed
- L59 — *"Can I upgrade the silverback to gold or just carbon fiber black?"* — corporate product-customization-vocabulary applied to gorilla color
- L65 — *"Gila monsters live alone, right?"* — alternative-animal consideration
- L71 — *"Remote is always tough…"* — remote-work vocabulary
- L74 — *"Biggest male gorilla I can be."* — final commitment with corporate superlative
- L80 — *"When do we get STARTED! I am pumped to meet the new team!"* — corporate-onboarding language at peak

Bill processes the animal-selection through corporate vocabulary throughout — asking about upgrades, options, Franklin Planners; treating becoming-a-gorilla as team-onboarding (*"meet the new team!"*). The catalog renders the corporate mind imposed on the Lobster premise.

[RECEPTIONIST]

The chapter's secondary character. Her tonal arc tracks the chapter's escalating-fatigue:

- *"talking plainly"* (L5, L11, L17) — initial baseline
- *"harried"* (L35, L41, L55, L61)
- *"tired"* (L67)
- *"resigned"* (L76)

Plainly • harried • tired • resigned. A rendering of customer-service staff dealing with extended customer engagement. Bill's animal-research questions are not the receptionist's domain (she's

not a primate specialist); she must help anyway. (Compare chapter 06 / chapter 08's Larry going cheerful • slightly-annoyed • somewhat-exasperated • all-caps.)

Her content is **honest uncertainty.** She admits she doesn't know many things — not a primate specialist; doesn't know about Franklin Planners in basins; doesn't know if gila monsters have Zoom. She's not faking expertise; she's trying to help with her actual knowledge limitations.

Her spoken content includes:

- L18 — no-wide; suggests Birkenstocks
- L36 — *"I'm not a primate specialist, but I do think they're at least social? Height? Kinda gorilla height?"*
- L56 — *"You'd like to be a kookaburra."* — interpretation of the noise cascade
- L62 — *"No. No options. Just base male, large gorilla. No idea what basin. No idea about the use of Franklin Planners. You'll have to just try it out."*
- L68 — *"Yes, but I have no idea if they have zoom for them…"*
- L77 — *"There's usually a Staples nearby. Even in the rainforest…"*

Naming-convention notes

- **[BILL] pre [animal]** — *pre-* indicates the animal Bill might become. A tic for the conditional / forward-looking state. Distinct from the qua-tic (chapter 03 / chapter 09 / chapter 31), which is just *"as."*
- **[BILL] pre something** at L44 — the noise-cascade tag where Bill is uncertain which animal he's becoming.

References

The Lobster (2015, dir. Yorgos Lanthimos)

The chapter's central cinematic chassis. *The Lobster* is a Greek-British-Irish-Dutch-French co-production absurdist-dystopian-romantic-comedy. Stars Colin Farrell, Rachel Weisz, Léa Seydoux, John C. Reilly, Ben Whishaw. The film won the Jury Prize at the 2015 Cannes Film Festival.

Premise: In a near-future society, single adults must check into a hotel for a 30-day period. They must find a romantic partner during this time. If they fail, they are transformed into an animal of their choosing. The protagonist (David, played by Colin Farrell) chooses to be a lobster (because they live 100 years and stay fertile throughout life, and he likes the sea).

The film is **deadpan-deeply-deadpan** — the absurd premise is treated with bureaucratic seriousness throughout. The hotel's rituals (mandatory shoe-fittings, color-coded clothing, awkward courtships, hunting of loners with tranquilizer guns) are all rendered with the flat affect of corporate-onboarding procedure.

How *The Lobster* appears in this chapter: The chapter renders Bill at the hotel-check-in conversation. The receptionist asks shoe-size; the hotel only has 12 or 13; the 30-day rule is confirmed. All this is direct from the film's opening act. The chapter's tonal coordinate inherits Lanthimos's deadpan-bureaucratic seriousness. Bill's corporate-vocabulary applied to becoming-an-animal is the chapter's render of the film's deadpan grammar.

Yorgos Lanthimos (b. 1973)

Greek filmmaker; one of the major figures in 21st-century art-house cinema. Major films:

- *Dogtooth* (2009) — Greek-language, won Un Certain Regard at Cannes
- *Alps* (2011)
- *The Lobster* (2015)
- *The Killing of a Sacred Deer* (2017)

- *The Favourite* (2018) — multiple Oscar nominations including Best Picture
- *Poor Things* (2023) — won Golden Lion at Venice; Best Actress Oscar for Emma Stone
- *Kinds of Kindness* (2024)

His style — **deadpan-absurdist-bureaucratic comedy with emotional cruelty as undercurrent** — has been highly influential.

Colin Farrell as David (the *Lobster* protagonist)

Colin Farrell (b. 1976) is an Irish actor. Played David, the protagonist of *The Lobster*. Major films include *In Bruges* (2008), *Phone Booth* (2002), *Minority Report* (2002), *The Lobster* (2015), *The Banshees of Inisherin* (2022 — Oscar-nominated), *The Penguin* (2024 HBO series).

His David-in-The-Lobster is **a recently-single, slightly-pudgy, glasses-wearing, deadpan everyman.** Farrell gained weight for the role and played against his typical leading-man image. The catalog's Bill at *"middle aged, pudgy, and recently made single"* (L3) matches the physical-and-emotional state of Farrell's David.

Animals in the chapter

- **Howler monkey** — Genus *Alouatta*, New-World monkeys native to Central- and South-American forests. Famous for their **howling vocalizations** — loud, deep, throat-resonant calls audible from up to 3 miles away. The howling is typically territorial. Bill at L38-39 considers being a howler monkey, makes the *"HOOOOOOOOOOOOT HOOOT HOOOT!"* vocalization, asks if it hurts the cheeks.
- **Kookaburra** — Genus *Dacelo* of large-tree-kingfisher native to Australia and New Guinea. Famous for their **distinctive laughing call** — *KOOOK-KOOOK-KOOOK-KAA-KAA-KAA-KA-KA-KA* in rough rendering. Australian cultural icon. The receptionist at L56 interprets Bill's noise cascade as kookaburra-coded.
- **Gila monster (*Heloderma suspectum*)** — venomous lizard native to the southwestern United States and northwestern

Mexico. One of only two venomous lizards in North America. Known for living mostly alone (solitary territorial behavior). Bill at L65-71 considers being one because they live alone.

- **Silverback gorilla** — adult male gorilla. Named after the **silver-grey fur on the back** that develops as they mature (typically after 12 years old). Silverbacks are the dominant males of gorilla troops, defending the group from external threats. Bill at L59 asks: *"Can I upgrade the silverback to gold or just carbon fiber black?"* — corporate product-customization vocabulary applied to gorilla fur color. Receptionist's L62 *"No. No options. Just base male, large gorilla"* deflates the upgrade request.

Birkenstocks vs Oxfords (shoe styles)

Birkenstocks: German shoe brand founded in 1774 by Johann Adam Birkenstock. Famous for their cork-foot-bed sandals, long-associated with natural and Hippie culture.

Oxfords: Style of leather-laced dress shoe with closed lacing. Originated in Oxford University in the 1800s. Standard American and British formal-shoe style.

At L18 the receptionist suggests Birkenstocks; at L21 Bill picks Oxfords anyway. The Oxford-vs-Birkenstock choice is the catalog's render of Bill's formal-vs-comfort choice. He maintains formality even during the Lobster premise's hotel check-in.

Franklin Planner — chapter 05 callback

The Franklin Planner organizational system from chapter 05. Real American productivity organizer. The catalog's recurring corporate organizer.

At L62 the receptionist mentions *"No idea about the use of Franklin Planners."* At L74 Bill asks: *"Should I get the Franklin Planner now or wait until we get to the basin?"* The Franklin Planner connects chapter 13 to chapter 05 — deployable in any corporate or life-event context, including becoming-an-animal.

Staples — American office-supply chain

American office-supply store chain founded in 1986. Major American retail presence with over 1,000 stores. Famous for the *"That was easy"* easy-button marketing.

At L77 the receptionist says: *"There's usually a Staples nearby. Even in the rainforest…"* — even in the rainforest where Bill will be a gorilla, there is a Staples nearby for the Franklin-Planner purchase.

Voltaire's *Candide* — the catechism (absent)

The chapter has no explicit Pangloss-line deployment. The catechism is conspicuously absent. The chapter's grammar replaces it with Bill's cheerful corporate-onboarding language for becoming-an-animal. (See Callbacks for the catechism-absence pattern across the catalog.)

Callbacks

The Pangloss-line — conspicuous absence

Chapter 13 has **no Pangloss-line deployment.** The catechism is absent. The chapter's grammar replaces it with Bill's cheerful corporate-onboarding language.

The catalog's catechism-substitution pattern across chapters:

- Chapter 03 substituted with the will-to-live-loss
- Chapter 12 substituted with the compliance-Yum
- **Chapter 13 substituted with corporate team-vocabulary for becoming a gorilla** • *current chapter*

The catechism is typically deployed when Bill or Shakes is experiencing something real. Chapter 13 is counterfactual-Bill (single-Bill); the catechism is suspended.

The pre-[animal] tic

Chapter 13's *pre-[animal]* tagging (pre-gorilla, pre-howler-monkey, pre-something, pre-gila-monster) is a cousin-tic to the *qua-* tic in chapter 03 / chapter 09 / chapter 31. Both are small word-choices that flag a character-state slightly differently than *as* would:

- *qua-* — Bill's tic for *"as"* / *"in the capacity of"* (current state-as)
- *pre-* — Bill's tic for *"before becoming"* / forward-looking conditional state

Both slow the reader by a beat. Both are stylistic preferences, not formal Mechanisms.

The receptionist's tonal-arc — secondary-character fatigue

Chapter 13's receptionist follows the catalog's pattern of secondary-character fatigue arcs across multiple chapters:

- **Chapter 04** Maurice Chevalier — chastened • confused • angry
- **Chapter 06 / 08** Larry — cheerful • slightly-annoyed • somewhat-exasperated • all-caps / brightening
- **Chapter 12** DarthLowUnitCosts — Vader-mode • frustrated • casual
- **Chapter 13** Receptionist — plainly • harried • tired • resigned • *current chapter*

Franklin Planner — chapter 05 callback

Chapter 13's L62 and L74 reference the Franklin Planner. This is the catalog's first explicit callback to chapter 05's Franklin-Planner-mandate.

- **Chapter 05** — Franklin Planner activation by Tiger Team
- **Chapter 13** — Franklin Planner consideration for becoming a gorilla • *current chapter*

The Franklin Planner is deployable in any corporate or life-event context. Chapter 13's deployment is the catalog's most absurd context (becoming a gorilla); the vocabulary still applies.

Bill's life-arc — chapter 13 as middle-aged Bill

Chapter 13 is the catalog's first explicitly-middle-aged Bill chapter (the *"pudgy"* descriptor is also a first):

- Chapter 31 — Bill at 5
- Chapter 09 — Bill at 16
- Chapter 01 — Bill at 18
- Chapter 02 — Bill at 20
- Chapter 07 — Bill in his early twenties at EJL
- Chapters 03, 04 — Bill in his late twenties
- Chapter 12 — Bill in his twenties
- Chapters 05, 06, 08 — Bill in his thirties
- Chapter 11 — Bill at 32
- Chapter 14 — Bill mid-thirties
- **Chapter 13 — Bill *"middle aged"* (likely thirties or forties)** • *current chapter*
- Chapters 30, 32 — Bill at 57

The *"middle aged"* descriptor is imprecise. The state-of-being is more important than the age.

The "recently made single" condition — counterfactual Bill

Chapter 13's L3 — *"recently made single"* — is the catalog's first explicit rendering of Bill as single. Bill's real-life status is married (per other catalog references); the chapter's Bill is the counterfactual single-Bill.

Bill's seed makes the counterfactual explicit: *"if i were single and the time was thirty days, well, that couldn't be enough time."* He cannot imagine 30 days being enough. The chapter renders this counterfactual state cheerfully — Bill in the chapter is genuinely-recently-single, and accepts the fail-state ahead of time.

The Lobster-chassis as one of many cinema-chassis

Chapter 13 is the catalog's first deployment of the *Lobster* (2015) chassis. The catalog uses different cinema-chassis for different chapters:

- Chapter 01 — Coen Brothers' *No Country for Old Men* chassis (Bill becomes Chigurh)
- Chapter 06 — Three Stooges chassis
- Chapter 12 — Star Wars chassis (full cast fusion)
- **Chapter 13 — Lanthimos's *The Lobster* (2015) chassis** • *current chapter*
- Chapter 14 — Russell's *Altered States* (1980) chassis
- Chapter 32 — Verhoeven's *RoboCop* (1987) chassis
- Chapter 33 — Levinson's *Rain Man* (1988) chassis
- Chapter 34 — Verhoeven's *Starship Troopers* (1997) chassis
- Chapter 35 — Romero's *Dawn of the Dead* (1978) chassis
- Chapter 36 — *Severance* (2022) chassis

Chapter 30's Garden — does the Lobster cast appear?

Chapter 30's Garden curtain-call **does not include explicit Lobster cast members.** The Bill-pre-gorilla is a counterfactual state, not a permanent character form — it's a thought-experiment, not a fixed character. The Garden doesn't restore counterfactual-Bills.

What chapter 13 doesn't yet do

- **No Pangloss-line / catechism.**
- **No Bill-transformation mechanic.** Bill is pre-gorilla, not transformed (the transformation would only happen if he fails the 30-day rule, which is outside the chapter).
- **No music cues with specific songs.**
- **No multi-language with subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear (the chapter is counterfactually single-Bill).

Glossary

Catalog-coined terms

- **[BILL] pre-[animal]** — the *pre-* tic indicating the animal Bill might become if he fails to find a mate.
- **The 30-day rule** — the Lobster-derived premise. Bill has 30 days to find a new mate or becomes an animal.
- **The animal-noise-cascade** — the chapter's L45-53 sequence. Bill's monkey-and-bird noise rendering.

Cinema / pop-culture references

- ***The Lobster*** (2015, dir. Yorgos Lanthimos) — Greek-British absurdist dystopian romantic-comedy. The chapter's central chassis. Won Jury Prize at Cannes 2015.
- **Yorgos Lanthimos** — Greek filmmaker; director of *The Lobster*. Known for deadpan-absurdist-bureaucratic comedy.
- **Colin Farrell** — Irish actor; played David in *The Lobster*. The catalog's Bill in chapter 13 matches Farrell's David's physical-and-emotional state.

Animal references

- **Howler monkey** — *Alouatta*. Loud howling vocalizations audible 3 miles away.
- **Kookaburra** — Australian large-tree-kingfisher. Distinctive laughing call.
- **Gila monster** — *Heloderma suspectum*. Venomous lizard, solitary-territorial.
- **Silverback gorilla** — adult male gorilla, silver-grey fur on back after age 12.

Real product / brand references

- **Birkenstocks** — German shoe brand founded 1774. Cork-foot-bed sandals.
- **Oxfords** — leather-laced dress shoe with closed lacing. Originated at Oxford University in the 1800s.
- **Franklin Planner** — real American productivity-organizer system. Chapter 05 callback.

- **Staples** — American office-supply store chain founded 1986.
- **Zoom** — American video-conferencing platform; popular during COVID pandemic. The catalog's L68 reference for gila-monster-Zoom-meetings.

Corporate vocabulary (applied here to animal selection)

- **Status updates** — corporate-meeting vocabulary. Bill's L33 *"Any status updates due?"* applied to gorilla research.
- **Upgrade** — corporate product-customization vocabulary. Bill's L59 *"Can I upgrade the silverback to gold…"*
- **Options** — corporate product-customization vocabulary. Receptionist's L62 *"No. No options."*
- **Try it out** — corporate trial vocabulary. Receptionist's L62 *"You'll have to just try it out."*
- **Remote is always tough** — corporate remote-work vocabulary. Bill's L71 applied to gila-monster life.
- **Where do I sign?** — corporate contract vocabulary. Bill's L74.
- **Get STARTED!** — corporate onboarding vocabulary. Bill's L80 with all-caps emphasis.
- **Pumped to meet the new team** — corporate team-onboarding vocabulary applied to becoming-a-gorilla.

Bird / animal vocalizations rendered

- **HOOOOOOOOOOOOT HOOOT HOOOT!** — howler-monkey howl with eleven Os in the extended vowel
- **hoo… hoo-koo… koo-koo?** — uncertain tones with trailing ellipses
- **KOO-KOO-KOO-KOO!** — repeated koo
- **KOO-KAA-KAA-KAA-KAAAAAA!** — koo-and-kaa mixture with extended A
- **HA-HA-HA-HA-HA-HA-HA-HA-HA-HA!** — ten HAs all-caps laughing
- **HA-HA-HA-HAAAAAA-HAAAAA-HA-HA-HA!** — laughing with extended A
- **KOOOOOOOK-KOOOOOOK-KOOOOOOK!** — kookaburra-coded with extended O

- **HA-HA-HA-HA-ha-ha-ha-ha…** — laughing de-escalation, caps to lowercase
- **ha… ha…** — quiet trailing
- **hoo.** — terminal soft

Catalog typographic conventions (relevant to chapter 13)

- **Lowercase-i locator** — chapter 13 opens with *"i am middle aged…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[RECEPTIONIST]*. The catalog's character attribution.
- **[BILL] pre-[animal]** — the catalog's pre-tic for character state.
- **All-caps with extended vowels** for animal vocalizations.
- **Trailing ellipsis** for trail-off typography (animal-noise de-escalation, receptionist's resignation, terminal fade).
- **Lowercase-from-uppercase de-escalation** in noise cascade (HA-HA-HA • ha-ha-ha • hoo).
- **Stage-direction-emotional-state evolution** — *plainly* • *harried* • *tired* • *resigned* for the receptionist.

Chapter 14 — Teacher's Companion

bill's notes

yes, i love altered states and many ken russell movies. no, i am not recommending him to you. yes, i had a difficult day at a leaders house.

Overview

Bill is **mid-thirties, blond, casually handsome and a tendency to tilt my head when talking** (L3). The description matches **William Hurt's screen presence and mannerisms.** The chapter is set at a beach house. The chapter's chassis is **Ken Russell's *Altered States*** (1980), starring William Hurt as Dr. Eddie Jessup, a Harvard scientist who uses sensory-deprivation tanks and hallucinogens to explore altered consciousness, with monstrous physical results.

The cast:

- **[BILL HURTS]** — Bill as William Hurt-as-Dr.-Eddie-Jessup. The character-tag compounds *BILL* with *HURT* + *S* (the *S* is dual-coded: pluralization, and third-person-singular *"hurts"* as in *"causes pain"*).
- **[TurboPowerPandora10k]** — chapter 15's central character; cameo here as beach-house resident.
- **[DonnyDistilloDome420]** — the chill drug-pusher figure. Compound name: *Donny* (proper) + *Distillo* (distill-coded) + *Dome* (head/mind) + *420* (cannabis date 4/20).
- **[ShakesTheRedCableSweaterWearingKindaPerson]** — Shakes in a red cable-knit sweater. The catalog's most-extended Shakes character-tag.

Plot beats:

- **L5-7:** Bill mellow at the beach house. Donny rolls over casual: *"Hey. You guys ever try T-LSD?"*

- **L9-29 — T-LSD reveal:** *T-LSD* turns out to be **tofu** (*"Japanese silken tofu"*). The recreational-drug name is the food name. Bill resists; Donny reassures (*"Nothing bad ever came from beans"*); Bill agrees because *"I could always be calmer."*
- **L26-46 — Tub-introduction:** TurboPowerPandora10k prepares a tub. Sound of running water and splashing salts. Donny walks Bill toward the tub. Bill questions safety: *"Tofu? Bathing with strangers? I'm not so sure..."* Donny: *"I wouldn't hurt you. Would i?"*
- **L56-95 — The tank:** *"LOUD ROOM WITH LONG COFFIN LIKE TANK."* Bill changes into trunks. Donny scoops silken tofu from a refrigerator. Bill swallows a small blob. Bill enters the tank. The hatch closes. *"Now completely black."* Bill *"can now only hear his breathing. Nothing else. His heart is beating. Nothing more."*
- **L98-122 — The hallucinations:** Bill convulses **four times.** Each convulsion is followed by *"((IMAGES FLASH ONE AFTER ANOTHER))"* and *"((BILLS BRAIN ZAPS))"* with vision content (each vision a callback or foreshadowing of another catalog chapter — see Callbacks below).
- **L125-136 — Proto-dino-horns:** Donny rips the hatch open. Bill thrashes in the tank with **proto-dino-horns on head.** Bill bellows *"like a wounded stegasaurus."* Donny drives a waiter's corkscrew (held by TPP) into a proto-horn. *"... we fade to black..."*
- **L138-187 — The next morning and the blob-transformation:** Shakes-on-bean-bag drinking coffee. Donny departs. Bill comes into the hallway. Bill transforms into **MASSIVE WHITE STATIC BLOB LIKE THING** with more visions (including the Brown-Snake-eating-Toddler-Shakes-Yum from chapter 31). The chapter then runs a six-state state-progression as Bill slams his blob-hand on the wall six times — each slam de-monstrifying him a step further toward baseline:
- **[BILL HURTS]** (massive blob)
- • **[BILL HURTS]ish**

- • **[BILL HURTS]er**
- • **[BILL HURTS]-lite**
- • **[BILL HURTS]-3**
- • **[BILL HURTS]-2**
- • **[BILL HURTS]!** (fully restored)

Bill, restored, runs and grabs the burning Shakes (who touched Bill during the blob state and exploded into flames at L163). Shakes is healed. They hold each other. Pause.

- **L191-192 — Terminal line:** Shakes: *"Would you like a coffee?"*

Position in render-order: Chapter 14 is R#38 — closing-arc opener. Bill is mid-thirties; the chapter renders him at mid-life having a difficult day at a leader's house, processed through the *Altered States* cinematic frame.

The chapter is one of the catalog's most cross-referential — its vision-cascades reach into many other chapters (chapter 03 Hastur, chapter 04 GAMS, chapter 23 Tiger out of tower PC, chapter 24 MagnifIQ fake-lady's-head, chapter 27 donkey/salt mines, chapter 30 waffles with Lesley, chapter 31 Brown Snake / Toddler Shakes Yum, chapter 32 Mr.Shakes bullet-storm, chapter 35 zombie-fu grip, chapter 38 OBJECTION!, chapter 39 Diderot). A reader who has read other catalog chapters will recognize each vision; a reader new to the catalog can use chapter 14 as an overview-by-vision of the catalog's content.

The seed grounds the chapter: a **difficult day at a leader's house** (real-life event) gets rendered as the *Altered States* tank experience. The chapter is processing a real difficulty through a cinematic frame.

Characters

Bill / [BILL HURTS] (the narrator/protagonist)

Bill in his **mid-thirties**, *"blond, casually handsome and a tendency to tilt my head when talking"* (L3). The description directly matches William Hurt's on-screen presence (see References).

The character-tag *[BILL HURTS]* compounds Bill with William Hurt. The *S* at the end is dual-coded:

- Pluralization (*Hurt-S* = multiple Hurts)
- Third-person-singular verb (*Hurt-S = "hurts"* as in *"causes pain"*)

Both readings stay active throughout the chapter.

The six-state progression — Bill's tag shifts through six distinct states as he slams his blob-hand on the wall:

State | After |
—	—
[BILL HURTS]	default — massive blob
[BILL HURTS]ish	slam 1
[BILL HURTS]er	slam 2
[BILL HURTS]-lite	slam 3
[BILL HURTS]-3	slam 4
[BILL HURTS]-2	slam 5
[BILL HURTS]!	slam 6 — fully restored

The suffix-progression renders **decreasing distance from baseline**:

- *-ish* = approximately
- *-er* = more / shifting
- *-lite* = diminutive (low-calorie coded)
- *-3, -2* = numerical distance from baseline (lower numbers = closer to baseline)
- *!* = terminal restoration with exclamation-mark

The right-bracket is deliberately **unmatched** in the progression states (*[BILL HURTS]ish*, *[BILL HURTS]er*, etc. — no closing bracket on the suffix side). The terminal *[BILL HURTS]!* restores the bracket-pair. The unmatched-bracket signals the broken state during de-monstrification; the matched-bracket signals restoration.

[BILL HURTS] in the tank: Bill convulses four times with vision-cascades. He emerges with **proto-dino-horns on head** (L125), bellows *"like a wounded stegasaurus,"* and Donny removes the horns with a waiter's corkscrew. (The catalog preserves the typo *stegasaurus* per couch-fingers convention.)

TurboPowerPandora10k

Chapter 15's central character appearing as a cameo here. TurboPowerPandora10k will be the major deployment in chapter 15. Here she's a beach-house resident handling the practical setup.

- **L5** — present at the beach house with Donny
- **L26-29** — runs ahead to prepare the tub
- **L63-64** — *"Yeah, hun. Here she is. All ready to go. How about you? Wanna change over there? Clean trunks are behind the screen."*
- **L130-131** — runs around with the waiter's corkscrew during the de-horning

She's competent and accommodating — the chapter's logistical-support figure handling the tank arrangements and the emergency de-horning. The character also appears at chapter 30's Garden curtain-call.

DonnyDistilloDome420

The chapter's drug-pusher figure. Confident and experienced. Delivers the experience without emotional investment, responds to the emergency calmly, departs the next morning satisfied.

- **L7-8** — initial T-LSD pitch
- **L13-14** — *"It's tofu. Natural. Nothing to worry about. Made of soy beans. Nothing bad ever came from beans."*
- **L19-20** — clarifies *"It's not mexican food. It's japanese."*
- **L36-37** — walks Bill toward the tub
- **L50-51** — *"I wouldn't hurt you. Would i?"*
- **L74-75** — scoops silken tofu from fridge: *"It's japanese silken tofu. Special. Ready? Open."*
- **L80-81** — *"Just relax in the tub. I'll get you some headphones and goggles. Step in and lie down. It's warm. Don't worry."*
- **L94** — closes the hatch
- **L123** — rips open hatch during the emergency
- **L127-128** — *"come with the de-horner!!!"*
- **L133-134** — drives corkscrew into proto-horn

- **L141-148** — next-morning departure: *"He's going to be great. Just needs to sleep a bit. I'll be back soon."*

Chapter 30's Garden curtain-call has DonnyDistilloDome420 at L155: *"((DonnyDistilloDome420 is growing a very strange green plant with sticky buds under a heat lamp!))"* — confirming the cannabis-culture coding.

[ShakesTheRedCableSweaterWearingKindaPerson]

The catalog's most-extended Shakes character-tag. The compound name renders Shakes as: *Shakes + The Red Cable Sweater Wearing + Kinda Person*. The tag is too long to easily call by name; the catalog uses it anyway, consistently throughout the chapter.

- **L5** — sits down with Hawaiian mocha java coffee on the bean bag
- **L39-40** — *"Hey! Where are you guys going?"*
- **L131** — jogs in with coffee mug during the de-horning emergency
- **L139** — sitting on bean bag drinking coffee, reading newspaper next morning
- **L142** — *"Is he going to be ok?"*
- **L146** — *"Thanks!"* for coffee
- **L151-153** — *"Hey, you up!"* greeting Bill
- **L163** — runs and touches Bill (during blob state) and **explodes into flames!**
- **L171** — melting in flames, arms withering
- **L186-187** — Bill (now restored) grabs burning Shakes who is healed
- **L189** — they hold each other, pause
- **L191-192** — *"Would you like a coffee?"*

The flame-explosion at L163 is the chapter's most cosmic moment. Touching Bill during the blob-state causes Shakes to burn. Bill's six-stage de-monstrification ends with Bill grabbing the burning Shakes and healing her. The de-monstrification works both ways — Bill is restored, and Bill restores Shakes.

Naming-convention notes

- **BILL HURTS** — Bill + William Hurt's name. The *S* dual-coded as pluralization or third-person verb.

- **TurboPowerPandora10k / TPP-10k / TPP** — multi-form naming for the character.
- **DonnyDistilloDome420** — multi-element compound name with cannabis-coded suffix.
- **ShakesTheRedCableSweaterWearingKindaPerson** — the maximum-honorific Shakes form.
- **The suffix-progression naming** — *[BILL HURTS]ish*, *[BILL HURTS]er*, *[BILL HURTS]-lite*, *[BILL HURTS]-3*, *[BILL HURTS]-2*, *[BILL HURTS]!*. The right-bracket unmatched during de-monstrification; restored with the exclamation-mark at the end.

References

Altered States (1980, dir. Ken Russell)

The chapter's central cinematic chassis. *Altered States* is an American science-fiction-horror film starring **William Hurt** in his film debut as Dr. Eddie Jessup, a Harvard Medical School psychophysiologist who uses **sensory-deprivation tanks** combined with **hallucinogens** (specifically a mushroom-derived hallucinogen given to him by a Mexican-Mazatec shaman) to explore altered states of consciousness.

The film's plot: Jessup's tank-and-drug experiments cause progressive physical transformations. He becomes a primitive ape-like creature; later he becomes a formless mass of protomatter; eventually he is restored through his wife's love.

The film was based on **Paddy Chayefsky**'s 1978 novel of the same name. **Paddy Chayefsky** (1923-1981) was an American playwright, screenwriter, novelist; three-time Best Original Screenplay Oscar winner (*Marty* 1955, *The Hospital* 1971, *Network* 1976). Chayefsky was so displeased with Russell's cinematic treatment of his novel that he removed his name from the credits — the screenplay credit was changed to *"Sidney Aaron"* (Chayefsky's given first and middle name).

How *Altered States* appears in this chapter:

The chapter renders Bill at a beach house being given **silken tofu (called T-LSD)** and then placed in a **sensory-deprivation tank** — direct *Altered States* chassis deployment. The tank-experience renders Bill convulsing four times with vision-cascades — direct *Altered States* cinematic staging. Bill's emergence with proto-dino-horns matches Eddie-Jessup's primitive-ape transformation. The next morning's MASSIVE WHITE STATIC BLOB LIKE THING transformation matches Eddie-Jessup's formless-mass-of-protomatter state. The six-state progression renders the source film's de-monstrification arc.

The chapter ends with Shakes asking Bill *"Would you like a coffee?"* — the catalog's render of the source film's resolution through domestic comfort. Eddie Jessup is restored by his wife's love; Bill is restored by Shakes and coffee.

Ken Russell (1927-2011)

English filmmaker. Major films include *Women in Love* (1969), *The Music Lovers* (1971), *The Devils* (1971), *Tommy* (1975), *Lisztomania* (1975), *Altered States* (1980), *Crimes of Passion* (1984).

His style — **flamboyant, surreal, sexually-frank, religiously-irreverent, often-grotesque** — has been deeply divisive throughout his career. Some critics consider him a major British auteur; others find his work overwrought and distasteful. Bill's seed makes the bilateral position explicit: *"i love altered states and many ken russell movies. no, i am not recommending him to you."* Bill loves Russell personally; he warns readers against the recommendation. Both are true at once.

William Hurt (1950-2022)

American actor; one of the major American leading actors of the 1980s and 1990s. Born in Washington, D.C. Trained at the Juilliard School. Major films:

- *Altered States* (1980) — film debut; played Eddie Jessup
- *Body Heat* (1981)
- *The Big Chill* (1983)
- *Kiss of the Spider Woman* (1985) — won Best Actor Oscar

- *Children of a Lesser God* (1986) — Oscar-nominated
- *Broadcast News* (1987) — Oscar-nominated
- *The Accidental Tourist* (1988)
- *A History of Violence* (2005) — Oscar-nominated
- *Avengers: Infinity War* (2018) and *Endgame* (2019) — General Ross
- *Black Widow* (2021)

Hurt died in March 2022 at age 71.

On-screen presence: Hurt was known for **blond hair, casual-handsome appearance, distinctive head-tilt-when-speaking, intellectual-internal-coded** affect. His characters tend to be thoughtful, slightly melancholic, articulate. The chapter's L3 description of Bill as *"mid thirties, blond, casually handsome and a tendency to tilt my head when talking"* matches Hurt's screen presence directly.

Eddie Jessup — character overview

Eddie Jessup-the-character is a Harvard Medical School psychophysiologist researching consciousness and altered states. Uses sensory-deprivation tanks. Discovers a Mexican-Mazatec-shaman's hallucinogenic mushroom. Combines tank-and-mushroom for progressive experiments. Transforms physically: primitive ape, formless mass of protomatter. Restored by his wife's love. Marries fellow anthropologist Emily.

The character represents **the late-20th-century intellectual pursuit of altered consciousness through scientific and pharmacological means.** Eddie Jessup is fictional but grounded in real 1970s consciousness-research traditions.

Sensory-deprivation tanks

Sensory-deprivation tanks (also called isolation tanks or flotation tanks) were developed by **John C. Lilly** (1915-2001), American physician and neuroscientist, in 1954 at the National Institute of Mental Health. Lilly's research with LSD-and-tank-isolation was controversial but influential — a direct source for Chayefsky's *Altered States* novel.

The tanks have since become popular for **stress relief and meditation** in various American and European wellness centers.

The chapter's tank-experience renders the standard tank: closed water-filled chamber, hatch, *"completely black"* inside, only-Bill's-breathing-and-heart-beat audible.

Tofu (silken / Japanese)

Japanese-style soybean-curd. **Silken tofu** is the creamiest form, made without pressing and coagulated with different coagulants than firm tofu. Common in Japanese cuisine for soups, miso broth, sweet desserts.

Donny calls tofu *"T-LSD"* — the catalog's wordplay on the tofu being presented as a recreational drug. The tofu is Japanese silken style. Donny scoops a small spoonful from a refrigerator at L74-75. The recreational-drug name is the food name. Bill swallows the tofu and enters the tank, expecting hallucinogen effects. The tofu is a placebo (or the tank experience itself produces the hallucinations).

At L19-20 Donny clarifies *"It's not mexican food. It's japanese"* — Bill apparently thought *T-LSD* might be Mexican burrito-coded.

Hawaiian mocha java coffee

Hawaiian-mocha-java is a coffee-blend name combining Hawaiian (Kona coffee) + Mocha (Yemen coffee) + Java (Indonesian coffee). Real coffee-blend vocabulary in American coffee culture. Shakes drinks Hawaiian-mocha-java throughout the chapter.

Diderot — vision-cascade reference

Denis Diderot (1713-1784) was a French Enlightenment philosopher, art-critic, and writer. Co-founder of the *Encyclopédie* (1751-1772) — one of the major Enlightenment projects. Author of novels including *Jacques the Fatalist* and *The Nun*.

At L121 — *"Diderot collapses"* in the fourth vision-cascade. Direct callback to chapter 39, which features Diderot as an 18th-century-philosopher cameo.

Callbacks

The vision-cascades — cross-chapter cataloging

Chapter 14's vision-cascades render callbacks and foreshadowings of many other catalog chapters. Each vision is a reference to specific other-chapter content. This is the catalog's densest cross-referential moment.

Tank-cascade visions (L99-122):

Line | Vision | Refers to |
—	—	—
L101	GAMS bicycle-kicks	chapter 04 GAMS-snap-kicks variant
L102	Zombie BILL HURTS licks the conference-room window	self-reference / chapter 35 zombie-coded Bill
L103	Tiger out of the tower PC	chapter 23
L104	Fake lady's head in jaws	chapter 24 magic-show tiger
L109	Shakes applauds	generic Shakes cameo
L110	BILL HURTS fighting dragons	possibly chapter 12's typographical-dragon (∀ctionı)
L114	*"piercing all round for our amor PFFT-OWW!"*	uncertain reference; possibly chapter 39
L115	BILLS GRABS AT CROTCH	physical rendering of Bill's tank-anxiety
L119	Hastur on mushroom: *"this paperwork is driving me mad"*	chapter 03 Hastur in altered state
L120	BILL HURTS in pink gown	possibly chapter 39
L121	Diderot collapses	chapter 39

Morning-blob-cascade visions (L160 onward):

Line | Vision | Refers to |
—	—	—
L160	Brown Snake eats Toddler Shakes. Yum.	chapter 31 cosmology-origin
L167	BILL HURTS transforms into a donkey. Led to the salt mines.	chapter 27
L168	Mr.Shakes volunteers. Bullet-stormed.	chapter 32 ED-209-aftermath

L173	*“OBJECTION! Being an asshole to the witness!”*	chapter 38 courtroom
L177	Shakes catches BILL HURTS from behind with a zombie-fu grip	chapter 35
L181	(repeat zombie-fu grip)	chapter 35
L182	Bill eats waffles with syrup from [Lesley]	chapter 30 domestic-Yum

The vision-cascades contain content from at least 8 other catalog chapters. Chapter 14 is the catalog’s structural-pillar in the sense that a reader who has read other chapters will recognize each vision; a reader who has read only chapter 14 can use the visions as an overview-by-vision of the catalog’s later content.

The catechism — conspicuous absence

Chapter 14 has **no Pangloss-line deployment.** The chapter’s grammar substitutes the catechism with the coffee-offer at L192 (*“Would you like a coffee?”*) — domestic-restoration-as-resolution, replacing the catechism that would normally appear.

Lesley’s first explicit name-mention in render-order

Chapter 14’s L182 — *“((Bill eats waffles with syrup from [Lesley]))”* — is **Lesley’s first explicit name-mention** in the catalog’s render-order so far. The catalog renders Lesley as vision-cascade content (not yet as a direct character cameo), foreshadowing chapter 30 (Garden), where Lesley becomes the major domestic anchor. The vision is what Bill is restored toward.

The six-state suffix progression

Chapter 14’s six-state suffix progression (*[BILL HURTS] •]ish •]er •]-lite •]-3 •]-2 •!*) is a longer version of similar tics in other chapters:

- **Chapter 09** Calm Convict — five-state name shifts during the DEVO transformation
- **Chapter 31** SNAKE GUY — three-state qua-shifts during apotheosis
- **Chapter 14 (this chapter)** — six-state suffix shifts during de-monstrification

Same kind of stylistic move (Bill tracking a character's progression through small word-shifts in the bracket-tag), different chapter-lengths.

The blob-hand-slam mechanism — chapter-specific state-change

Each catalog chapter that does state-change uses a chapter-specific mechanism:

- Chapter 01 — *changes* (silent, prose-described)
- Chapter 09 — DEVO-music-and-pogoing
- Chapter 14 — blob-hand-slam-on-wall (six times)
- Chapter 31 — apotheosis through watching and deciding

State-change mechanisms are chapter-specific, depending on the chassis.

DonnyDistilloDome420 — chapter 14 to chapter 30

Chapter 14 introduces DonnyDistilloDome420 as the chapter's drug-pusher figure. The character returns at chapter 30 at L155: *"((DonnyDistilloDome420 is growing a very strange green plant with sticky buds under a heat lamp!))"* — confirming the cannabis-culture coding. Same character, different chapter context.

TurboPowerPandora10k — chapter 14 to chapter 15 to chapter 30

- Chapter 14 — beach-house cameo (provides tub, trunks, corkscrew)
- Chapter 15 — major deployment (chapter pillar; 1990s-database-product-personification)
- Chapter 30 — Garden curtain-call (pets ∀ctionᵢ)

Three distinct deployments across multiple chapters.

ShakesTheRedCableSweaterWearingKindaPerson — Shakes-form evolution

The catalog's Shakes character has many forms across chapters:

- Generic Shakes (chapters 01, 04, 06)
- Bobby Shakes (chapters 02, 03, 04, 07)

- Bobby Shakes qua corporate-role (chapter 03)
- Bob Shakes SVP of seatbelts (chapter 05)
- Dr. Shakes (chapter 08)
- **ShakesTheRedCableSweaterWearingKindaPerson (chapter 14)** • *current chapter*

Chapter 14's tag is the longest. Each form corresponds to a different character-state.

Personal affection with public warning

Bill's seed is honest about a bilateral position: *"i love altered states and many ken russell movies. no, i am not recommending him to you."* Bill loves Russell; the chapter deploys Russell without restraint; the seed warns readers against recommendation. All three are honest at once. The chapter doesn't resolve the tension — it just sits in it.

What chapter 14 doesn't do

- **No Pangloss-line / catechism.**
- **No music cues with specific songs.** No Imperial March, no Lionel Richie, no DEVO, no Hisaishi.
- **No multi-language with subtitle.** (Chapter 04 had French; chapter 39 will have Diderot.)
- **No corporate-AI-boss template.** (Chapter 04 had GaiaGoddess9000; chapter 08 had BullsheetoBot600.)

Glossary

Catalog-coined terms

- **BILL HURTS** — Bill as William Hurt-as-Eddie-Jessup. The *S* dual-coded.
- **The six-state suffix progression** — *[BILL HURTS]* • *]ish* • *]er* • *]-lite* • *]-3* • *]-2* •*!*. Bill's de-monstrification through six blob-hand-slams.
- **Blob-hand-slam-on-wall** — chapter-specific state-change mechanism. Each slam triggers the next state.

- **DonnyDistilloDome420** — drug-pusher character. Cannabis-culture-coded.
- **TurboPowerPandora10k / TPP-10k / TPP** — chapter 15's central character; cameo here.
- **ShakesTheRedCableSweaterWearingKindaPerson** — extended Shakes character-tag.
- **The vision-cascade** — Bill's tank-and-blob-state hallucination rendering. Cross-chapter callback content.
- **T-LSD** — Donny's name for the Japanese silken tofu. Wordplay on tofu-as-pseudo-drug.

Cinema / pop-culture references

- ***Altered States*** (1980, dir. Ken Russell) — central chassis. American science-fiction-horror film with William Hurt's debut.
- **Ken Russell** (1927-2011) — English filmmaker; *Altered States* director. Deeply divisive style.
- **William Hurt** (1950-2022) — American actor. Played Eddie Jessup in *Altered States*.
- **Paddy Chayefsky** (1923-1981) — American playwright; wrote the *Altered States* novel and screenplay (credited as *"Sidney Aaron"* on the film).
- **John C. Lilly** (1915-2001) — American physician, neuroscientist; developed the isolation tank in 1954.
- **Eddie Jessup** — fictional Harvard psychophysiologist character in *Altered States*.

Tank / drug-experience vocabulary

- **Sensory-deprivation tank / isolation tank / flotation tank** — closed water-filled chamber for altered-consciousness research and meditation.
- **Coffin like tank** — the chapter's rendering of the tank's shape.
- **Hatch / tank hatch** — the tank's closure mechanism.
- **Headphones and goggles / blackout goggles** — the tank's sensory-deprivation equipment.
- **Japanese silken tofu** — soft creamy soybean-curd; Donny's substance.

Animal / mythological references

- **Proto dino horns** — Bill's emergence from tank with primitive dinosaur-horn features.
- **Stegosaurus / wounded stegasaurus** — comparison for Bill's bellow at L134. (The catalog's spelling preserves the typo *stegasaurus*.)
- **Lions mane of blond hair** — Bill's hair description at L22.
- **Massive white static blob like thing** — Bill's blob-state at L158. Formless-protomatter coded from *Altered States*.

Real product / cuisine references

- **Hawaiian mocha java coffee** — Shakes's coffee blend.
- **Bean bag** — Shakes's seating.
- **Waiter's corkscrew** — TPP's de-horning instrument.
- **Trunks** — beach-house swimming-shorts. *"Clean trunks are behind the screen."*
- **Coffee** — terminal domestic-restoration beverage.

Vision-cascade content (catalog-internal references)

- **GAMS bicycle-kicks** — variant of GAMS's snap-kicks (chapter 04).
- **Zombie BILL HURTS** — self-reference; zombie-coded Bill.
- **Tower PC** — desktop-computer-tower (chapter 23 reference).
- **Fake lady's head in jaws** — chapter 24 magic-show tiger content.
- **Pink gown** — possibly chapter 39 Drag-Show.
- **Diderot** — French Enlightenment philosopher (chapter 39).
- **Brown Snake / Toddler Shakes / Yum** — chapter 31 cosmology-origin.
- **Donkey, salt mines** — chapter 27 content.
- **Mr.Shakes / bullet-stormed** — chapter 32 ED-209 aftermath.
- **OBJECTION!** — chapter 38 Deposition courtroom-language.
- **Zombie-fu grip** — chapter 35 Dawn of the Dead.
- **Waffles, syrup, Lesley** — chapter 30 Garden-domestic.

Catalog typographic conventions (relevant to chapter 14)

- **Lowercase-i locator** — chapter 14 opens with *"i'm in mid thirties…"*
- **[BRACKET-TAGS]** — *[BILL HURTS]*, *[TurboPowerPandora10k]*, *[DonnyDistilloDome420]*, *[ShakesTheRedCableSweaterWearingKindaPerson]*.
- **The suffix-progression bracket-grammar** — *]ish*, *]er*, *]-lite*, *]-3*, *]-2*, *]!*. Right-bracket unmatched during de-monstrification; restored with the exclamation-mark.
- **All-caps stage-directions for transitions** — *((BILL HURTS AND DonnyDistilloDome420 ENTER LOUD ROOM WITH LONG COFFIN LIKE TANK))*, etc.
- **Multi-exclamation-mark for emergency** — *[TPP!!!] come with the de-horner!!!*
- **All-caps for character-state transformations** — *[BILL HURTS] CONVULSES!*, *[BILL HURTS] TRANSFORMS INTO SOME MASSIVE WHITE STATIC BLOB LIKE THING…*
- **Trailing ellipsis and fade-to-black** — *… we fade to black*.. at L136.
- **Vision-cascade typography** — double-parenthesized stage-directions with each vision rendered as a discrete event.
- **Couch-fingers spelling preserved** — *roomate* (for *roommate*) at L5; *stegasaurus* (for *stegosaurus*) at L134.

Chapter 15 — Teacher's Companion

bill's notes

yes. i did fly across country for a logo reveal. yes. it was a typographic "issue". yes. it wasn't popular. yes. i love king kong. yes. i think you should watch the old king kong if you have not because it is simply amazing.

Overview

Bill is in his thirties, sitting in a conference room with all his peers from around the globe. The setting is an **international rebranding-reveal event** for *Action Media Services* (the catalog's name for the agency). The chapter renders the rebrand reveal as **a King-Kong-coded logo-reveal on Skull Island.**

Bill's opening narration (L5) — *"Action Media Services. I mean, right? We need like Dinotastic Robot Rate Reduction Warriors or Super Crazy Ninja Planning Death Squad or something truly memorable."* And L7 — *"i'm pretty sure it'll be Dinotastic Robot Rate Reduction Warriors because the cool initialization DRoRaReW Oh So So DRoRaReW (so kewl) and the logo opportunities, they speak for themselves."*

The cast:

- **[Bill]** — protagonist, narrator
- **[Manyfeek]** — archivist-figure
- **[TurboPowerPandora10k]** — the android-presenter, the chapter namesake
- **[ShakesTheHumanSacrifice]** — the unfortunate Shakes-form, the human-sacrifice-coded presenter
- **[KayCEE]** — chapter 17's character, cameo here
- **[MediaPlanner] with RIFLE from Spain** — Spanish-speaking character
- **[∀ctioni]** — the typographical-dragon, the chapter's monster

Plot beats:

- **L9-19 — The amphitheater:** Conference room is a small amphitheater. Lights dim. TurboPowerPandora10k slides from rear, approaches the curtain, turns to face the audience.
- **L21-28 — TPP's introduction:** TPP beams: *"Hello, EVERYONE!"* Then the chapter's most-distinctive bullet-list at L25 — the rebrand cost breakdown:

> *"After $10,000,000 in consultancy fees, travel, deck building — both PPTX and Oak, of course — caviar, motorcade services, armor piercing rounds, bribes for the purchase of armor piercing rounds, piercing all round for our amor ((PFFT-OWW!)) — you know, the very minimum needed for a renaming."*

The list compounds **legitimate corporate-rebrand costs** ($10M consultancy, travel, decks, caviar, motorcade) with **military-grade violent costs** (armor-piercing rounds, bribes for armor-piercing rounds). The *"piercing all round for our amor ((PFFT-OWW!))"* line is the catalog's pun on *"armor"* and *"amor"* (love) — *amor* gets pierced with PFFT-OWW vocalization. (This same line appears as a vision in chapter 14.)

- **L30-46 — The human sacrifice:** TPP introduces *[ShakesTheHumanSacrifice]*. He walks up nervously, talks softly: *"many straw men died in the mighty fires of brainstorms unceasing. the quest for meaning kept us driving forward to the inevitable."* The curtain drops. **A WILD JUNGLE IS EXPOSED. TWO PILLARS STAND WITH VINES AWAITING. AWAITING. SOMEONE.** The Skull-Island staging.

L37 — *"((the oak decks that the pillars sit on, admittedly, are very well made))"* — the catalog's narrator-aesthetic-fan moment, acknowledging the craftsmanship even mid-monster-staging.

Skull-Island drum-beat builds (L39-46). ShakesTheHumanSacrifice moves as hypnotized toward the pillar, puts arms through vines. Drums stop. *"and. we wait."*

- **L49-67 — The ∀ctioꞁ monster reveal:** The typographical-dragon appears suddenly from the jungle: **ROOOOOOAR!**
- Bill leaps up disgusted: *"What foul beast is this?!"*
- KayCEE holds stomach: *"Is the ∀ the FACE?!"*
- MediaPlanner with Spanish rifle: *"¡Olviden el frente — miren la cola! ¡¿QUÉ LE HAN HECHO A NUESTRO SIGNO DE EXCLAMACIÓN?!"* (subtitle: *"Free our punctuation from this typographical monster!"*)

The ∀ctioꞁ monster turns to ShakesTheHumanSacrifice and heads toward him. Manyfeek: *"::OBSCENITY REDACTED::, let's get [Shakes], everybody! Who has a movie camera? I need to get this on film!"*

- **L68-78 — The crowd attacks:** *"((CROWD OF MEDIA PROFESSIONALS WITH POISONED ARBITRON BOOKS, GAS GRENADES AND EGGS LEFT OUT IN THE BREAK ROOM TOO LONG))"*. Bill: *"Let 'em have it, everybody!"* Open-fire montage at L73-74 — *"((POW! POW! POW!POW!POW! POW!POW! POW! POW!))"*. The ∀ctioꞁ monster gets pelted, flails, ROARS progressively longer (*ROOOOOOAR! ROOOOOOAR! ROOOOOOOOOOOOOOOOOOOOAR!* — twenty Os in the final roar) and slowly collapses.
- **L82-89 — The mourning:** ShakesTheHumanSacrifice unties himself, runs to the ∀ctioꞁ body, looks up with tears: *"WHAT HAVE YOU DONE TO HIM!?!"* He throws himself over the lifeless ∀ctioꞁ and starts to sob.
- **L91-95 — Terminal line:** Manyfeek pushes to the front of the crowd, runs up and stands on the *o* of ∀ctioꞁ's still-warm corpse: *"See here fellas? Twas beauty that killed the beastly logo."*

Direct callback to King Kong's iconic final line *"Twas beauty killed the beast"* (Carl Denham, 1933). Trumpet blare. Fade-to-black. **THE END.**

Position in render-order: Chapter 15 is R#12. The chapter is one of the catalog's most-faithful cinema-chassis deployments — preserving King Kong's narrative structure (anticipation • human sacrifice • monster emerges • crowd attacks • monster falls • mourning • eulogy) with the rebrand event substituted for the Skull Island event.

The seed grounds the chapter in real life: Bill flew across country for a real logo reveal; the logo had a real typographic issue; the logo wasn't popular; Bill loves the 1933 King Kong (and recommends it). The catalog escalates the real typographic problem into a King-Kong-coded monster. (Compare chapter 14's seed: *"i am not recommending him to you"* about Russell. Chapter 14 warned against; chapter 15 recommends. Bill is honest about both directions.)

Characters

Bill (the narrator/protagonist)

Bill in his thirties at an international rebranding event. The chapter's opening narration (L5-7) is Bill's most-extended narrator-voice in the catalog so far — playfully dismissive of corporate renaming-rhetoric, suggesting comically-overwrought alternatives (*Dinotastic Robot Rate Reduction Warriors*, *Super Crazy Ninja Planning Death Squad*).

Bill's chapter beats:

- L11-16 — Manyfeek arrives; they manipulate hands; Bill's hand hurts
- L52-53 — *"What foul beast is this?!"* — monster-recognition exclamation in formal King-Kong-coded language
- L70-71 — *"Let 'em have it, everybody!"* — rallies the crowd to attack the monster

Chapter 15's Bill is **active and leading** — unlike chapters 02, 03, 04, 08 (silent-witness Bill), chapter 15's Bill orchestrates the monster's defeat.

Manyfeek

Manyfeek's most-active deployment in the catalog so far. His chapter beats:

- **L11-16** — sits next to Bill, manipulates hands. *"What up::OBSCENITY REDACTED::. Working hard or hardly working, my man!"* — corporate greeting-vernacular with redacted obscenity.
- **L65-67** — *"::OBSCENITY REDACTED::, let's get [Shakes], everybody! Who has a movie camera? I need to get this on film!"* — Manyfeek's archivist-form rises to cinema-archivist (he wants to record the attack).
- **L89-91** — pushes to the front of the crowd; runs up and stands on the *o* of ∀ctioni's still-warm corpse.
- **L92** — delivers the chapter's iconic line: *"See here fellas? Twas beauty that killed the beastly logo."*

Manyfeek's L92 line is the catalog's deployment of the **Carl-Denham-equivalent role** from the 1933 King Kong (Carl Denham was the filmmaker-character who delivered the iconic *"Twas beauty killed the beast"* over Kong's corpse). Manyfeek's archivist-role across many chapters (chapters 06, 07, etc.) lands here as cinema-archivist eulogist.

TurboPowerPandora10k

The chapter's namesake. The character is an **android-presenter.** Chapter 14 had her as a beach-house cameo; chapter 15 is her major deployment.

- **L19** — slides from rear, approaches the curtain, turns to face the audience. *Slides* signals non-pedestrian android-locomotion.
- **L21-22** — *"Hello, EVERYONE!"* — beaming, all-caps EVERYONE
- **L25-26** — the rebrand cost bullet-list (her most-distinctive single block of dialogue)
- **L27-28** — introduces ShakesTheHumanSacrifice: *"Here to present the results I give you [ShakesTheHumanSacrifice]!"*

After introducing ShakesTheHumanSacrifice, TPP **does not reappear** in the chapter — she presents the event and hands it off. The android-presenter has no role in the monster defeat.

She returns at chapter 30 at L75: *"(([TurboPowerPandora] pets **[∀ctioni]** who purrs affectionately! [BILL] scratches the ∀ on the side))"* — the Garden grants her friendly-cast-member status with the now-purring ∀ctioni.

ShakesTheHumanSacrifice

The chapter's most-tragic Shakes-form. Explicitly sacrificed by the rebrand process.

- **L30-31** — walks up nervously, looking back-and-forth, talking softly. *"Hello"*
- **L33-34** — *"many straw men died in the mighty fires of brainstorms unceasing. the quest for meaning kept us driving forward to the inevitable."* The chapter's most-poetic line.
- **L40** — moving as hypnotized toward the pillar
- **L43** — puts arms through vines (Skull-Island human-sacrifice position)
- **L82-83** — unties himself after the monster's defeat. Runs to ∀ctioni's body. Looks up with tears: *"WHAT HAVE YOU DONE TO HIM!?!"*
- **L85-86** — throws himself over the lifeless ∀ctioni; starts to sob

The chapter's emotional anchor. He recognizes the monster as something worth mourning — the human-sacrifice in the rebrand process feels attachment to the monster-logo even as the crowd rejects it. The form is chapter-specific (does not return at chapter 30).

[∀ctioni] — the typographical dragon

The chapter's antagonist-coded character. The character-tag uses the **Unicode FOR ALL symbol (∀, U+2200)** replacing the A and the **inverted exclamation-mark (¡)** replacing the period.

- **L49-50** — appears suddenly from the jungle. **ROOOOOOAR!** with seven Os in the extended vowel.

- **L62-63** — turns to ShakesTheHumanSacrifice and heads toward him. Another **ROOOOOOAR!**
- **L76-78** — getting pelted by the crowd. *"ROOOOOOAR! ROOOOOOAR! / ROOOOOOOOOOOOOOOOOOOOOAR!"* — the third roar has twenty Os.
- **L80** — *"slowly collapses…"*
- **L91** — Manyfeek stands on the *o* of its corpse

∀

ction¡-the-monster is King-Kong-coded throughout — Skull-Island staging, human sacrifice (ShakesTheHumanSacrifice), crowd attack, slow collapse, mourning over corpse. The character returns at chapter 30 (Garden) as a friendly purring pet — *"pets [∀ction¡] who purrs affectionately"* (L75 of chapter 30). Monster killed by crowd • friendly purring pet at the Garden.

[KayCEE]

Chapter 17's character; cameo here.

- **L55-56** — *"holding stomach and mouth. attempting not to retch."* / *"Is the ∀ the FACE?!"*

The all-caps **FACE** with question-mark-and-exclamation-mark conveys volume and confusion. KayCEE recognizes the typographic monster's face as the ∀ symbol. (KayCEE's major deployment is chapter 17; chapter 30 has her dancing with 2, 4, and 8.)

[MediaPlanner] with RIFLE from Spain

The chapter's Spanish-speaking character. The tag *with RIFLE from Spain* signals military equipment from a specific geographic origin.

- **L58** — has a rifle from Spain
- **L59** — *"¡Olviden el frente — miren la cola! ¡¿QUÉ LE HAN HECHO A NUESTRO SIGNO DE EXCLAMACIÓN?!"* — Spanish with Spanish punctuation
- **L60** — *"((SUBTITLE: Free our punctuation from this typographical monster!))"*

Direct translation of L59:

- *"¡Olviden el frente!"* — *"Forget the front!"*

- *"miren la cola!" — "look at the tail!"*
- *"¡¿QUÉ LE HAN HECHO A NUESTRO SIGNO DE EXCLAMACIÓN?!" — "WHAT HAVE THEY DONE TO OUR EXCLAMATION MARK?!"*

The catalog's subtitle is **interpretation-with-attitude** rather than literal — *"Free our punctuation from this typographical monster!"* is the spirit, not the letter. (Same kind of subtitle move as chapter 04's French.)

The MediaPlanner is recognizing the **inverted-exclamation-mark (¡) misuse** in the ∀ction¡ logo. In Spanish, *¡* is only used at the start of an exclamation sentence and paired with *!* at the end (*¡Hola!*). The ∀ction¡ logo uses *¡* at the end (where it shouldn't be), violating Spanish punctuation.

Naming-convention notes

- **TurboPowerPandora10000 / TurboPowerPandora10k / TPP** — multi-form naming
- **ShakesTheHumanSacrifice** — Shakes with role-honorific stack
- **∀ction¡** — typographical dragon, Unicode forall-symbol + inverted-exclamation-mark
- **MediaPlanner with RIFLE from Spain** — role with equipment and origin
- **DRoRaReW** — Bill's mock corporate-acronym for *Dinotastic Robot Rate Reduction Warriors*
- **Action Media Services** — the catalog's name for the agency.

References

King Kong (1933, dir. Merian C. Cooper and Ernest B. Schoedsack)

The chapter's central cinematic chassis. *King Kong* (1933) is an American pre-code monster-adventure film starring **Fay Wray** (Ann Darrow), **Robert Armstrong** (Carl Denham), and **Bruce Cabot**. One of the most-influential films in American cinema

history. Pioneered many special-effects and stop-motion-animation techniques developed by **Willis O'Brien** (1886-1962, American special-effects pioneer; the Kong stop-motion technique animated an articulated puppet one frame at a time). Selected for the National Film Registry in 1991.

Directors: Merian C. Cooper (1893-1973) and **Ernest B. Schoedsack** (1893-1979) — American film directors and producers, both WWI veterans, adventurers and documentarians before Hollywood fiction-filmmaking. They co-directed *King Kong* and *Son of Kong* (both 1933).

Plot summary: Filmmaker Carl Denham travels to mysterious Skull Island where natives perform human-sacrifice rituals to the giant ape Kong. Denham captures Kong and brings him to New York where Kong escapes and climbs the Empire State Building. Kong is shot down by airplanes. Denham's final line: *"Twas beauty killed the beast."*

The film has multiple remakes: 1976 (John Guillermin), 2005 (Peter Jackson), 2017 (*Kong: Skull Island* by Jordan Vogt-Roberts).

How King Kong appears in this chapter: The chapter renders the rebrand reveal as a Skull-Island-coded human-sacrifice ritual. Specific elements:

- The amphitheater curtain-drop revealing a jungle (L36)
- Two pillars with vines awaiting (L36) — the Skull-Island pillars where natives tie the human sacrifice
- ShakesTheHumanSacrifice (the human-sacrifice character)
- Skull-Island drum-beat (L39, L42, L45)
- Monster's emergence from jungle (L49)
- Crowd's attack on the monster (L70-78)
- Monster's slow collapse (L80)
- Mourning over the corpse (L82-86)
- Final line *"Twas beauty that killed the beastly logo"* (L92)

Carl Denham's *"Twas beauty killed the beast"*

The 1933 King Kong's most-iconic line. Spoken by **Carl Denham** (Robert Armstrong) at the film's end over Kong's corpse on the streets of New York. The line poetically attributes Kong's death to his love for **Ann Darrow** (Fay Wray) — *"Twas beauty killed the beast."*

At L92 — Manyfeek's terminal line: *"See here fellas? Twas beauty that killed the beastly logo."* The catalog's substitution preserves the line's rhetorical structure with *the beastly logo* substituting for *the beast*. The substitution is the catalog's pun.

The line is so iconic that the Peter Jackson 2005 *King Kong* preserved it in its screenplay (with Jack Black as Carl Denham).

Skull Island

The fictional island from the 1933 *King Kong*, where Kong resides. Located in the Indian Ocean per the original film. Has natives who perform human-sacrifice rituals to Kong. The geography and mythology have been extensively developed in the 2017 *Kong: Skull Island*.

The chapter's amphitheater curtain-drop reveals **a wild jungle** (L36) — Skull-Island-coded staging. The two pillars with vines awaiting someone are Skull-Island canonical elements. The Skull-Island drum-beat at L39, L42, L45 is the iconic staging-sound.

Forall symbol (∀)

The ∀ symbol is **Unicode character U+2200**, called *FOR ALL* in Unicode. Used in formal logic to mean *for all* (the universal quantifier). Pronounced *"for all"* in academic mathematics. The symbol is derived from an upside-down A.

The ∀ctioni logo uses ∀ instead of A. The forall-symbol-as-A-replacement creates the typographic monster. KayCEE at L56: *"Is the ∀ the FACE?!"* — the typographic substitution creates a face-coded monster image. The forall-symbol's mathematical meaning is overridden by its visual monstrification when deployed as a letter substitute.

Spanish punctuation (¡ ¿)

Spanish uses **inverted exclamation-marks (¡)** and **inverted question-marks (¿)** at the start of exclamation/question sentences, paired with the regular marks at the end: *¡Hola!* / *¿Qué?* — the punctuation-marks bracket the exclamatory or questioning clause.

At L59 — MediaPlanner's Spanish line uses Spanish double-marks (*¡¿* at start and *?!* at end) for the exclamatory question. The MediaPlanner is protesting the **inverted-exclamation-mark misuse** in the ∀ctionⅰ logo: the ∀ctionⅰ logo uses *ⅰ* at the end of the word (where Spanish-punctuation rules say it shouldn't be — *ⅰ* should be at the start, paired with *!* at the end). The Spanish-speaker recognizes a specific typographic violation.

Arbitron — radio-rating company

Arbitron Ratings was an American media-research company that measured radio-audience listening for decades. Founded 1949. The company published quarterly **Arbitron books** — physical paper volumes of radio-rating data. Acquired by Nielsen in 2013 (becoming Nielsen Audio).

The Arbitron books were large, thick physical volumes — heavy and suitable as throwing projectiles in extreme corporate-meeting circumstances.

At L68 — *"((CROWD OF MEDIA PROFESSIONALS WITH POISONED ARBITRON BOOKS, GAS GRENADES AND EGGS LEFT OUT IN THE BREAK ROOM TOO LONG))"*. The Arbitron books are the crowd's projectile weapons. The *poisoned* qualifier renders corporate-research-products with toxic coding.

The L25 cost-list — corporate + military compounding

The L25 list of rebrand costs:

- *$10,000,000 in consultancy fees* — real corporate-rebrand-cost magnitude
- *travel* — real corporate cost
- *deck building — both PPTX and Oak* — real-and-catalog-coded

- *caviar* — real corporate-event luxury
- *motorcade services* — real corporate-event VIP transport
- *armor piercing rounds* — military-grade violent equipment
- *bribes for the purchase of armor piercing rounds* — escalated violent equipment
- *piercing all round for our amor ((PFFT-OWW!))* — the catalog's pun on *armor* and *amor*

The list compounds legitimate corporate costs with military-grade violent costs. Same line shows up as a vision in chapter 14.

Oak vs PPTX decks

The catalog's deck-vocabulary distinguishes:

- **Oak deck** — well-made, real wood-craftsmanship (chapter 15 *"the oak decks that the pillars sit on, admittedly, are very well made"*; chapter 30 oak patio)
- **PPTX deck** — PowerPoint electronic-presentation deck (chapter 15 *"both PPTX and Oak"*)
- **Non-oak deck** — chapter 03's specific PowerPoint vocabulary

Chapter 15 is the only chapter that deploys both *oak* and *PPTX* in the same narrative context. The *"admittedly, are very well made"* at L37 is the catalog's narrator-aesthetic-fan moment — even mid-monster-staging, the narrator pauses to acknowledge the carpentry.

Callbacks

The catechism — conspicuous absence

Chapter 15 has **no Pangloss-line deployment.** The chapter substitutes Manyfeek's *"Twas beauty that killed the beastly logo"* as the King-Kong cinematic eulogy. The catechism-substitution pattern across chapters:

- Chapter 03 — will-to-live-loss substitution
- Chapter 12 — compliance-Yum substitution
- Chapter 13 — Bill's corporate team-vocabulary
- Chapter 14 — Shakes's coffee offer

- **Chapter 15 — Manyfeek's Carl-Denham line** • *current chapter*

∀ctioni — chapter 12 to chapter 15 to chapter 30

The ∀ctioni character-arc:

- **Chapter 12** — implied (Action Arrival, the company-name)
- **Chapter 15** — King-Kong-coded monster, killed by the crowd • *current chapter*
- **Chapter 30** — Garden curtain-call. *"(([TurboPowerPandora] pets [∀ctioni] who purrs affectionately! [BILL] scratches the ∀ on the side))"* (L75 of chapter 30)

The Garden grants ∀ctioni friendly-cast-member status as a purring pet. Monster killed by crowd at chapter 15 • friendly purring pet at chapter 30. The reconciliation includes Bill scratching the ∀ on the side.

TurboPowerPandora10k cross-chapter

Chapter 15 is TPP's major deployment. Cross-chapter arc:

- **Chapter 14** — beach-house cameo (provides tub, trunks, corkscrew)
- **Chapter 15** — major deployment (rebrand-event presenter) • *current chapter*
- **Chapter 30** — Garden curtain-call (pets ∀ctioni at L75)

Three distinct deployments — host (chapter 14), presenter (chapter 15), domestic-pet-owner (chapter 30).

Manyfeek as Carl-Denham equivalent

Chapter 15 grants Manyfeek the King-Kong's-Carl-Denham equivalent role at L92. Manyfeek's archivist-role across chapters (chapters 06, 07) lands here as cinema-archivist eulogist.

The catalog's Manyfeek arc: sleeping-coworker (chapter 04) • Tiger Manyfeek 3 / Sentai-coded (chapter 05) • archivist with notepad (chapter 06) • archivist mumbling (chapter 07) • Manyfeek The Wookiee / Star-Wars-chassis (chapter 12) • **Carl-Denham**

eulogist (chapter 15) • *current chapter* • magician-executive-form (chapter 24) • friendly breakdancer (chapter 30) • terminal-lament-figure (chapter 41).

KayCEE — chapter 15 to chapter 17 to chapter 30

- **Chapter 15** — typographic-recognition cameo (*"Is the ∀ the FACE?!"*) • *current chapter*
- **Chapter 17** — flamenco-database-worker (major deployment in PancakeSyrup.mdb)
- **Chapter 30** — Garden curtain-call (dancing with 2, 4 and 8)

The oak-deck callback

Chapter 15's L37 deploys the catalog's signature oak-vs-PPTX deck-vocabulary:

- **Chapter 03** — *non-oak deck* (1500-slide PowerPoint)
- **Chapter 15** — *oak decks* (the well-made pillars-sitting-on) and *PPTX deck* (the rebrand-cost list) • *current chapter*
- **Chapter 30** — *oak patio* (Lesley's domestic-anchor)

Chapter 15 is the only chapter that deploys both oak and PPTX in the same narrative context.

Bill's bilateral cinema-recommendation across chapters 14 and 15

Bill's seed at chapter 14 said *"i am not recommending him to you"* about Russell. Bill's seed at chapter 15 says *"i think you should watch the old king kong if you have not because it is simply amazing."*

- **Chapter 14** — warning against Russell (deeply divisive)
- **Chapter 15** — recommending the 1933 King Kong (broadly acceptable)

Both honest at the same time. Personal cinema-affection can be recommended-or-warned-against depending on the source material's public suitability.

ShakesTheHumanSacrifice — single-deployment Shakes-form

Chapter 15 introduces ShakesTheHumanSacrifice as a Shakes character-form. Deployed only in chapter 15. The catalog's Shakes-form evolution across chapters:

- Generic Shakes (chapters 01, 04, 06)
- Bobby Shakes (chapters 02, 03, 04, 07)
- Bobby Shakes qua-corporate-role (chapter 03)
- Bob Shakes SVP of seatbelts (chapter 05)
- Dr. Shakes (chapter 08)
- ShakesTheRedCableSweaterWearingKindaPerson (chapter 14)
- **ShakesTheHumanSacrifice (chapter 15)** • *current chapter*

Each form corresponds to a different chapter context. ShakesTheHumanSacrifice does not return at chapter 30.

The crowd-attack — corporate warfare

The L68 crowd projectiles are corporate-coded:

- **Poisoned Arbitron books** — corporate research-products with toxic coding
- **Gas grenades** — military-grade weapons in corporate context
- **Eggs left out in the break room too long** — break-room spoilage as projectile

The L25 cost-list complements the L68 projectiles: the rebrand-event cost includes armor-piercing rounds and bribes-for-armor-piercing rounds; the crowd attack uses these and other corporate products. The chapter's corporate-warfare cost-and-deployment matches.

Bill's life-arc — chapter 15 as international-rebrand Bill

Chapter 15 is the catalog's third international-corporate-event chapter:

- Chapter 03 — Luanda
- Chapter 14
- **Chapter 15 — international rebrand-event** • *current chapter*

What chapter 15 doesn't yet do

- **No Pangloss-line / catechism.**
- **No qua-naming-mechanic in formal-form.** Characters stay in their named state.
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.
- **No specific data-engineering vocabulary.** Chapter 17 will have it.

Glossary

Catalog-coined terms

- **TurboPowerPandora10000 / TurboPowerPandora10k / TPP** — chapter namesake and presenter. Compound: *Turbo Power* (1990s tech-marketing) + *Pandora* (mythology / 1990s database product) + *10000/10k* (model-version suffix).
- **Action Media Services** — the catalog's name for the agency.
- **Dinotastic Robot Rate Reduction Warriors / DRoRaReW** — Bill's mock-suggested rebrand-name. Mock corporate-overwrought acronym.
- **Super Crazy Ninja Planning Death Squad** — Bill's other mock rebrand-name suggestion.
- **ShakesTheHumanSacrifice** — chapter's Shakes-form. Human-sacrifice and Skull-Island-coded.
- **∀ction¡** — typographical dragon-monster. Unicode forall-symbol + inverted-exclamation-mark.
- **MediaPlanner with RIFLE from Spain** — Spanish-speaking character with Spanish rifle.
- **Twas beauty that killed the beastly logo** — Manyfeek's terminal line. King-Kong iconic-line callback.
- **Skull Island drum beat** — chapter's iconic staging music.
- **DRoRaReW Oh So So DRoRaReW (so kewl)** — Bill's mock-cool corporate vocabulary.
- **Oak decks (admittedly very well made)** — narrator-aesthetic-fan acknowledgment of craftsmanship.

- **Piercing all round for our amor ((PFFT-OWW!))** — pun on *armor* and *amor*.

Cinema / pop-culture references

- ***King Kong*** (1933, dir. Merian C. Cooper and Ernest B. Schoedsack) — central chassis. American pre-code monster-adventure film. National Film Registry (1991).
- **Skull Island** — fictional island from the 1933 *King Kong*.
- **Carl Denham** — fictional filmmaker character in *King Kong*. Robert Armstrong played him. Delivered *"Twas beauty killed the beast."*
- **Ann Darrow** — fictional female protagonist in *King Kong*. Fay Wray played her. The *"beauty"* in *"Twas beauty killed the beast."*
- **Willis O'Brien** (1886-1962) — special-effects pioneer; created Kong's stop-motion animation.

Corporate vocabulary

- **Rebranding** — corporate-marketing vocabulary for changing a company's name or identity. The chapter's event.
- **Consultancy fees** — corporate rebrand-cost component.
- **Deck building** — corporate presentation creation. The chapter distinguishes PPTX from Oak.
- **Caviar** — corporate-event luxury food.
- **Motorcade services** — corporate-event VIP transport.
- **PPTX** — Microsoft PowerPoint file extension. The catalog's vocabulary for electronic presentation decks.
- **Action Media Services** — the catalog's name for the agency.

Spanish vocabulary

- **¡Olviden el frente — miren la cola!** — *"Forget the front, look at the tail!"*
- **¡¿QUÉ LE HAN HECHO A NUESTRO SIGNO DE EXCLAMACIÓN?!** — *"WHAT HAVE THEY DONE TO OUR EXCLAMATION MARK?!"*
- **((SUBTITLE: Free our punctuation from this typographical monster!))** — subtitle-with-attitude (interpretation, not literal translation).

The Spanish double-mark *¡¿* at start and *?!* at end render the Spanish punctuation convention for exclamatory questions.

Real product / brand references

- **Arbitron books** — real American radio-rating research products. Heavy physical volumes.
- **Poisoned Arbitron books** — the catalog's render of corporate research-products with toxic coding.
- **Gas grenades** — military-grade weapons in corporate context.
- **Eggs left out in the break room too long** — break-room spoilage as projectile.
- **Movie camera** — Manyfeek's archivist-equipment request.

Sound / music references

- **Skull Island drum beat** — King-Kong iconic staging-sound.
- **Trumpet blare** — terminal cinematic cue.
- **POW! POW! POW!POW!POW! POW!POW! POW!POW!** — open-fire montage onomatopoeia.
- **ROOOOOOAR!** — monster roar with extended vowel (seven Os).
- **ROOOOOOOOOOOOOOOOOOOOOAR!** — escalated monster roar (twenty Os).
- **PFFT-OWW!** — piercing onomatopoeia (the *amor* getting pierced).

Catalog typographic conventions (relevant to chapter 15)

- **Lowercase-i locator** — chapter 15 opens with *"i am in my thirties…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[Manyfeek]*, *[TurboPowerPandora10k]*, *[ShakesTheHumanSacrifice]*, *[Fiction]*, *[KayCEE]*, *[MediaPlanner]*.
- **All-caps stage-directions for transitions** — *((LIGHTS DIM AND CROWD QUIETS IN ANTICIPATION))*, *((CURTAIN DROPS. A WILD JUNGLE IS EXPOSED. TWO PILLARS STAND WITH VINES AWAITING. AWAITING. SOMEONE))*, *((SKULL ISLAND DRUM BEAT STARTS))*.

- **All-caps with multi-exclamation-marks for peak volume** — *EVERYONE!*, *FACE?!*, *WHAT HAVE YOU DONE TO HIM!?!*, *ROOOOOOAR!*
- **Multi-vowel extension for monster roars** — *ROOOOOOAR!* (seven Os) • *ROOOOOOOOOOOOOOOOOOOOOAR!* (twenty Os).
- **Italics-with-asterisks for emphasis** — *beauty* in Manyfeek's L92 line.
- **Trailing ellipsis** — *"slowly collapses...."*, *"((THE END... and we fade to black.))"*.
- **Three-period-pause typography** — … with spaces at L47.
- **Couch-fingers spelling preserved** — *kewl* (for *cool*) at L7.
- **Spanish-with-subtitle device** — at L59-60. (Parallel to chapter 04's French.)

Chapter 16 — Teacher's Companion

bill's notes

yes, i love delicatessen, the restaurant style and the movie. yes, i am concerned when i read subtitles that the translation isn't very good.

Overview

Bill is **of indeterminate age**, carrying a well-worn old suitcase. He approaches **a Delicatessen** with a golden pig sign overhead. The chapter's chassis is ***Delicatessen*** (1991, dir. Jean-Pierre Jeunet and Marc Caro) — the cult-classic French dystopian-cannibal dark comedy.

The chapter is rendered with **French as actual content** and **English subtitles that deliberately mistranslate** the French. Bill's seed names the mechanism: *"i am concerned when i read subtitles that the translation isn't very good."* The chapter turns that real concern into the comic engine — the subtitles deliberately-mistranslate to substitute Rod Stewart song-lyrics for Bill's banjo-trot French.

The cast:

- **[Bill]** — the protagonist, traveling-clown-coded with suitcase and banjo
- **[DELI OWNER]** — the violent deli-owner with a hatchet-cleaver
- **[Shakes] qua myopic doe eyed woman** — the deli-owner's daughter (a Shakes-form), the chapter's romantic-coded character

Plot beats:

- **L3-9 — Setup:** Bill approaches the Delicatessen. Bell rings. Deli-Owner enters wiping a hatchet-like cleaver. Points toward Bill and the door: *"Allez-vous-en. Nous n'embauchons pas."* (Subtitle: *"Go away. We're not hiring."*)
- **L11-13 — Bill's pitch:** Bill opens suitcase. **Large shoes drop out** (clown-coded). Also a brown paper parcel. *"Non. Attendez.*

J'ai quelque chose pour vous. Pour votre commerce. Laissez-moi vous montrer." (Subtitle: *"no. wait a minute. i have something for you. your business. let me show you."*)

- **L15-17 — Deli-Owner's rejection:** Snarling, cleaver pointing at Bill: *"Dégagez! Du vent!"* (Subtitle: *"Please go."* — softer than the actual French *"Get out! Beat it!"*)
- **L19-21 — Shakes intervenes:** Shakes-qua-myopic-doe-eyed-woman appears in doorway. Looks longingly at Bill: *"C'est le moment rêvé pour qu'un clown mystère nous fasse à tous une démonstration intégrale du contenu du colis brun déposé tout à l'heure ici!!"* (Subtitle: *"Give him a chance, Dad!"* — vastly compressed.)
- **L23-27 — Banjo and Tikka-Tikka Trot:** Bill awkwardly thanks Shakes. Opens the box. **A small banjo drops out.** *"Vous connaissez le Tikka-Tikka Trot!"* (Subtitle: *"I have a fun tune. Do you know it?"*)
- **L29-31 — Shakes joins:** Shakes runs off and returns with eyeglasses and a musical saw. *"Je ne le connais pas, mais lancez-vous — je devrais pouvoir suivre!"* (Subtitle: *"Let's jam. You hunk!"* — actual French is just *"I don't know it, but go ahead — I should be able to follow."*)
- **L33-50 — The Tikka-Tikka Trot song:** Bill plays banjo and dances. The song's French lyrics get **Rod Stewart's "Da Ya Think I'm Sexy" (1978) as the subtitle:**

Bill's verses (L34-37):

> "*Tikka-tikka, tikka-tikka, faites le trot!*
> *Mesdames, messieurs, en avant les sabots!*
> *Tikka-tikka, tikka-tikka, secouez le grelot!*
> *Tournez la manivelle, et qu'on lève le chapeau!"*

Subtitle (L38-41):

> *::SUBTITLE: If you think I'm sexy, just reach out and touch me::*
> *::SUBTITLE: Come on baby let me know.::*
> *::SUBTITLE: If you think I'm sexy, just reach out and touch me::*
> *::SUBTITLE: Come on baby let me know.::*

Then Shakes plays musical-saw with hieroglyphic tonal renderings (L43-50). L50 subtitle: *"Musical saw version of Da Ya Think I'm Sexy By Rod, the Man, Stewart"* — the catalog explicitly attributes the song.

- **L52-64 — The knife throw:** Deli-Owner picks up a strange-looking knife from Bill's luggage: *"Tiens, qu'est-ce que c'est?... Parfait."* (Subtitle: *"I'm going to get that sucka. No clown for my Shakes!"* — actual French is just *"Here, what's this?... Perfect."*) The knife flies in a boomerang-ish arc toward Bill. Bill gored by thrown *"australian"* knife in forehead. *« TCHAC! »* (Subtitle: *"Ouch."*)
- **L62-64 — Terminal line:** Deli-Owner: *"Fin du numéro."* (Subtitle: *"GAME OVER!"* — actual French is *"End of the act."*)

Position in render-order: Chapter 16 is R#21. Bill is *"of indeterminate age"* — a counterfactual / thought-experiment Bill outside the corporate life-arc. The chapter immediately follows chapter 15's international rebrand (Spanish-with-subtitle); chapter 16 is the French-with-subtitle deployment. Both deploy multi-language-with-subtitle as a comic mechanism.

The chapter's three characters correspond to the three main characters in the 1991 source film:

- **Bill** = Louison (the traveling-clown protagonist, played by Dominique Pinon)
- **Deli-Owner** = Clapet (the cannibal-butcher)
- **Shakes** = Julie (Clapet's myopic daughter)

Characters

Bill (the narrator/protagonist)

Bill is **of indeterminate age**, carrying a well-worn old suitcase. The character-state is **traveling-clown-coded** — Bill arriving at a new place with his suitcase of clown equipment.

When Bill opens the suitcase, **large shoes drop out** (clown-canonical equipment). Also a brown paper parcel containing the banjo.

Chapter beats:

- L3 — approaches the Delicatessen with suitcase
- L11-13 — opens suitcase to show the Deli-Owner
- L23 — awkwardly thanks Shakes with smile-she-hopes-she-can-see (myopic-coded; Shakes is myopic, so Bill pitches the smile to her unfocused gaze)
- L25-27 — opens box, banjo drops out, asks about Tikka-Tikka Trot
- L33-37 — plays banjo, dances brightly left and right, sings the French song
- L58-60 — gored by the Australian knife in the forehead

Bill speaks **only in French** throughout. The French is rendered as actual content; the subtitles render the spirit (or mistranslate). Chapter 16's Bill is the catalog's first deployment of **Bill-as-clown** — a departure from his typical corporate form. This is a counterfactual thought-experiment Bill, not a direct life-event-rendering.

[DELI OWNER]

The chapter's antagonist. Violent deli-owner with a hatchet-cleaver. The catalog's render of the *Delicatessen* (1991) Deli-Owner character (Clapet, played in the film by Jean-Claude Dreyfus). In the source film, Clapet is the cannibal butcher who has a daughter and cleaves up applicants. The catalog preserves the violent paternal character.

Chapter beats:

- L5 — enters wiping hatchet-like cleaver
- L7-9 — *"Allez-vous-en. Nous n'embauchons pas."* (Subtitle: *"Go away. We're not hiring."*)
- L15-17 — snarling with cleaver pointing at Bill: *"Dégagez! Du vent!"* (Subtitle: *"Please go."* — softened from the actual aggressive French *"Get out! Beat it!"*)
- L52-54 — picks up strange knife from Bill's luggage: *"Tiens, qu'est-ce que c'est?... Parfait."* (Subtitle: *"I'm going to get that*

sucka. No clown for my Shakes!" — aggressive American substitution for the calm French.)
- L56 — throws the knife in boomerang-ish arc toward Bill
- L62-64 — *"Fin du numéro."* (Subtitle: *"GAME OVER!"*)

[Shakes] qua myopic doe eyed woman

The chapter's romantic-coded character. The *Delicatessen* (1991) daughter-character equivalent — in the source film, the Deli-Owner has a daughter named Julie (played by Marie-Laure Dougnac) who is myopic and doe-eyed. She falls in love with the traveling clown Louison.

The qua-tag here is just Bill's tic for *as*: *Shakes as myopic doe-eyed woman* (slows the reader by a beat).

Chapter beats:

- L19 — suddenly in doorway, looks longingly at Bill
- L20-21 — *"C'est le moment rêvé pour qu'un clown mystère nous fasse à tous une démonstration intégrale du contenu du colis brun déposé tout à l'heure ici!!"* (Subtitle: *"Give him a chance, Dad!"* — vastly compressed)
- L29-31 — runs off, returns with eyeglasses and musical saw: *"Je ne le connais pas, mais lancez-vous — je devrais pouvoir suivre!"* (Subtitle: *"Let's jam. You hunk!"* — emotional-attitude substitution)
- L43-50 — plays musical saw with hieroglyphic tonal renderings

The Shakes-subtitle at L31 (*"Let's jam. You hunk!"*) is the chapter's most-explicit mistranslation. The French is neutral musical collaboration; the subtitle is flirtatious. The subtitle reads as the emotional truth — Shakes is actually flirtatious; the formal French is restrained.

Naming-convention notes

- **Shakes qua myopic doe eyed woman** — *qua* is Bill's tic for *as*. *Shakes as myopic doe-eyed woman*.
- **DELI OWNER** — all-caps role name without personal name.
- **The Tikka-Tikka Trot** — Bill's invented song-name. Catalog-coined.

- **Australian knife** — the boomerang-arc knife. The L58 stage-direction puts *"australian"* in quotation marks, signaling acknowledgment that it might not be Australian-correct.

The chapter's three characters track the *Delicatessen* (1991) cast: Bill = Louison, Deli-Owner = Clapet, Shakes = Julie.

References

Delicatessen (1991, dir. Jean-Pierre Jeunet and Marc Caro)

The chapter's central cinematic chassis. *Delicatessen* is a French dystopian-cannibal dark comedy directed by **Jean-Pierre Jeunet** (b. 1953) and **Marc Caro** (b. 1956). Set in a post-apocalyptic France where food is scarce and a Delicatessen owner butchers his tenants for meat.

The film stars **Dominique Pinon** (b. 1955, French actor; appears in most of Jeunet's films) as Louison, a traveling clown who arrives at the Delicatessen seeking work. Louison falls in love with Julie (Marie-Laure Dougnac), the Deli-Owner's myopic doe-eyed daughter. The Deli-Owner Clapet (Jean-Claude Dreyfus) plans to butcher Louison for meat. The film's distinctive cinematography is by **Darius Khondji** (b. 1955, Iranian-French cinematographer; later shot *Se7en*, *Amélie*, *Midnight in Paris*).

The film won the César for Best First Film and multiple other awards. It established Jeunet and Caro as major French filmmakers. Jeunet later made *The City of Lost Children* (1995), *Alien: Resurrection* (1997), and *Amélie* (2001).

How *Delicatessen* appears in this chapter: The chapter renders the source film's opening act:

- Bill arriving with a suitcase at the Delicatessen
- The golden pig sign (the Delicatessen's real symbol in the film)
- The Deli-Owner with cleaver
- Bill with clown equipment (large shoes from suitcase)
- Shakes as myopic doe-eyed daughter advocating for Bill

- Bill playing banjo and Shakes playing musical saw (the source film has a music-collaboration scene)
- The Deli-Owner throwing knife (the source film has violence)

The catalog renders the source-film narrative structure with French as actual dialogue.

Rod Stewart and *"Da Ya Think I'm Sexy?"* (1978)

Rod Stewart (b. 1945) is a British rock-singer, songwriter, and record-producer. One of the most-successful musicians of the late 20th century. Major hits: *Maggie May* (1971), *Tonight's the Night* (1976), ***Da Ya Think I'm Sexy?*** (1978), *Forever Young* (1988), *Have I Told You Lately* (1989). His distinctive raspy voice and stage presence made him a defining rock-figure of the 1970s and 1980s. Knighted by Queen Elizabeth II in 2016.

"Da Ya Think I'm Sexy?" is Stewart's 1978 disco-funk hit from the album *Blondes Have More Fun*. Co-written by Stewart with **Carmine Appice** (American rock-drummer) and **Duane Hitchings** (American rock-keyboardist). Reached #1 on the Billboard Hot 100. The song's chorus: *"If you think I'm sexy and you want my body, come on sugar let me know"* — paraphrased in the catalog's subtitles at L38-41.

L50's subtitle attribution — *"::SUBTITLE: Musical saw version of Da Ya Think I'm Sexy By Rod, the Man, Stewart::"* — *"Rod, the Man, Stewart"* is the catalog's affectionate honorific positioning Stewart as a recognized cultural icon worthy of the affectionate-naming.

The catalog grants Bill's Tikka-Tikka Trot (a comic banjo-trot) the emotional content of Stewart's disco-funk flirtation. The genre and era mismatch (1991 French Delicatessen vs 1978 American disco-funk) is the comic engine.

The subtitle-with-attitude — examples table

The chapter renders French as actual content with subtitles that deliberately mistranslate. Examples:

Line | French | Direct translation | Subtitle (catalog-rendered) |

—	—	—	—
L7-9	*Allez-vous-en. Nous n'embauchons pas.*	*Go away. We're not hiring.*	*Go away. We're not hiring.* (faithful)
L13	*Non. Attendez. J'ai quelque chose pour vous.*	*No. Wait. I have something for you.*	*no. wait a minute. i have something for you.* (faithful)
L15-17	*Dégagez! Du vent!*	*Get out! Beat it!* (aggressive)	*Please go.* (softened)
L20-21	*C'est le moment rêvé pour qu'un clown mystère…*	*This is the perfect moment for a mystery clown to give us all an integral demonstration of the contents of the brown package just deposited here!!*	*Give him a chance, Dad!* (vastly compressed)
L30-31	*Je ne le connais pas, mais lancez-vous — je devrais pouvoir suivre!*	*I don't know it, but go ahead — I should be able to follow!*	*Let's jam. You hunk!* (emotional substitution)
L34-37	banjo-trot French lyrics	*Tikka-tikka, do the trot, etc.*	Rod Stewart *"Da Ya Think I'm Sexy"* lyrics (genre substitution)
L52-54	*Tiens, qu'est-ce que c'est?… Parfait.*	*Here, what's this?… Perfect.*	*I'm going to get that sucka. No clown for my Shakes!* (aggressive substitution)
L60	*« TCHAC! »*	*Whack! / Thwack!* (impact onomatopoeia)	*Ouch.* (drastic tone shift)
L62-64	*Fin du numéro.*	*End of the act.*	*GAME OVER!* (vernacular substitution)

The mistranslation patterns: compression, tone-softening, tone-aggression, genre-substitution, vernacular-substitution, scale-mismatch. The reader who reads French sees both layers; the gap between them is the chapter's comic engine. A reader who only reads subtitles still gets the mistranslation as comic mechanism — the *"Game Over!"* and *"You hunk!"* read as obviously over-the-top regardless of French fluency.

French language notes

The chapter renders French faithfully. Sample translations of distinctive phrases:

- **Allez-vous-en** — *Go away* (formal imperative)
- **Nous n'embauchons pas** — *We're not hiring*

- **Dégagez! Du vent!** — *Get out! Beat it!* (aggressive vernacular)
- **C'est le moment rêvé** — *This is the perfect moment*
- **clown mystère** — *mystery clown*
- **colis brun** — *brown package*
- **Vous connaissez** — *You know* (formal address)
- **lancez-vous** — *go ahead / get started*
- **Tiens, qu'est-ce que c'est** — *Here, what's this*
- **Parfait** — *Perfect*
- **Fin du numéro** — *End of the act* (in performance/show context)

Australian boomerang-knife

L52 — *"strange looking knife from [BILL]'s luggage."* L56 — *"the knife is now in mid air. It spins as it flies in a boomerang-ish arc towards [BILL]."*

The catalog renders a boomerang-shaped knife. Boomerangs are an Australian Aboriginal hunting-tool tradition. Modern recreational boomerangs are popular in Australia and internationally. Real boomerangs don't typically have knife blades; the catalog's *"australian"* in quotation marks at L58 acknowledges the cultural-uncertainty rendering.

Musical saw

A musical instrument played by bowing or tapping a handsaw to produce eerie tones. Common in 19th- and 20th-century American vaudeville and jazz. Players use the handsaw's flexibility to tune pitches by bending the saw.

Shakes returns at L29 with *"eyeglasses and a musical saw."* She plays it at L43-50 with hieroglyphic tonal renderings:

> *• Ouéééééé… • aïïïïïïe… —-*
> *Wouïïïï-ouéé… voooooïïïlàààà…*
> *• Mmmmmaaa-ouéééé… • hélaaaaas…*
> *Wouïï-wouïï… ouèèèè-eu-eu-eu… • ouéééé!*

The hieroglyphic typography uses **up-and-down arrows (• •)** for pitch changes, **multi-vowel extensions** for glissando glides, and the **saw emoji (—-)** for instrument identification. The L50 subtitle attributes the playing to Rod Stewart's song.

Banjo

American folk-instrument. Originally from African-American and Caribbean traditions; popular in bluegrass and American folk. Bill's traveling-clown banjo is the chapter's primary musical instrument.

Delicatessen — restaurant tradition

Real American and European deli tradition. Jewish-American immigrant origin in the U.S. (NYC's Katz's Delicatessen, founded 1888, is iconic). Bill's seed: *"i love delicatessen, the restaurant style and the movie."* The chapter renders both — the Delicatessen as physical setting (with golden pig sign and bell) and the 1991 film as stylistic source.

Callbacks

The catechism — conspicuous absence

Chapter 16 has **no Pangloss-line deployment.** The chapter's grammar substitutes the catechism with the deliberate subtitle-mistranslation as the chapter's comic engine.

The subtitle-with-attitude — chapter 16's most-extended deployment

Chapter 16 is the catalog's most-extended deployment of subtitles that deliberately mistranslate. The catalog's subtitle-with-attitude across chapters:

- **Chapter 04** — Maurice Chevalier's French with American-vernacular subtitle
- **Chapter 15** — MediaPlanner's Spanish with spirit-of-the-line subtitle
- **Chapter 16** — Bill-and-Shakes's French with Rod-Stewart-and-aggressive-American subtitle • *current chapter*

Chapter 16 has the longest deployment with seven-plus subtitle instances throughout the chapter.

Shakes-form evolution — chapter 16's romantic-coded form

The catalog's Shakes character has many forms across chapters:

- Generic Shakes (multiple)
- Bobby Shakes (multiple)
- Bobby Shakes qua-corporate-role (chapter 03)
- Bob Shakes SVP of seatbelts (chapter 05)
- Dr. Shakes (chapter 08)
- ShakesTheRedCableSweaterWearingKindaPerson (chapter 14)
- ShakesTheHumanSacrifice (chapter 15)
- **Shakes qua myopic doe eyed woman (chapter 16)** • *current chapter*

Chapter 16's is the catalog's most romantically-coded Shakes-form — gendered female, doe-eyed, myopic, romance-coded. Form is chapter-specific (does not return at chapter 30).

Bill-as-clown — single-deployment form

Chapter 16 is the catalog's first and only deployment of Bill-as-clown. Bill's character-forms across the catalog:

- Chapter 31 — Bill at 5 (sandbox)
- Chapter 09 — Bill at 16 (DEVO / Firebird)
- Chapter 01 — Bill at 18 (ice-cream / Chigurh)
- Chapter 02 — Bill at 20 (first-agency-meeting)
- Chapter 12 — Bill in his twenties (Bill-PO)
- Chapter 11 — Bill at 32 (gravity-break)
- Chapter 14 — Bill mid-thirties (BILL HURTS)
- **Chapter 16 — Bill of indeterminate age (traveling-clown)** • *current chapter*
- Chapters 30, 32 — Bill at 57

The clown-form is a counterfactual thought-experiment — Bill outside corporate context.

The cinema-chassis catalog

Chapter 16 deploys the *Delicatessen* (1991) chassis. The catalog's cinema-chassis chapters:

- Chapter 01 — *No Country for Old Men* (Coens 2007)
- Chapter 06 — Three Stooges (1922-1970)
- Chapter 12 — *Star Wars* (Lucas 1977 onward)
- Chapter 13 — *The Lobster* (Lanthimos 2015)
- Chapter 14 — *Altered States* (Russell 1980)
- Chapter 15 — *King Kong* (Cooper-Schoedsack 1933)
- **Chapter 16 — *Delicatessen* (Jeunet-Caro 1991)** • *current chapter*
- Chapter 32 — *RoboCop* (Verhoeven 1987)
- Chapter 33 — *Rain Man* (Levinson 1988)
- Chapter 34 — *Starship Troopers* (Verhoeven 1997)
- Chapter 35 — *Dawn of the Dead* (Romero 1978)
- Chapter 36 — *Severance* (Stiller 2022)

Chapter 16 is the catalog's first deeply-French-cinema-chassis chapter. The chapter's French-language rendering is the catalog's first extensive French actual-content (chapter 04 had French dialogue from Maurice Chevalier; chapter 16 is much more extensive).

Bill's seed recommendation-grammar across chapters 14, 15, 16

- **Chapter 14** — *"i am not recommending him to you"* (against Russell)
- **Chapter 15** — *"i think you should watch the old king kong if you have not because it is simply amazing"* (for Kong-1933)
- **Chapter 16** — *"i love delicatessen"* (affection without explicit recommendation) • *current chapter*

Chapter 16's seed states affection without making the recommendation explicit. Each chapter's seed positions Bill's relationship to the source material differently.

The Rod-Stewart-honorific

Chapter 16's *"Rod, the Man, Stewart"* at L50 is the catalog's affectionate honorific for Stewart. Parallel to chapter 30's implicit Lionel Richie credit (*"music and lyrics mainly from someone else who deserves all the credit in the world"*).

What chapter 16 doesn't yet do

- **No catechism / Pangloss-line.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.
- **No specific-data-engineering vocabulary.** Chapter 17 will have it.
- **No corporate-AI-boss-template.**

Chapter 30's Garden — Delicatessen cast doesn't return

Chapter 30's Garden curtain-call does not include explicit Delicatessen cast members. The chapter 16 cast is chapter-specific and doesn't recur — same pattern as chapter 13, where the cast also doesn't return at the Garden.

Glossary

Catalog-coined terms

- **BaloneySlicer** — the catalog's render of the Delicatessen-coded Deli-Owner. *Baloney* (real American deli-meat) + *Slicer* (deli-slicing equipment).
- **Tikka-Tikka Trot** — Bill's invented song-name. Catalog-coined banjo-trot tune.
- **Shakes qua myopic doe eyed woman** — Shakes-form for the chapter. *qua* = Bill's tic for *as*.
- **Australian knife** — the boomerang-arc knife (L52, L58). Catalog's render with quotation-marks signaling cultural uncertainty.
- **TCHAC!** — French comic-book impact onomatopoeia for the knife impact at L60.

- **Rod, the Man, Stewart** — catalog's affectionate honorific for Rod Stewart at L50.

Cinema / pop-culture references

- ***Delicatessen*** (1991, dir. Jean-Pierre Jeunet and Marc Caro) — central chassis. French dystopian cannibal dark comedy.
- **Jean-Pierre Jeunet** (b. 1953) — French filmmaker; co-directed *Delicatessen*. Later directed *Amélie* (2001).
- **Marc Caro** (b. 1956) — French filmmaker, comic-artist; co-directed *Delicatessen*.
- **Dominique Pinon** (b. 1955) — French actor; played Louison in *Delicatessen*.
- **Darius Khondji** (b. 1955) — Iranian-French cinematographer; shot *Delicatessen*.
- **Rod Stewart** (b. 1945) — British rock-singer. ***Da Ya Think I'm Sexy?*** (1978).
- **Carmine Appice / Duane Hitchings** — *Da Ya Think I'm Sexy?* co-writers with Stewart.
- **Louison / Julie / Clapet** — fictional *Delicatessen* (1991) characters corresponding to Bill / Shakes / Deli-Owner.

French language vocabulary (sample phrases from the chapter)

- **Allez-vous-en. Nous n'embauchons pas.** — *Go away. We're not hiring.*
- **Non. Attendez. J'ai quelque chose pour vous.** — *No. Wait. I have something for you.*
- **Dégagez! Du vent!** — *Get out! Beat it!*
- **Vous connaissez le Tikka-Tikka Trot!** — *You know the Tikka-Tikka Trot!*
- **Je ne le connais pas, mais lancez-vous** — *I don't know it, but go ahead*
- **Tiens, qu'est-ce que c'est?… Parfait.** — *Here, what's this?… Perfect.*
- **Fin du numéro.** — *End of the act.*

Subtitle-with-attitude vocabulary

- **::SUBTITLE:...::** — the catalog's signature subtitle-tag form
- The chapter's subtitles deliberately mistranslate the actual French — compression, tone-softening, tone-aggression, genre-substitution, vernacular-substitution

Real product / brand references

- **Delicatessen** — real American and European deli tradition. Jewish-American immigrant origin.
- **Banjo** — American folk instrument.
- **Musical saw** — handsaw played as musical instrument. American vaudeville and jazz tradition.
- **Boomerang** — Australian Aboriginal hunting-tool tradition.
- **Cleaver / hatchet** — kitchen / butcher equipment.
- **Suitcase** — traveler's luggage.
- **Eyeglasses** — corrective eyewear. Shakes is myopic.
- **Brown paper parcel** — Bill's banjo container.

Music vocabulary

- ***Da Ya Think I'm Sexy?*** — Rod Stewart's 1978 disco-funk hit. Co-written by Stewart, Carmine Appice, Duane Hitchings.
- **Disco-funk** — music genre. Late-1970s American and international popular genre.

Catalog typographic conventions (relevant to chapter 16)

- **Lowercase-i locator** — chapter 16 opens with *"i am of indeterminate age..."*
- **[BRACKET-TAGS]** — *[BILL]*, *[DELI OWNER]*, *[Shakes]*.
- **::SUBTITLE:...::** — subtitle-with-attitude tag form.
- ▎(musical-bar character) — lyric-line typography.
- • • (up-down arrows) — pitch rise-and-fall typography for musical saw.
- —• (saw emoji) — instrument identification.
- **Multi-vowel extensions** — *Ouéééééé*, *aïïïïïe*, *Wouïïïï-ouéé*. Musical-tonal typography.

- **« »** (French quotation marks / guillemets) — for French onomatopoeia like *« TCHAC! »*.
- **All-caps subtitles** — *GAME OVER!* signals tone and volume shift.

Chapter 17 — Teacher's Companion

bill's notes

yes. i did make an access database. yes. i had an interesting name. yes. i flew across the country to find its file name painted on the wall. yes. i was asked to review materials that suggested to our key client that we were techically incompentent. yes. cartesian join was one of those terms. yes, i do enjoy a nice hearty flamenco style presentation over any i *ever* seen by someone with a "deck"

Overview

Bill walks in **humid Manhattan with a hidden towel in his backpack.** He survives a *"-60 F drop in temperature"* (the catalog's render of extreme air-conditioning when entering a corporate building from outside humid air) and pushes off sheets of moisture with his hotel-contraband towel.

He is here to meet **KayCEE — a KwazyCaldrontic86 with a tendency to dance the flamenco when aroused.** Bill is **the author of PancakeSyrup.mdb** — *"what has proven to be a game-changing tool for the agency."*

L5 — *"PancakeSyrup.mdb allowed you to input data into it and it would make a mess of it all in real time instead of manually doing it in Excel each morning."* The catalog's deadpan rendering of the database tool's functionality: it makes the mess faster than Excel.

Plot beats:

- **L7-9 — Cold elevator:** Bill toweling off. *"M-man is it c-cold in here."*
- **L10-15 — Reception:** Elevator door opens. Bill drops backpack, staring without comprehension. The receptionist sits behind *"the largest set of red painted letters 'pancakeSyrup-dot-mDEEEb'"* — Bill's database filename painted on the wall in large red letters. The *.mdb* extension rendered Sesame-Street-letter-pronunciation-style as *m-DEEE-b*.

- **L17-29 — KayCEE arrives:** *"BILL! It is so good to see you in the flesh. You are looking great? Are you eating well? You look like the 1 you are, baby!"* Bill responds at L23: *"I am rather 1 shaped, but maybe a |? I do / or to lean as need..."* — Bill considers his body shape through typographic characters. KayCEE: *"((BANG! ZAPATOS HIT!))"* — flamenco-zapatos hit the floor.
- **L29-31 — Breakout-room:** KayCEE pulls Bill by the hand to a breakout room, leaves him at the micro-table, disappears behind a curtain.
- **L33-92 — The technology story:** Lights go out. Bill: *"KayCEE? Are you still here?"* Spotlight snaps on. KayCEE stands proudly. **((CLAP!))** *"Prepare yourself! It is time for our technology story at Action Media Services."* The chapter pivots into a flamenco-coded technology presentation.

[PassionateGuitarBot69] sits on a stool, tunes guitar, nods at KayCEE, **strums aggressively: BRRRRRAAAAAAAAH-CHA-CHA-CHA-CHA!**

The PEE-PEE-TEE-EKS chorus (L47-48):

> *PEE! PEE! TEE! EKS! (Clap!)*
> *PEE! PEE! TEE! EKS!*

Spells **P-P-T-X** (PowerPoint file-extension *.pptx*) letter-by-letter, Sesame-Street-coded.

KayCEE sings (L51-52): *"This is our stooooory! / We haaaaaaave yooooooooor DATA!"* — extended-vowel flamenco-vocal-style.

The four database issues (L62-79) rendered as flamenco emotional content:

- **L67 — *"CARTESIAN JOIN!"*** (eyes-wide; revelation)
- **L70 — *"poor poor orphaned records..."*** (sobbing; grief)
- **L73 — *"Dirty! Dirty, foul reads!"*** (angry, finding-justice)
- **L78-79 — *"softly as she hits the floor / Dead...lock."*** (death)

Each database issue gets a distinct flamenco emotional register.

- **L81-92 — Terminal:** Bill takes a moment, stands, clapping with tears in eyes, tosses roses on the micro-table: *"BRAVA! BRAVA! BRAVA!"* KayCEE bows: *"Thank you!"* Bill: *"No, thank you. That is the best of all possible presentations!"* (Pangloss-line). Trailing-ellipsis fade-to-black.

Position in render-order: Chapter 17 is R#11. Bill's seed grounds the chapter in real corporate events: he made a real Access database called PancakeSyrup.mdb, flew across country to find his database name painted on a wall in large red letters, was asked to review materials suggesting his agency was technically incompetent (Cartesian Join was one of the cited terms), and prefers flamenco-style presentations to PowerPoint decks. The chapter renders the incompetence-suggesting materials as KayCEE's flamenco presentation; Bill's terminal catechism is the catalog's render of his actual aesthetic preference.

Characters

Bill (the narrator/protagonist)

Bill at his thirties (implied), arriving from out of town to Manhattan. The database author visiting the tool deployment site. Carrying a hotel-contraband towel for the air-conditioning condensation.

Bill's chapter beats:

- **L7-8** — riding elevator, toweling off. *"M-man is it c-cold in here."* (stutter-rendered cold-vocalization)
- **L12** — drops backpack, staring without comprehension at the large red letters
- **L17** — *"I'm here to see KayCEE; she is expecting me?"*
- **L23** — *"I am rather 1 shaped, but maybe a |? I do / or to lean as need…"*
- **L36** — *"KayCEE? Are you still here?"* (in the dark)

- **L83-90** — terminal acknowledgment: *"BRAVA! BRAVA! BRAVA!"* and the catechism *"That is the best of all possible presentations!"*

The L23 typographic-self-rendering is the catalog's render of Bill's body-shape through typographic characters: *1* (numeral one), | (pipe), / (forward-slash for leaning right), ** (back-slash for leaning left). Reader can imagine Bill posing as each character. Chapter 17's Bill is **earnest and appreciative** — unlike his typical silent-witness or frustrated corporate-meeting forms, this Bill is delighted by the flamenco presentation.

KayCEE (the chapter's flamenco-presenter)

The chapter's central character. Tag: *KwazyCaldrontic86* — invented android-presenter-template-name (parallel to chapter 04's, chapter 05's BigIron4x400, chapter 08's BullsheetoBot600). Distinguishing feature per L3: **a tendency to dance the flamenco when aroused.**

Chapter beats:

- **L19-20** — appears before receptionist can answer: *"BILL! It is so good to see you in the flesh. You are looking great? Are you eating well? You look like the 1 you are, baby!"*
- **L26-27** — *"((BANG! ZAPATOS HIT!)) / Enough of that! I must show you something I've been working on."*
- **L29-31** — pulls Bill to breakout room, disappears behind curtain
- **L40-41** — emerges in spotlight: *"((CLAP!)) Prepare yourself! It is time for our technology story at Action Media Services."*
- **L46-79** — performs the flamenco presentation
- **L86-87** — *"Thank you!"* (beaming bow)

KayCEE's emotional progression mirrors flamenco's traditional emotional arc: stooooory • trouble • discovery • grief (orphaned records) • anger (dirty reads) • death (deadlock). Chapter 17 is her major deployment.

PassionateGuitarBot69

The chapter's flamenco-guitarist. Compound name: *Passionate Guitar* + *Bot* + *69*. Sits on stool, tunes guitar briefly, nods at KayCEE, strums aggressively. Doesn't speak — purely instrumental character.

- **L43-44** — strums aggressively: **BRRRRRAAAAAAAAH-CHA-CHA-CHA-CHA!**
- **L54-55** — **SSSSRRRRRAH-DAH! DAH-DAH-DAH-DAH!**
- **L75-76** — same pattern repeated

Multi-letter rendering signals strumming intensity and duration.

[RECEPTIONIST]

Sits behind the large red letters of *pancakeSyrup-dot-mDEEEb*. Doesn't speak — about to answer Bill at L19 but KayCEE arrives first. Silent-attendance character form.

Naming-convention notes

- **KwazyCaldrontic86** — invented corporate-AI-presenter-template-name. *Kwazy* (kooky-coded) + *Caldrontic* (caldron-pot-coded) + *86* (number suffix matching the catalog's other AI-presenter templates).
- **KayCEE** — stylized mixed-case alphabet-spelling. Could read as KC / Casey / K-CEE.
- **PassionateGuitarBot69** — flamenco-guitarist-bot.
- **PancakeSyrup.mdb** — Bill's real Microsoft-Access database filename. *.mdb* is the older Access file-extension.
- **pancakeSyrup-dot-mDEEEb** — the catalog's typographic render with Sesame-Street letter-pronunciation.
- **PEE! PEE! TEE! EKS!** — spelling of *.pptx* letter-by-letter.

References

Microsoft Access (.mdb) and PancakeSyrup.mdb

Microsoft Access is a relational-database-management-system, part of the Microsoft Office suite. First released in 1992 (under **Bill Gates**'s Microsoft, co-founded 1975 with Paul Allen). Files use the *.mdb* extension (older versions) or *.accdb* (newer). Access is popular for small-business and departmental databases — easy enough for non-programmers, powerful enough for real data management.

PancakeSyrup.mdb is a real Microsoft-Access database Bill made. The seed: *"i did make an access database. i had an interesting name. i flew across the country to find its file name painted on the wall."* The chapter's L14 *"pancakeSyrup-dot-mDEEEb"* renders the filename with the *.mdb* extension spelled Sesame-Street-style as *m-DEEE-b*.

The chapter's L5 description of the tool's functionality — *"PancakeSyrup.mdb allowed you to input data into it and it would make a mess of it all in real time instead of manually doing it in Excel each morning"* — is the catalog's deadpan rendering: the tool is game-changing because it makes the mess faster.

Database technical issues (real SQL/database terms)

The chapter renders four real database issues as flamenco vocal content. Each is a real database concept rooted in **Edgar F. Codd**'s relational model (1970, IBM Research) and **Jim Gray**'s transaction theory (1981 ACID-properties paper):

Cartesian Join (cross join) — A SQL join that produces the cross-product of two tables: every row of one table joined with every row of another. Typically a query mistake because it produces massive result-sets. If table-A has 100 rows and table-B has 100 rows, a Cartesian join produces 10,000 rows. Bill's seed confirms *"cartesian join was one of those terms"* — the term was real in the incompetence-suggesting materials.

Orphaned Records — Database records that reference a foreign-key value that no longer exists in the parent table. Common when **referential integrity** is not enforced. The records are *"orphaned"* because they reference a parent that doesn't exist.

Dirty Reads — A database transaction-isolation issue. A *dirty read* occurs when one transaction reads data that another transaction has modified but not yet committed. If the modifying transaction rolls back, the reading transaction has read uncommitted data that no longer exists.

Deadlock — A database concurrency issue where two or more transactions wait for each other indefinitely. Transaction-A holds a lock that Transaction-B needs; Transaction-B holds a lock that Transaction-A needs. Neither can proceed.

The catalog renders each as a flamenco emotional register: Cartesian join = revelation; orphaned records = grief; dirty reads = anger/justice; deadlock = death.

Flamenco — Spanish dance-and-music tradition

Flamenco is an Andalusian (southern Spanish) art-form combining **cante** (singing), **toque** (guitar-playing), **baile** (dance), **jaleo** (vocalizations), **palmas** (hand-clapping), and **pitos** (finger-snapping). Originated in 18th-century Andalusia among the Romani people. Recognized by UNESCO as Intangible Cultural Heritage in 2010.

Major figures (not directly named in chapter):
- **Paco de Lucía** (1947-2014) — Spanish flamenco-guitarist. Considered one of the greatest ever; influenced modern flamenco and classical guitar.
- **Camarón de la Isla** (1950-1992) — Spanish flamenco-singer (cantaor). Considered one of the greatest flamenco vocalists. Frequently collaborated with Paco de Lucía.

Flamenco's emotional categories:
- **Cante jondo** (deep song) — intense grief, mourning
- **Cante chico** (light song) — joy, celebration
- **Cante intermedio** — mixed emotional content

Vocal style features extended-vowel glides, throat-warbling, and emotional amplitude. Dance style features **zapatos** (foot-stomping shoes), arms raised high.

How flamenco appears in this chapter:

- **PassionateGuitarBot69** plays the *toque*
- **KayCEE** performs the *cante* and *baile*
- **Zapatos** at L26 (BANG! ZAPATOS HIT!) and L46
- **Extended-vowel vocal rendering** — *stooooory*, *yooooooooor* DATA, *fiiiiiiiiind*
- **Hand-claps** — ((CLAP!)) at L41
- **Aggressive strumming** — BRRRRRAAAAAAAAH-CHA-CHA-CHA-CHA, SSSSRRRRRAH-DAH

Bill's seed: *"i do enjoy a nice hearty flamenco style presentation over any i ever seen by someone with a 'deck'"* — Bill explicitly prefers flamenco-style presentations to PowerPoint-deck presentations.

Microsoft PowerPoint (.pptx)

Microsoft PowerPoint is the presentation-software in Microsoft Office. Files use the *.pptx* extension (newer) or *.ppt* (older). The PowerPoint *deck* is the corporate-presentation-default.

At L47-48, KayCEE's chorus *"PEE! PEE! TEE! EKS!"* spells *.pptx* letter-by-letter. The catalog acknowledges PowerPoint as cultural fact while rendering it as flamenco art. The chorus is not pejorative; it deploys the PowerPoint vocabulary as content but not as form.

Sesame Street letter-pronunciation

Sesame Street (PBS, 1969-present) is the iconic American children's educational TV show. Its letter-pronunciation segments teach children to pronounce individual letters with distinct emphasis: letter-name spoken clearly, often with extended vowel, each letter emphasized individually.

The chapter's *m-DEEE-b* (L14) and *PEE! PEE! TEE! EKS!* (L47) match this Sesame-Street letter-pronunciation style.

Action Media Services — chapter 12 / 15 callback

The catalog's name for the agency. Chapter 12 introduced it; chapter 15 used it in the rebrand-event context; chapter 17 deploys it again at L41 (*"It is time for our technology story at Action Media Services"*). Consistent across chapters.

Hotel-contraband towel

Hotel towels are implicitly not meant to leave the hotel. Bill's L3 *"a hidden towel in my backpack"* is hotel-contraband — slang for borrowed-or-stolen hotel amenities. The catalog's render of business-traveler survival equipment.

Voltaire's *Candide* — the catechism

L90 deploys the catechism: *"That is the best of all possible presentations!"* Chapter 17's deployment is one of the catalog's most-genuine-affirmative — Bill is not being ironic, he's genuinely acknowledging KayCEE's presentation as superior to PowerPoint decks per his seed-confirmed preference.

Callbacks

The Pangloss-line at L90 — technology-presentation affirmation

Bill at the chapter's end declares KayCEE's flamenco presentation *"the best of all possible presentations."* One of the catalog's most-genuine deployments — Bill is not ironic; he genuinely acknowledges the flamenco presentation as superior to PowerPoint decks.

The catechism's deployment-mode evolution across chapters:

- Chapter 01 — Shakes hit by bus (declarative)
- Chapter 02 — Bobby Shakes bleeding (declarative with injury)
- Chapter 03 — substituted with will-to-live-loss
- Chapter 04 — Shakes wiping Bill's gore (gore-coded declarative)
- Chapter 05 — past-conditional disappointment
- Chapter 06 — frame-aware whisper

- Chapter 07 — question-mark deflation
- Chapter 08 — bookended-validation
- **Chapter 17 — technology-presentation affirmation (genuine)** • *current chapter*

KayCEE — chapter 15 to chapter 17 to chapter 30

- **Chapter 15** — typographic-recognition cameo (*"Is the ∀ the FACE?!"*)
- **Chapter 17** — flamenco-database-worker (major deployment) • *current chapter*
- **Chapter 30** — Garden curtain-call (dancing with 2, 4 and 8) at L73

The 2, 4, and 8 at chapter 30 are likely database numbers from chapter 17's tools or similar database numerical identifiers.

The deck-vocabulary across the catalog

Chapter 17 deploys *PEE! PEE! TEE! EKS!* — the PowerPoint file-extension letter-by-letter. The catalog's deck-vocabulary across chapters:

- **Chapter 03** — *non-oak deck* (1500-slide PowerPoint)
- **Chapter 15** — *both PPTX and Oak* decks
- **Chapter 17** — *PEE! PEE! TEE! EKS!* chorus (PPTX letter-by-letter) • *current chapter*
- **Chapter 30** — *oak patio* (Lesley's domestic-anchor)

The catalog's wood-and-electronic-deck distinction.

Bill's typographic-self-rendering

Chapter 17's L23 — *"I am rather 1 shaped, but maybe a |? I do / or to lean as need…"* — uses typographic characters as self-description.

The catalog's other Bill-self-descriptions:

- Chapter 13 — *"middle aged, pudgy, and recently made single"* (Lobster-coded)
- Chapter 14 — *"blond, casually handsome and a tendency to tilt my head when talking"* (William-Hurt-coded)

- **Chapter 17 — typographic-character self-description** • *current chapter*

Each chapter has its own Bill-self-description corresponding to the chapter's mode.

Action Media Services — chapter continuity

Chapter 17 deploys *Action Media Services* at L41, continuing across chapters (chapter 12, 15, 17).

What chapter 17 doesn't yet do

- **No qua-naming-mechanic in formal multi-state progression.** Characters stay in their named state.
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.
- **No Bill-transformation-mechanic.** Bill is appreciative-witness.
- **No cinema-chassis** like chapters 13-16.

Glossary

Catalog-coined terms

- **PancakeSyrup.mdb** — Bill's real Microsoft-Access database. Chapter namesake.
- **KwazyCaldrontic86** — KayCEE's android-presenter-template-name.
- **KayCEE** — flamenco-when-aroused database-presenter character.
- **PassionateGuitarBot69** — flamenco-guitarist-bot character.
- **PEE! PEE! TEE! EKS!** — *.pptx* spelled letter-by-letter as flamenco chorus.
- **pancakeSyrup-dot-mDEEEb** — typographic-render of the filename in Sesame-Street letter-pronunciation style.
- **The 1 you are, baby!** — KayCEE's L20 corporate-friendship language.
- **Hotel contraband** — informal term for borrowed-or-stolen hotel amenities.

- **Action Media Services** — catalog's name for the agency.

Microsoft Office vocabulary

- **Microsoft Access (.mdb)** — Microsoft's relational-database-management-system. PancakeSyrup.mdb is a real instance.
- **Microsoft PowerPoint (.pptx)** — Microsoft's presentation-software.
- **Microsoft Excel** — Microsoft's spreadsheet-software. Mentioned at L5 as the pre-PancakeSyrup mess-tool.
- **deck** — corporate-presentation vocabulary for slide-set.

Database vocabulary

- **Cartesian join / cross join** — SQL query producing the cross-product of two tables.
- **Orphaned records** — records referencing foreign-keys that no longer exist.
- **Dirty reads** — reading uncommitted data from other transactions.
- **Deadlock** — two or more transactions waiting for each other indefinitely.
- **Referential integrity** — the database property of foreign-keys pointing to existing parent records.
- **Transaction-isolation** — the database property of transactions not affecting each other improperly.
- **ACID properties** — Atomicity, Consistency, Isolation, Durability. Database-transaction foundations (Jim Gray, 1981).

Flamenco vocabulary

- **Flamenco** — Andalusian-Spanish art-form combining cante, toque, baile, jaleo, palmas, pitos.
- **Zapatos** — Spanish for *shoes*; flamenco-foot-stomping shoes.
- **Cante / cantaor** — flamenco singing / flamenco-singer.
- **Toque** — flamenco-guitar playing.
- **Baile** — flamenco dance.
- **Cante jondo** — deep song; intense-emotional flamenco-vocal style.

- **((BANG! ZAPATOS HIT!))** — catalog render of zapatos foot-stomp.
- **((CLAP!))** — flamenco hand-clap palmas.
- **BRRRRRAAAAAAAAH-CHA-CHA-CHA-CHA** — PassionateGuitarBot69 strumming-onomatopoeia.
- **SSSSRRRRRAH-DAH! DAH-DAH-DAH-DAH** — alternate strumming-onomatopoeia.
- **stooooory / yooooooooor / fiiiiiiiiind** — extended-vowel flamenco-vocal rendering.
- **BRAVA! BRAVA! BRAVA!** — flamenco-vocal acknowledgment (the audience's *brava!* for a female performer).

Cinema / pop-culture references

- **Sesame Street** — PBS children's-educational show, 1969-present. Letter-pronunciation tradition.
- **Voltaire's *Candide*** (1759) — source of the catechism.

Catalog typographic conventions (relevant to chapter 17)

- **Lowercase-i locator** — chapter 17 opens with *"i am walking…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[RECEPTIONIST]*, *[KayCEE]*, *[PassionateGuitarBot69]*.
- **All-caps stage-directions** — *((ELEVATOR DOOR OPENS))*, *((THE LIGHTS GO OUT))*, *((A SPOTLIGHT SNAPS ON))*, *((BANG! ZAPATOS HIT!))*, *((CLAP!))*.
- **Typographic-character self-description** — *I am rather 1 shaped, but maybe a |? I do / or to lean as need…* at L23.
- **Letter-by-letter spelling** — *m-DEEE-b*, *PEE! PEE! TEE! EKS!*
- **Multi-vowel-extension** — *stooooory*, *yooooooooor*, *fiiiiiiiind*. Flamenco vocal rendering.
- **Typographic-onomatopoeia for instruments** — *BRRRRRAAAAAAAAH-CHA-CHA-CHA-CHA*, *SSSSRRRRRAH-DAH*.
- **Stutter-rendered cold-vocalization** — *"M-man is it c-cold in here."* at L8.
- **Trailing-ellipsis fade-to-black** — *"((… and we fade to black))"* at L92.

Chapter 18 — Teacher's Companion

bill's notes

yes. i did meet a man who had a one day scrum SLDC and there was no sense of irony when this was said to me. yes. i was asked to use GAMS, not the ganster legs, but the algebraic language over a solving system for every use case. yes. i found that as usefull as two violent legs attached to a steel plate in my day to day as a data engineer.

Overview

Chapter 18 is the catalog's **first deeply-Scrum-coded chapter** and the **catalog's GAMS-character-origin chapter.** The chapter's structural engine is **a pun-collision between real GAMS software (General Algebraic Modeling System; algebraic-modeling-language for optimization) and catalog-GAMS-character (gangster-legs-with-steel-plate).** Bill's seed makes the collision explicit: *"i was asked to use GAMS, not the ganster legs, but the algebraic language over a solving system for every use case. yes. i found that as usefull as two violent legs attached to a steel plate in my day to day as a data engineer."*

Bill is sitting in with the analytics team in New York under **KayCEE** (chapter 17's flamenco-when-aroused-database-presenter). The team's *"entire staff of their internal development team"* is **one developer working alone — Bobby Shakes**, called *Dr. Shakes "just in case"* (Bill doesn't know if he's actually a doctor; corporate-honorific-uncertainty rendered as character-naming).

Plot.

The one-day-Scrum (L14-26). Dr. Shakes performs **a complete Scrum-cycle in one day with himself**, deploying the catalog's qua-naming-mechanic for the multi-role Scrum-process:

- **[Dr. Shakes] qua dev** (L15, L21) — does the developer's DSU report

- **[Dr. Shakes] qua person who talks in meetings, makes charts, is a "master" of something?** (L18, L24) — does the Scrum-Master's part

The same Dr. Shakes runs back-and-forth between positions at his desk performing both roles. The second qua-state-name's question-mark is **Bill's-narrator-uncertainty about the Scrum-Master role rendered as character-state-name.** DSU content: yesterday-bug-fixed-in-production caused-by-not-completing-QA; today-plan-on-wrapping-up-modeling-feature; *"Any blockers, Bobby?"* / *"No blockers, Bobby. I commit to this work today."* / *"Great! Back to work, please. I need to focus on this Excel workbook."*

KayCEE introduces GAMS (L27-58). KayCEE greets Bill: *"AH HAA! BILL!"* Bill spit-takes water when she mentions the one-day Scrum. KayCEE dismisses SDLC-talk as *"so, so, so, so, very dull. Almost like talking about deployment strategies or web frameworks. Next thing you know, you start seeing colors…"* Then introduces GAMS at L37: *"Please, BILL, meet my new partner in crime and your new best friend! [GAMS]!"*

GAMS rendered at L39: *"two legs attached to a steel plate. bare. fishnets. high heels. red pumps today."* / *"((SWAYING. UNSPEAKING))"*. The catalog grants GAMS **wardrobe-variation** (red-pumps-today) but **fixed form** (legs-and-steel-plate). GAMS does not speak; all actions are physical-kicks-or-strikes.

KayCEE (L46): *"AH HAAAAA! Do you see a mouth you gigantic 1 of a man? No no. [GAMS] doesn't talk. [GAMS] does"* (the *"1 of a man"* echoes chapter 17's typographic-1-as-Bill-self-rendering).

GAMS demonstrations through multi-tradition martial arts:
- **L54** — *"Coffee, please?"* — GAMS *crane kicks* the glass urn to KayCEE; urn explodes in her midsection (Karate Kid 1984 reference)
- **L76** — Bill: *"Any ideas on how to improve this dashboard, [GAMS]?"* — GAMS does *a perfect roundhouse kick*; Bill's laptop flies across room, hits wall, explodes
- **L85-86** — *"BILL watch GAMS do HR!"* — GAMS does *a knee*

strike on Dr. Shakes; *"[Dr. Shakes] patella fires off, hits the ceiling and ricochets into coffee mug"* (Muay Thai-coded)
- **L100** — *"WATCH GAMS DO PRESENTATIONS"* — GAMS does *a capoeira armada*; *"((PowerPoint deck is created. The deck has a single slide of two legs kicking the client's logo))"* (Brazilian capoeira)

Dr. Shakes's process-cascade (L59-107). Between GAMS demonstrations, Dr. Shakes performs the rest of the Scrum-cycle:
- **L60-67** — *"TIME FOR A RETROSPECTIVE!"* with self-criticism: *"We could ship faster if Bobby didn't make so many bugs or at least tested his own code! / QA could also do some real work at the start of the sprint!"*
- **L80** — *"I am not working with Bobby ANY LONGER. I am WALKING!"* — Dr. Shakes resigning **from working with himself.** The chapter's deepest qua-state-conflict.
- **L94-107** — story grooming with comb-and-story, carefully combing the story, screaming: *"THREEEEEE POOOOOINTS! / FIIIIIIIVE POOOOOINTS! / LET'S USE PLANNING POKER!"*

Terminal lines (L109-120). Bill *yelling*: *"I AM SOLD! NO MORE POWERPOINT FOR ME! THANKS [KAYCEE]"* He pets GAMS's metal plate: *"Come with me?"* GAMS *"spins with joy and runs to get a wide collection of kicking shoes and a great deal of leggings, chaps, yoga wear."* They wave goodbye: *"BYE BYE! THANKS FOR NEW TOOL!"* / *"((… and kick ourselves out of here.))"* — terminal stage-direction with the *kick* pun and trailing-ellipsis fade.

The catalog's structural claim: **the universal-tool deployed-for-everything becomes violent-and-non-functional**, but Bill recruits the violent-tool as his own anyway — the catalog's render of the corporate-tool-acquisition narrative with the tool being physical-violence rather than software.

Position in render-order: Chapter 18 is R#15 — Bill in his thirties (implied), at-an-international-corporate-meeting. Render-order position immediately after chapter 17 continues the KayCEE-deployment. Chapter 18 is the GAMS-introduction-deployment.

Characters

Bill (the narrator/protagonist)

Bill in his thirties (implied), at the New-York analytics-team meeting under KayCEE. The chapter's Bill is **the visiting-data-engineer being-introduced-to-the-team's-tools**, with a chapter-arc of **caution • conversion • recruitment.**

- L5-6 / L11-12 — extends hand to Dr. Shakes; retracts after being brushed aside
- L30-31 — runs to sink, puts water in mouth, runs back and does spit-take after KayCEE mentions one-day Scrum
- L42-44, L48-49 — *"Uh. Does it talk?"* / *"Does what exactly?"* — cautious GAMS-introduction
- L73-75 — shows laptop to GAMS asking for dashboard-improvement
- L91-92 — all-caps yelling: *"I'M NOT SURE HOW I AM GOING TO USE GAMS? ARE YOU SURE I SHOULD USE IT?"*
- L109-110 — *"I AM SOLD! NO MORE POWERPOINT FOR ME!"*
- L112-118 — pets GAMS, recruits, waves goodbye

The catalog's structural claim: **Bill's data-engineer-role gets rendered through recruiting-the-violent-tool because the actual-software was violent-and-useless.**

[Dr. Shakes] / Bobby Shakes — the one-developer team

The chapter's central developer-character. Bill's L3 introduction: *"a well meaning human from some foreign country. i think he's a doctor of somekind; therefore, let's call him Dr. Shakes just in case."* The catalog's render of corporate-honorific-uncertainty.

Qua-state-progression (the catalog's qua-naming-mechanic for one person performing multiple Scrum-roles):
- **Dr. Shakes qua dev** (L15, L21) — developer's DSU report
- **Dr. Shakes qua person who talks in meetings, makes charts, is a "master" of something?** (L18, L24) — Scrum-Master's part

The second qua-state-name's question-mark is **Bill's-narrator-uncertainty about the Scrum-Master role** rendered as character-state-name. The same Dr. Shakes runs back-and-forth between positions at his desk performing both roles.

Internal-self-conflict. Chapter 18's Dr. Shakes resigning at L80 (*"I am not working with Bobby ANY LONGER. I am WALKING!"*) is **resigning-from-working-with-himself.** The catalog's structural claim: **the multi-role Scrum-process produces internal self-conflict.** Dr. Shakes self-criticizes (retrospective), self-resigns (L80), and self-injures (knee-strike from GAMS sends patella flying). All within the same chapter.

KayCEE

Chapter 17's character returns. The Kwazy Caldrontic86 flamenco-when-aroused database-presenter, here in **corporate-tool-evangelist form** for GAMS. She believes in GAMS as a universal tool; she demonstrates its violence as functionality.

KayCEE's catalog-arc: chapter 15 • chapter 17 • **chapter 18** • chapter 20 • chapter 21 • chapter 30.

The L46 *"gigantic 1 of a man"* echoes chapter 17's *"the 1 you are, baby!"* The catalog's KayCEE-vocabulary preserves the typographic-1-as-Bill-self-rendering across chapters.

[GAMS]

The chapter's central character. Physical form: **two legs attached to a steel plate, bare, fishnets, high heels, red pumps today.** Wardrobe varies (red-pumps-today; later wide collection of kicking shoes / leggings / chaps / yoga wear); fixed form (legs-and-steel-plate). The character does not speak — all actions are physical kicks or strikes.

Multi-tradition martial-arts vocabulary (catalog grants GAMS multi-tradition repertoire):
- **Crane kick** (Karate Kid 1984, also real Tang Soo Do technique) — coffee-delivery
- **Roundhouse kick** (universal martial-arts) — laptop-improvement

- **Knee strike** (Muay Thai *"art of eight limbs"*) — HR-action
- **Capoeira armada** (Brazilian capoeira spinning-kick) — presentation-creation

The catalog's PowerPoint-deck rendering at L102 — *"((PowerPoint deck is created. The deck has a single slide of two legs kicking the client's logo))"* — is **self-referential**: GAMS does the presentation by being the presentation. The deck shows GAMS-kicking-the-logo; GAMS-is-the-presenter; the presentation is self-referential.

GAMS is the catalog's most-physically-active character.

Naming-convention notes

- **Dr. Shakes / Bobby Shakes** — the same character with uncertain doctor-honorific. *"Just in case."*
- **GAMS** — both the catalog character (gangster-legs-with-steel-plate) and the real software (General Algebraic Modeling System).
- **The 1 of a man** — KayCEE's typographic-self-rendering of Bill (chapter 17 callback).

References

GAMS — General Algebraic Modeling System

GAMS is a real high-level modeling system for mathematical-programming and optimization. Developed by **GAMS Development Corporation** (founded 1987 in Washington, DC). The system provides a language for formulating large-and-complex linear, nonlinear, and mixed-integer optimization problems. Used in economics, finance, energy-policy, supply-chain optimization, and academic research.

It is not typically used in data-engineering — Bill's seed makes explicit he found it not useful for his day-to-day data-engineering work. The catalog's structural claim: **the algebraic-modeling-software for-everything is as useful as gangster-legs-with-a-steel-plate** — i.e., violent-and-non-functional for the actual data-engineering task. The catalog's pun-render of the real-software's name as the catalog-character delivers the pun-payoff.

Scrum / Agile SDLC

Scrum is an Agile software-development framework. Originated in the 1990s; popularized by **Ken Schwaber** (b. 1945) and **Jeff Sutherland** (b. 1941), American software-developers, who authored *The Scrum Guide* (2010) which formalized the methodology.

Standard Scrum elements (deployed in chapter 18):
- **Sprint cycle** — typically 2-4 weeks (chapter 18's one-day version is an anti-pattern)
- **DSU (Daily Stand-Up)** — daily 15-minute meeting for status-updates
- **Sprint planning / Retrospective** — at start / end of sprint
- **Story grooming / refinement** — preparation of user-stories
- **Story points / Planning poker** — estimation unit / estimation game
- **Roles:** Developer, Scrum Master, Product Owner

The Scrum-framework typically requires multiple-people for meaningful deployment. **A one-day-Scrum-SDLC with one developer is an anti-pattern** that Bill's seed mentions encountering in real life: *"i did meet a man who had a one day scrum SLDC and there was no sense of irony when this was said to me."* The catalog renders this as Dr. Shakes performing all Scrum-roles in a one-day-sprint with himself, with internal-self-conflict.

The Karate Kid (1984, dir. John G. Avildsen) — crane kick

American martial-arts coming-of-age film. Stars **Ralph Macchio** (b. 1961) as Daniel and **Pat Morita** (1932-2005) as Mr. Miyagi. The film's iconic finale is the **crane kick** — Daniel balancing on one foot then jumping and kicking. At L54, GAMS *"walks to coffee station, gets on one foot, and crane kicks the glass urn in a straight line to [KayCEE]."*

Muay Thai (Thai boxing) — knee strike

Thai martial-art known as *"the art of eight limbs"* — using fists, elbows, knees, and shins as striking-points. The **knee strike** is a distinctive Muay-Thai technique. At L85-86, GAMS *"immediately, sharply, does a knee strike on [Dr. Shakes]"* — patella fires off, hits the ceiling, ricochets into coffee mug.

Capoeira (Brazilian martial-art)

Brazilian martial-art combining elements of dance, acrobatics, and music. Originated in Brazil during the 16th-century slave-period as a disguised fighting-form. The **armada** is a capoeira spinning-kick technique. At L100, GAMS *"thinking briefly, does a capoeira armada"* — creates the PowerPoint deck.

Roundhouse kick

Universal martial-arts technique (karate, taekwondo, kickboxing, MMA). Spinning the body and striking with the leg in a circular motion. At L76, GAMS *"does a perfect roundhouse kick"* on Bill's laptop.

Implicit broader martial-arts cinema: **Bruce Lee** (1940-1973, Hong Kong-American martial-artist; *Enter the Dragon* 1973) pioneered American martial-arts cinema; GAMS's multi-tradition repertoire inherits from this canon.

Microsoft Office vocabulary

- **Excel workbook** — Microsoft Excel document. At L25, Dr. Shakes-qua-Scrum-Master: *"I need to focus on this Excel workbook."*
- **PowerPoint deck** — Microsoft PowerPoint slide-set. At L102, GAMS creates the deck via capoeira armada.

What the chapter doesn't reference

No Lovecraft / cosmic-horror references. No specific French-cultural-content. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen chassis. **No catechism / Pangloss-line in this chapter** — conspicuously absent.

The chapter's reference-density is **GAMS-pun-collision (software vs character) + Scrum-Agile-SDLC + multi-tradition martial-arts + Microsoft-Office (Excel + PowerPoint) + corporate-tool-evangelism + multi-style wardrobe.** Six reference-domains.

Callbacks

The GAMS-character origin

Chapter 18 is the **catalog's GAMS-character-origin chapter.** GAMS has appeared in prior chapters but chapter 18 is the character's introduction-and-explanation. The catalog's GAMS-character-arc:

- **Chapter 04** — HR-enforcer who snap-kicks Maurice in face four times (BANG BANG BANG BANG)
- **Chapter 12** — R2-D2 form (Star-Wars chassis) with beat-box vocalizations
- **Chapter 14** — vision-cascade as bicycle-kicks
- **Chapter 18 — origin-introduction with multi-tradition martial-arts** • *current chapter*
- **Chapter 20** — being-trained with spray-bottle (the slot-18 HR-knee-strike being trained out)
- **Chapter 21** — capoeira-armada fills timesheet under *general kicking*
- **Chapter 23** — defends Bill against Glass-Cat; Bill catches and removes for safekeeping
- **Chapter 30** — Garden beat-box call-and-response in Bill's *All Book Long* musical-finale

Chapter 18 establishes the character's physical-form (legs-and-steel-plate) that prior-chapters may have implicitly deployed. The chapter's explicit-rendering is the character's detailed introduction.

The Pangloss-line — conspicuous-absence

Chapter 18 has **no Pangloss-line deployment.** The catechism is conspicuously absent. The chapter's grammar substitutes the catechism with **Bill's L109-110** *"I AM SOLD! NO MORE POWERPOINT FOR ME! THANKS [KAYCEE]"* — Bill's corporate-tool-conversion-affirmation as catechism-equivalent.

The qua-naming-mechanic with multi-role-Scrum

Chapter 18 deploys the qua-naming-mechanic for Dr. Shakes performing multiple Scrum-roles. Position in the catalog's qua-naming arc:

- Chapter 03 — Bobby Shakes qua El-Centro-Yuma TV Buyer
- Chapter 04 — Maurice Chevalier qua Fresno Radio buyer
- Chapter 09 — Calm Convict qua-state-progression
- Chapter 13 — Bill pre-[animal] (variant prefix)
- Chapter 14 — BILL HURTS qua-state-progression (six-state)
- Chapter 16 — Shakes qua myopic doe-eyed woman
- **Chapter 18 — Dr. Shakes qua dev / qua person who talks in meetings** • *current chapter*
- Chapter 31 — SNAKE GUY qua-state-progression (three-state)

Chapter 18's qua-naming is the catalog's most-narratively-specific deployment. The second qua-state-name with question-mark is Bill's-narrator-uncertainty about the Scrum-Master role rendered as character-state-name.

KayCEE — chapter 17 to chapter 18

Chapter 18 is KayCEE's second major deployment after chapter 17. Chapter 18 grants her the **corporate-tool-evangelist form** — believing in GAMS as a universal tool, demonstrating its violence as functionality. The L46 *"gigantic 1 of a man"* echoes chapter 17's typographic-1-as-Bill-self-rendering.

The catalog's tool-acquisition rendering

Chapter 18 ends with **Bill recruiting GAMS as his new tool.** Bill *"sold,"* pets GAMS's metal-plate, *"Come with me?"*, GAMS spins with joy and runs to get wardrobe. They wave goodbye to KayCEE:

"BYE BYE! THANKS FOR NEW TOOL!" The catalog's L120 *"((... and kick ourselves out of here.))"* is the terminal stage-direction with the *kick* pun and trailing-ellipsis fade.

This is the catalog's render of **the corporate-tool-acquisition-and-deployment narrative** — but with the tool being physical-violence rather than software. The slot-18 acquisition sets up the slot-20 (training) • slot-23 (managing) GAMS-arc.

Bill's life-arc — chapter 18 as thirties Bill

Chapter 18 doesn't specify Bill's age. The catalog's life-arc continues the thirties-Bill cluster — chapter 18 sits with chapters 05, 06, 08, 14, 15, 17 as multiple thirties-Bill chapters in the catalog.

What chapter 18 doesn't yet do

- **No Pangloss-line / catechism.**
- **No music-cues with specific songs.**
- **No multi-language-with-subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.

Chapter 18 is the catalog's **first deeply-Scrum-coded chapter** with full GAMS-character-introduction, one-developer-Scrum-SDLC, multi-tradition martial-arts, qua-naming multi-role-Dr.-Shakes, and Bill-recruiting-GAMS-as-tool.

Glossary

Catalog-coined terms

- **GAMS (catalog character)** — *"two legs attached to a steel plate. bare. fishnets. high heels. red pumps today."* The catalog's render of the real-GAMS-software's uselessness as a physical character.
- **Dr. Shakes / Bobby Shakes** — the developer-character with uncertain doctor-honorific. Bill calls him *Dr. Shakes "just in case."*
- **Dr. Shakes qua dev** — Dr. Shakes in developer-role.
- **Dr. Shakes qua person who talks in meetings, makes charts, is a "master" of something?** — Dr. Shakes in Scrum-

Master-role with Bill's narrator-uncertainty rendered as character-state-name.

- **A well meaning human from some foreign country** — Bill's narrator-description of Dr. Shakes (L3).
- **The 1 of a man** — KayCEE's typographic-self-rendering of Bill (chapter 17 callback).
- **Kick ourselves out of here** — the chapter's terminal stage-direction-pun.

Real software / methodology vocabulary

- **GAMS** — *General Algebraic Modeling System.* Real high-level modeling-system for mathematical-programming-and-optimization. Developed 1987.
- **DSU** — Daily Stand-Up. Daily 15-minute Scrum-meeting.
- **Sprint** — Scrum iteration-cycle. Standard 2-4 weeks; the chapter's one-day-Scrum is an anti-pattern.
- **Retrospective** — after-sprint-review for process-improvement.
- **Story grooming / refinement** — preparation of user-stories.
- **Story points (three points / five points)** — estimation unit.
- **Planning poker** — Scrum estimation-game.
- **Blockers** — Scrum vocabulary for impediments.
- **Sprint commitment** — developer's commitment to deliver during the sprint.
- **Scrum Master / Developer / QA** — Scrum / development-team roles.
- **SDLC** — Software Development Life Cycle.

Martial-arts vocabulary

- **Crane kick** — *Karate Kid* (1984) iconic technique. Real Tang Soo Do-coded.
- **Roundhouse kick** — universal martial-arts technique.
- **Knee strike** — Muay Thai-coded; *"art of eight limbs"* Thai-boxing.
- **Capoeira armada** — Brazilian capoeira spinning-kick.
- **Patella fires off, hits the ceiling and ricochets into coffee mug** — the catalog's render of knee-strike-effect (L86).

Microsoft Office vocabulary

- **Excel workbook** — Microsoft Excel document containing multiple worksheets.
- **PowerPoint deck** — Microsoft PowerPoint slide-set.
- **((PowerPoint deck is created. The deck has a single slide of two legs kicking the client's logo))** — the catalog's render of presentation-creation through capoeira-armada.

GAMS wardrobe vocabulary

Steel plate (mounting base) / fishnets / high heels / red pumps / kicking shoes / leggings / chaps / yoga wear. The catalog grants GAMS multi-style wardrobe — no upper-body but extensive leg-wear and footwear options.

Corporate vocabulary

Analytics team / modeling framework / retention review / internal development team / key client / story / comb (story-grooming pun).

Catalog typographic conventions

- **Lowercase-i locator** — chapter 18 opens with *"i am sitting in…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[Dr. Shakes]*, *[KayCEE]*, *[GAMS]*.
- **All-caps stage-directions** — *((FOCUS ON SHAKES AS BILL MOVES TO BACKGROUND))*, *((FOCUS MOVES TO [BILL]))*. Catalog's signature.
- **All-caps yelling** — *"TIME FOR A RETROSPECTIVE!"*, *"AAAAAAAAAAAAH!"*, *"I AM SOLD!"*, *"BYE BYE!"*
- **Multi-vowel extension** — *AAAAAAAAAAAAH* (12 As), *THREEEEEE POOOOOINTS*, *FIIIIIIIVE POOOOOINTS*.
- **Italics-with-asterisks** — *does*, *optimizes*, *PRESENTATIONS*.
- **Trailing-ellipsis pun-fade** — *"((… and kick ourselves out of here.))"* (L120).

The chapter's vocabulary is **GAMS-pun-collision (software-and-character) + Scrum-Agile-SDLC-with-anti-pattern + multi-tradition martial-arts + Microsoft-Office Excel-**

PowerPoint + corporate-tool-evangelism + qua-naming multi-role Dr. Shakes + multi-style wardrobe. Seven vocabulary-domains.

Chapter 19 — Teacher's Companion

bill's notes

yes. i did receive very little support in a move from one office to another. yes. i filled in with moving materials of my own. yes. the only thing that was packed or at least the only thing i remember was just thousands of paper files about media schedules. yes. i was left with a team of about five guys who just came and started hucking stuff. yes. i did huck many pentiums into trash cans at explict instructions. yes. the property manager did arrive and was not pleased. yes. she promised to call someone. yes. i left before that might actually have happened. no. i don't know where pitney bowes' postal meter is.

Overview

Bill is **on his last day at TN Media's Los Angeles office** on Wilshire Boulevard. Friday around midday. He is **the only person in the hallway suite.** TN Media has been purchased by Interpublic, who decided TN Media would fold into Action and cease to exist. Bill is helping the movers from Action clear out the suite.

The chapter is **the catalog's most-extensively-narrated chapter** — Bill's first-person voice with specific real detail throughout. The structural form is **documentary narration with cinema scratch-cut transitions** between scenes.

Plot beats:

- **L7-22 — Setup:** Three months prior, Bill called Action services about moving materials. *"It's all pretty self explanatory."* Three months later, only 40 large file-boxes and a note arrive.
- **L24-36 — Buyer freak-out:** The 40 buyers freak out:

> *"HOW CAN I PUT MY 50 YEARS OF FRESNO BUYS IN A SINGLE BOX?!"*
> *"HOW MANY FILE CABINETS DO I GET AT THE NEW PLACE?!"*

> *"DO I HAVE A FILE CABINET IN MY OFFICE OR DO I HAVE TO WALK TO GET TO IT?!"*
> *"HOW MANY STEPS?!"*

Questions escalate from substantive (50 years of buys) to trivial (steps to file cabinet). Buyers faced with loss of control freak out about incrementally petty details.

- **L37-58 — Staples-run montage:** Bill runs to Staples (chapter 13 callback) multiple times in his Volkswagen Passat hauling boxes. *"Repeat, i dunno, 10 times?"*
- **L62-78 — Action arrival:** KNOCK! KNOCK! Bill sees **a panel van outside with the words "Action Media" and "Services" under it, double-parked and blocking the bus stop. [ACTION HUMAN]:** *"Hello Bill. Welcome to Action. We are here to move yous."* **Three guys with Action T-shirts on with snake huckologist tattoos are here. About twenty brown snakes slither into the suite.** Direct callback to chapter 31's Snake Huckology religion.
- **L85-95 — Four-step huck-process:**

1. Get the wastepaper basket from under the desk
2. Take that big old CRT off the top of the main thing
3. **Huck the main thing into the wastepaper basket**
4. Wrap up everything with them loose cords and shit. Done-and-done!

Real corporate IT-equipment-disposal as instructional violence. The HUCK is the real-life meaning of the verb.

- **L102-113 — Huck montage:**
- Bill *hucking Pentiums into trash cans*
- SNAKES *hucking boxes of paper buys*
- **[BOBBY SHAKES] qua random buyer:** *"This is the best of all possible moving strategies?"* — **and is cleanly decapitated by a fast moving box of Fresno buys.**

Catechism in question-mark form followed immediately by decapitation by the violence the line was praising.

- **L116-155 — Property manager:** BAM! BAM! BAM! BAM! Property manager arrives. Action Human peeks and slams the door: *"Fuck dawg. It's the property manager and she looks pissed."* Property Manager explodes: *"YOU CAN'T JUST HUCK YOUR SHIT UP AND DOWN THE HALLWAYS IN THE MIDDLE OF THE GOD DAMN DAY SON!"* They duck a hucked box of Fresno buys.

Bill's reply at L142: *"Well, it seems we are hucking our shit up and down the hallways? So, maybe shouldn't and not can't?"* — philosophical rebuttal of *"can't"* (impossibility) with *"shouldn't"* (impropriety).

Property Manager: *"I'M CALLING SOMEONE!?!"* Bill: *"Ok?"* She storms off.

- **L162-167 — Snake confirms: [SNAKE]:** *"sssssssssss-is-ss-fine-ssss-bill-ssss-we-ss-s-s-got-s-s-s-s fr-sssssss-om here."* Snake-pidgin spelling inheriting chapter 31's Brown-Snake-of-Destiny language.
- **L169 — Terminal narrative:** Bill goes home. Monday arrives at Action at 5700 Wilshire. Computer un-hucked and waiting. Files there. File server connected. *"Only a handful of pissed-off folks, but the most pissed off: Pitney Bowes. They have no idea where their postal meter is and neither do i, but it's fun to talk to them about it and reminisce about the good old days at TN Media."*

The chapter ends with **Pitney Bowes' missing postal meter** as the catalog's permanent mystery (parallel to chapter 08's sewer gator).

Position in render-order: Chapter 19 is R#20. The chapter renders Bill's real employment-transition from TN Media to Interpublic-Action. Chapter 12 rendered the same acquisition event as Star-Wars Imperial arrival; chapter 19 renders the actual physical move-day as documentary realism. Same event, two valid renderings.

The seed is the catalog's most-detailed seed so far — eight sentences mapping near-1:1 to chapter events. Every chapter event is grounded in real Bill experience. The chapter is the catalog's most-faithfully-documentary chapter.

Characters

Bill (the narrator/protagonist)

The chapter's most-active and most-narrative Bill. Organizer of the move, buyer of replacement boxes, host to the Action Humans, respondent to the property manager, survivor who goes home and arrives Monday.

Bill's chapter beats:

- **L7-22** — setup-narration; called Action services about moving materials three months prior
- **L24-36** — confronted by buyer freak-out about the 40 boxes
- **L37-58** — Staples-run montage (10 times)
- **L62-78** — meets the Action Humans, sees the twenty brown snakes
- **L80-100** — receives the four-step huck instructions, starts hucking Pentiums
- **L102-113** — the huck montage; Bobby Shakes decapitated
- **L114-155** — property-manager confrontation
- **L160-167** — confirms the snake takes over
- **L169** — terminal narration: goes home, Monday arrives, Pitney Bowes mystery

L142 is Bill's most-distinctive comeback: *"Well, it seems we are hucking our shit up and down the hallways? So, maybe shouldn't and not can't?"* — rebuttal of the property manager's *"can't"* (modal impossibility) with the philosophical *"shouldn't"* (impropriety) distinction.

[ACTION HUMAN] — the moving team

Three guys with Action T-shirts and snake-huckologist tattoos.

- **L70-72** — *"Hello Bill. Welcome to Action. We are here to move yous."* (the *"yous"* preserves folksy American vernacular)
- **L76-78** — *"Hey. Plenty of boxes. More than we sent. That's cool. Could you help us and start getting the desktop machines ready to move?"*
- **L85-95** — gives the four-step huck process
- **L121-123** — peeks-and-slams the door: *"Fuck dawg. It's the property manager and she looks pissed."*

The Action Humans are competent and vernacular. They handle the property manager by having Bill handle her. The **snake-huckologist tattoos** at L74 confirm chapter 31's Snake-Huckology religion has earthly believers — the Action moving team are religious adherents.

The Twenty Brown Snakes / [SNAKE]

About twenty brown snakes slither into the suite at L74. Brown-Snake-of-Destiny disciples (chapter 31 callback).

- **L74** — slither into the suite (mass arrival)
- **L107-108** — *hucking boxes of paper buys* — the snakes perform the huck-action
- **L162-164** — single snake speaks: *"sssssssssss-is-ss-fine-ssss-bill-ssss-we-ss-s-s-got-s-s-s-s fr-sssssss-om here."*

Snake-pidgin spelling (chapter 31 callback) — S-doubling, hyphenation, corrupted spelling. The snakes are Bill's final helpers; they confirm they have it from here.

The 40 buyers / [CROWD]

Collective character. The 40 media buyers freak out about the single box each.

The crowd's questions are **incrementally petty** — substantive (50 years of buys) escalating to trivial (how many steps to the file cabinet). Buyers faced with loss of control freak out about incrementally petty details. Crowd disperses after Bill buys replacement boxes.

[BOBBY SHAKES] qua random buyer

Bobby Shakes appears at L110 as a random buyer. *qua* is Bill's tic for *as*.

L111 (catechism in question-mark form): *"This is the best of all possible moving strategies?"* L112: *"and is cleanly decapitated by a fast moving box of Fresno buys."*

The catechism-deployer immediately decapitated by the violence the line was praising. The Fresno-buys-box that decapitates Bobby Shakes is the collection of 50-years-of-paper-records the buyer was protesting having to pack.

[PROPERTY MANAGER]

Arrives during the huck montage. Explodes at Bill: *"YOU CAN'T JUST HUCK YOUR SHIT UP AND DOWN THE HALLWAYS IN THE MIDDLE OF THE GOD DAMN DAY SON!"* All-caps + *"GOD DAMN DAY SON"* = vernacular American anger.

Bill's L142 reply rebuts modal-can't with philosophical-shouldn't. Property Manager doesn't like the answer. L148: *"I'M CALLING SOMEONE!?!"* — vague but threatening corporate-confrontation threat. L155 — pivots and storms off.

[SERVICES] (Action services on phone, three months prior)

L14-16 character. Said *"Hi Bill. No worries. We'll send over the moving materials and it's all pretty self explanatory."* The 40 boxes and a note that arrive are the *"self explanatory"* instructions.

[STAPLES employee]

L44-45 character. Points to stack reaching the ceiling when Bill asks about large file boxes. Catalog's render of corporate supply availability.

Implicit characters

- **Pitney Bowes** — postal-meter company; postal meter is missing
- **The buyers (post-crisis)** — get their boxes filled, not individually rendered
- **The "rando guy" who polishes the industrial-strength office plants** (L60)

Naming-convention notes

- **TN Media** — Bill's real prior employer; preserved without rename (defunct or merged into Action)
- **Action** — the catalog's name for the acquiring agency
- **Interpublic** — Bill's real parent corporate-group; preserved without rename (real and current)
- **5700 Wilshire** — Action's real LA address; preserved without rename
- **Pitney Bowes** — real American mail-services company; preserved without rename
- **Passat** — real Volkswagen car model; Bill's car
- **Pentium** — Intel's processor brand
- **CRT** — Cathode Ray Tube monitor

References

TN Media • Interpublic • Action — the corporate acquisition

TN Media was a real American media-buying agency, acquired by Interpublic Group (IPG), folded into Action. **Interpublic Group of Companies, Inc. (IPG)** is a real American advertising-and-marketing-services holding company. Founded 1930 as McCann-Erickson; current form 1961. Headquartered in New York. Bill's real current employer is **Kinesso**, an IPG subsidiary.

L5 — *"we'd been purchased by Interpublic, who had decided that TN Media would simply fold into Action and cease to exist entirely."* The catalog's documentary rendering of the corporate event.

Wilshire Boulevard / 5700 Wilshire / The 405

Wilshire Boulevard is a real Los Angeles boulevard — major thoroughfare running east-west through Beverly Hills, West LA, Mid-Wilshire. Many corporate offices on Wilshire. Both TN Media's old office and Action's new office (5700 Wilshire) are on Wilshire.

The 405 is Interstate 405, real LA freeway connecting LAX to the San Fernando Valley. Notorious for traffic. L5 — *"TN Media was located a bit west of the 405 freeway."*

Pentium and CRT — real desktop equipment

Pentium is Intel's processor brand. Introduced 1993 (Robert Noyce and Gordon Moore co-founded Intel in 1968). The Pentium was the mainstream desktop CPU through the late 1990s and early 2000s. L105 — *"hucking Pentiums into trash cans"* — Pentium-era grounding for the chapter.

CRT = Cathode Ray Tube. Pre-LCD display technology for monitors and TVs. CRT monitors were large heavy glass tubes. Replaced by LCD flat-panel monitors in the mid-2000s. L91 — Step 2: *"Take that big 'ole CRT off the top of the main thing there?"*

Pitney Bowes

Pitney Bowes Inc. is a real American business-mail-services company. Founded 1920 in Stamford, Connecticut by **Arthur Pitney** (1871-1933, invented the postage meter) and **Walter Bowes** (1882-1957, business partner). Provides postal-metering equipment, mailing systems, and related services. Postal meters print postage on mail.

L169 — *"the most pissed off: Pitney Bowes. They have no idea where their postal meter is and neither do i."* The catalog's render of the real postal meter that disappeared in the move. Pitney Bowes' missing postal meter is the catalog's permanent mystery (parallel to chapter 08's sewer gator). The mystery is granted permanent status; Bill won't find the postal meter.

Staples — chapter 13 callback

American office-supply store chain founded 1986 (chapter 13 callback). At L40-50, Bill *"running into Staples"* and the Staples employee *"points to stack reaching the ceiling."* Direct render of the real Staples purchase.

Volkswagen Passat

Real Volkswagen mid-size sedan. Bill's car at the time of the move. L51 — *"shoving as many boxes as he can fit into the Passat."*

Snake Huckology — chapter 31 callback

L74 — *"Three guys with Action T-shirts on with snake huckologist tattoos are here. About twenty brown snakes slither into the suite."*

Direct callback to chapter 31's Snake-Huckology religion. The Action moving team are religious adherents. The twenty brown snakes are Brown-Snake-of-Destiny disciples.

The snake's language at L162-164 — *"sssssssssss-is-ss-fine-ssss-bill-ssss-we-ss-s-s-got-s-s-s-s fr-sssssss-om here."* — preserves chapter 31's snake-pidgin spelling.

The catalog's structural claim: chapter 31's cosmological religion has earthly believers in the real corporate world. Snake Huckologists are the Action moving team.

The HUCK as real-life verb

The chapter's HUCK deployments:

- L93 — *"Step 3: Huck the main thing into the wastepaper basket"*
- L98 — *"dodging a hucked box of Fresno buys"*
- L105 — *"hucking Pentiums into trash cans"*
- L108 — SNAKES *"hucking boxes of paper buys"*
- L112 — *"a fast moving box of Fresno buys"* (decapitates Bobby Shakes)
- L135 — *"YOU CAN'T JUST HUCK YOUR SHIT UP AND DOWN THE HALLWAYS"*
- L138 — *"duck a hucked box of Fresno buys"*
- L142 — *"we are hucking our shit up and down the hallways"*

The catalog's HUCK is deployed multiple times in real-life sense (throw / dispose). Chapter 31 mythologizes the HUCK as cruelty-transmission across sandboxes; chapter 19 grounds it in real-corporate-mover behavior. Chapter 31's cosmology inherits from real life.

Vernacular American English

The chapter's multiple vernacular deployments:

- **Cool beans** (L20) — informal *"sounds good"*
- **freak the fuck out** (L24) — vernacular for extreme anxiety
- **dawg** (L123) — informal-American vernacular for *"dog"* / *"guy"*
- **Fuck dawg** (L123) — exclamation
- **and shit** (L95) — *"loose cords and shit"* — generic vague-stuff
- **GOD DAMN DAY SON** (L135) — vernacular anger

The chapter's voice is deeply vernacular-American in a way most other catalog chapters aren't.

Cinema scratch-cut convention

The chapter uses **scratch-cut transitions** (L22 *"scratch cut forward"*, L37 *"scratch cut to a montage"*, L58 *"fade back to here now"*, L114 *"scrape cut"*). Scratch-cut is real film vocabulary for an abrupt transition. The catalog deploys it as narrative-transition cue. Real-corporate events rendered with cinema-narrative techniques.

Voltaire's *Candide* — the catechism

L111's question-mark deployment (Bobby Shakes qua random buyer) followed by L112 decapitation. The catechism-deployer decapitated by the violence the line was praising. (See Callbacks for the catechism's evolution across chapters.)

Callbacks

The Pangloss-line at L111 — question-mark with immediate consequence

L111 — *"This is the best of all possible moving strategies?"* (Bobby Shakes qua random buyer) • L112 — *"and is cleanly decapitated by a fast moving box of Fresno buys."*

Catechism in question-mark form followed by immediate decapitation. The catalog's catechism evolution:

- Chapter 01 — Shakes hit by bus (declarative + post-violence)
- Chapter 07 — Bobby's *"This is be the best of all possible brand extensions?"* (question-mark, no resolution)
- **Chapter 19 — Bobby Shakes qua random buyer's question-mark followed by decapitation** • *current chapter*

The question-mark form preserves the deployer's uncertainty; the decapitation resolves the uncertainty in the direction of immediate violence. Chapter 01's structural-claim (catechism-deployer hit by bus) returns at chapter 19 with explicit deployment-then-immediate-violence pattern.

The HUCK as real-life verb (chapter 31 callback)

Chapter 19 grounds the HUCK verb in real life. Chapter 31 mythologizes it as cruelty-transmission. The catalog's HUCK across chapters:

- **Chapter 05** — Bob Shakes HUCKS the tiger-sword into the trash (real-life sense, physical disposal)
- **Chapter 19** — Bill hucks Pentiums into trash cans (real-life sense, full deployment) • *current chapter*
- **Chapter 31** — Big Jim hammer-throws Stacy; SNAKE GUY HUCKs the Brown Snake (cosmology origin, transmission sense)
- **Chapter 30** — Snake Huckology returns at the Garden (reconciled sense)

Chapter 19's render is the most-extensive deployment of HUCK as real-life verb. The slot-31 cosmology inherits from real-life corporate-mover behavior.

Snake Huckology earthly believers

Chapter 19 has earthly believers of Snake Huckology. Chapter 31 is the cosmology origin. Chapter 19 places real adherents (Action moving team with snake-huckologist tattoos) in the real corporate world.

The Snake Huckology callback continues across the catalog:

- **Chapter 31** — Snake Huckology religion-founding (cosmology origin)
- **Chapter 19 — earthly-believers as Action moving team** • *current chapter*
- **Chapter 30** — SNAKE GUY at the Garden curtain-call (reconciled)

Bobby Shakes — chapter 19 deployment

Bobby Shakes qua random buyer at L110-112. The catalog's Bobby Shakes arc:

- Chapter 02 — bleeding outside the BrontoBarn
- Chapter 03 — qua El-Centro-Yuma TV Buyer (taken by tentacles)
- Chapter 04 — wiping Bill's gore
- Chapter 07 — Pennzoil-pitch co-presenter
- **Chapter 19 — qua random buyer (decapitated)** • *current chapter*
- Chapter 30 — Bobby Shakes on uncontrolled tractor at the closer

Each Bobby Shakes deployment is the catechism-deployer in different form. Chapter 19's is catechism-followed-by-decapitation.

Action — chapter-spanning continuity

Chapter 19 deploys *Action* throughout. Across the catalog:

- Chapter 12 — first deployment
- Chapter 15 — Action Media Services rebrand
- Chapter 17 — Action Media Services technology-story
- Chapter 18 — Action mention
- **Chapter 19 — Action moving team and Action Media Services panel-van** • *current chapter*

Chapter 19 vs chapter 12 — bilateral acquisition rendering

Chapter 12 and chapter 19 render the same corporate acquisition event:

- **Chapter 12** — Star-Wars Imperial-arrival cinema cosmology
- **Chapter 19** — real-corporate-move-day documentary narration

Both are the same event. The catalog grants two valid renderings.

Pitney Bowes — sister-mystery to chapter 08's sewer gator

The Pitney-Bowes-postal-meter mystery at L169 is parallel to chapter 08's sewer-gator mystery. Both are permanent corporate mysteries. The catalog grants permanent non-resolution status to both.

Bill's affection for the mystery is the chapter's tonal anchor: *"it's fun to talk to them about it and reminisce about the good old days at TN Media."*

Bill's life-arc — chapter 19 as TN-Media-to-Action transition

The catalog's most-real-life-grounded position. Bill's real employment-transition rendered with specific real detail. Chapter 19 is documentary-rendering of an event chapter 12 already rendered as cinema-cosmology.

What chapter 19 doesn't yet do

- **No qua-naming multi-state progression.** Single-state qua-tag (Bobby Shakes qua random buyer).
- **No music-cues with specific songs.**
- **No multi-language with subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.
- **No specific cinema-chassis** beyond scratch-cut vocabulary.

Glossary

Real corporate / location terms

- **TN Media** — Bill's real prior employer; LA-based media-buying agency.
- **Interpublic / IPG** — real American advertising-and-marketing-services holding company. Acquired TN Media.
- **Action** — the catalog's name for the acquiring agency; the IPG-subsidiary that TN Media folded into.
- **5700 Wilshire** — Action's real LA address.
- **Wilshire** — Wilshire Boulevard, real LA street.
- **The 405 freeway** — Interstate 405; real LA freeway.
- **Pitney Bowes** — real American business-mail-services company. Postal-meter supplier.
- **Staples** — American office-supply store chain (chapter 13 callback).
- **Volkswagen Passat** — real Volkswagen mid-size sedan; Bill's car.
- **Pentium** — Intel's processor brand; the desktop computers Bill hucks.
- **CRT** — Cathode Ray Tube; pre-LCD monitor technology.

Catalog-coined terms

- **Action services** — corporate services Bill called three months prior.
- **Action Human** — the catalog's render of the Action moving-team members.
- **Snake huckologist tattoos** — moving-team's religious marker. Chapter 31 Snake Huckology callback.
- **Twenty brown snakes** — Brown-Snake-of-Destiny disciples (chapter 31 callback).
- **The 200 file boxes** — render of the Staples-purchased boxes.
- **The 40 buyers / 50 years of Fresno buys** — render of the buyer team and their records.
- **The four-step huck-process** — Action Human's instructional violence.

- **The good old days at TN Media** — chapter's nostalgic coda.
- **Pitney Bowes' missing postal meter** — catalog's permanent mystery (chapter 08 sewer-gator parallel).

HUCK / Snake Huckology vocabulary (chapter 31 callback)

- **HUCK** — to throw / dispose. The chapter's central real-life verb.
- **Snake Huckology** — chapter 31's religion; earthly believers in chapter 19.
- **Brown Snake of Destiny** — chapter 31 character; twenty disciples in chapter 19.
- **Snake huckologist** — believer of the Snake Huckology religion.
- **Snake-pidgin spelling** — *"sssssssssss-is-ss-fine-ssss-bill-ssss-we-ss-s-s-got-s-s-s-s fr-sssssss-om here."* Chapter 31 callback.

Real corporate vocabulary

- **Suite** — corporate office-suite.
- **Hallway suite** — the office-form TN Media occupied.
- **Buyer** — media-buying-team-member.
- **Media schedules** — buyer's media-purchase records.
- **File cabinet** — physical paper-file-storage furniture.
- **Office equipment** — copiers, printers, phones, etc.
- **Industrial-strength office plants** — the rando-guy-polishes-them plants.
- **File server** — networked file-storage server.

Vernacular American English

- **Cool beans** — informal *"sounds good."*
- **freak the fuck out** — extreme-anxiety vernacular.
- **dawg / Fuck dawg** — informal American vernacular.
- **and shit** — *"loose cords and shit"* — generic-vague-stuff vernacular.
- **GOD DAMN DAY SON** — vernacular anger.

Cinema / narrative transitions

- **Scratch cut forward** (L22)
- **Scratch cut to a montage** (L37)

- **Fade back to here now** (L58)
- **Scrape cut** (L114)

The catalog's render of cinema editing as narrative-transition cue.

Catalog typographic conventions (relevant to chapter 19)

- **Lowercase-i locator** — chapter 19 opens with *"i'm looking out of my window…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[ACTION HUMAN]*, *[CROWD]*, *[BOBBY SHAKES]*, *[PROPERTY MANAGER]*, *[SNAKE]*, *[SERVICES]*, *[STAPLES]*.
- **Italics-with-asterisks for emphasis** — *put your files in these boxes and leave outside your door*.
- **Bold for emphasis** — **"Action Media"** and **"Services"** (panel-van text); **twenty brown snakes**; **Step 1**, **Step 2**, **Step 3**, **Step 4**.
- **All-caps yelling** — *HOW CAN I PUT MY 50 YEARS OF FRESNO BUYS IN A SINGLE BOX?!*, *YOU CAN'T JUST HUCK YOUR SHIT UP AND DOWN THE HALLWAYS*.
- **All-caps with question-and-exclamation marks** — *I'M CALLING SOMEONE!?!*
- **BAM! BAM! BAM! BAM!** — door-knocking onomatopoeia.
- **KNOCK! KNOCK!** — door-knocking onomatopoeia.
- **Cinema scratch-cut transitions** — narrative-cue typography.

Chapter 20 — Teacher's Companion

bill's notes

yes. there was an announcement in cannes about something that didn't exist. yes. i was the one who was assigned the work after. yes. the metrics and the model were simply unknown. yes. i colloborated with someone who didn't feel this was a problem and kept talking implementation.

Overview

Chapter 20 is the catalog's first deeply-numerology-coded chapter and the most-gore-coded catechism deployment in the catalog to this point. Bill is **in his forties as a data engineering manager** — the catalog's first explicit deployment of Bill's real-current-corporate-role.

Bill watches a recording from **Cannes, France**, from *"our key android at our agency."* The android announces *"The Measure of Things People Give A Shit About"* — a new capability. The android's L7 explanation: *"Our clients make decisions on when to advertise on shaky metrics like government statistics and real-time supply and demand market data."* The new measure will replace those with **"key measures":** *the sentiment of bloggers on the Huffington Post, the current gross tonnage of the Kardashians, how many tweets contain the word fuck*. The catalog renders the Cannes-announcement as a product **replacing real-government-statistics with celebrity-and-social-media metrics.**

Plot. Bobby Shakes watches over Bill's shoulder and asks the chapter's substantive question: *"I wonder how to make a number out of all of those things? What unit could we use?"* (L11-12). Bill thinks *"i'm thinking that whoever ends up with this one will be screwe…"* — interrupted by KayCEE's arrival.

KayCEE explodes into the room at L16 with **GAMS** (chapter 18's two-legs-on-a-steel-plate corporate-tool). GAMS lifts a leg for a knee-strike (chapter 18 grammar); Bill stops it with **a spray bottle and a firm *"NO! NO GAMS! NO HR! NO!"*** — GAMS sparks and shuffles glumly back to the corner. The catalog's render of corporate-tool-correction as **dog-training**: the slot-18 HR-knee-strike is being trained out of the character.

KayCEE then launches into the **numerology-of-digits monologue**, assigning each digit a distinct character-judgment (5 = *big dumper* / 8 = *8 yourself* pun / 9 = *knows who she is* / 4 = *fucking boring* / 2 = *thinks she's hot shit* / 1 = *just fine* / 3 = *the magic number* / 6 = Devil-coded via 666 / 7 = *dead sexy baby*). Full character-judgments in Characters/KayCEE. Bill increasingly acquiesces — the catalog's render of the implementation-talking-collaborator pattern Bill's seed describes (*"i colloborated with someone who didn't feel this was a problem and kept talking implementation"*). KayCEE talks about numbers as characters rather than as mathematical units; the substantive question (*"What unit could we use?"*) goes unanswered.

The Bond beatbox at L70-73 — the chapter's load-bearing red-screen • Marnie moment. After the 666-darkening, KayCEE beatboxes:

> *Dum-dum-dum-dum dum-da-dum-dum-dum-dum, beeno beeno been, rifled*
> *thing looking at some sexy man in a tuxedo. OH!*
> *Something's in my eye… and when did Marnie*
> *get here? BILL!*

This is **the James Bond gun-barrel sequence rendered as beatbox.** The *Dum-dum-dum-dum* is **Monty Norman's James Bond Theme** (1962); *rifled* is the iconic Bond gun-barrel-sequence opening (the camera looking through the rifling of a gun barrel, panning to find Bond); *sexy man in a tuxedo* is **Bond himself**; *Something's in my eye* is the bullet — Bond turns and shoots at the camera, and **the screen runs red.** And then *"when did Marnie get here?"* — because, in the catalog's grammar, **whenever the screen**

turns red, Marnie shows up. Always. **Sean Connery is the bridge.** Connery played 007 in *Dr. No* (1962), *From Russia with Love* (1963), *Goldfinger* (1964), *Thunderball* (1965), *You Only Live Twice* (1967), *Diamonds Are Forever* (1971); he also played Mark Rutland (Marnie's husband) in **Hitchcock's *Marnie* (1964)**, the same year as *Goldfinger*. *Marnie* has signature **red-out flashbacks** (the screen fills with red when the protagonist is triggered by red objects — a recurring trauma-flashback mechanism). The Bond gun-barrel red-screen and the *Marnie* red-out are sourced through the same actor-year; in the catalog's rendering, **red-on-screen always pulls Marnie into the room.** This is the catalog's recurring grammar — see Callbacks for the cross-chapter pattern.

After the Bond-Marnie beatbox interruption, KayCEE pivots to **the zero-paradox** at L83-87:

> *"Nothing. o mean nothing, right? Well, you can't know nothing about no thing. So, no thing abou tnothing in our thing."*

The recursive *"no thing about nothing in our thing"* is the philosophical paradox of zero-as-nothing in mathematical measurement. Bill's head **starts violently shaking from side-to-side.** He tries to stop it: *"Whaaat ddddidddd yyyyouuuu jjjjjusttt ssssayyyy?"* (stuttered shaking-rendering). KayCEE plainly repeats: *"Nutton at all."* **Bill's head EXPLODES** at L92 — the catalog's second head-explosion (chapter 04 was the first; chapter 04 was collar-steam-pressure / corporate-meeting; chapter 20 is zero-paradox / philosophical-pressure).

Terminal line (L94-95): *"[SHAKES] with gore from Bill's head sliding off face / This will be the best of all possible measurements!"* The Pangloss-line in the catalog's most-gore-coded form to this point — Bill's head-gore is **actively sliding off Shakes's face** as he deploys the catechism.

Position in render-order: Chapter 20 is R#16 — the catalog's first explicit deployment of **Bill in his forties as a data engineering manager** (Bill's real current corporate-role). The

chapter is **the catalog's most-real-corporate-frustration grounded chapter** — Bill's seed describes the real Cannes-announce-then-figure-out-later product-development pattern that grounds the chapter.

Characters

Bill (the narrator/protagonist)

Bill **in his forties as a data engineering manager** — the catalog's first explicit deployment of Bill's real-current-corporate-role. Bill's chapter-arc is **escalating corporate-collaborative-acquiescence** ending in head-explosion. He starts at *"whoever ends up with this one will be screwe…"* (interrupted before saying *screwed*) and increasingly accepts KayCEE's numerology-judgments without providing corporate-resistance (*"OK. No 8 and 5. 9 is in. I'm taking notes."* L38-39 / *"Totally. Always said that about 4."* L44-45 / *"You GO girl!"* L51 / *"Don't you know it!"* L57 / *"7 is dead sexy baby!"* L75) until the zero-paradox causes his head to explode.

Bill's only substantive intervention is the GAMS-correction at L16: *"NO! NO GAMS! NO HR! NO!"* — Bill manages the slot-18 corporate-tool with dog-training-coded vocabulary. Otherwise he is the chapter's silent acquiescer.

The catalog's structural claim: **the data-engineering-manager Bill collaborates with implementation-talkers without being able to resolve the actual metric-question.** Bill's acquiescence is the real corporate-pattern; the head-explosion is the real corporate-consequence.

KayCEE

The chapter's central character. Returns from chapters 17 and 18 (the KwazyCaldrontic86 flamenco-when-aroused database-presenter character). In chapter 20, KayCEE is **the implementation-talking-collaborator** (per Bill's seed): she explodes into the room at L16 with GAMS, then launches into the numerology-monologue.

Numerology-of-digits monologue. Each digit gets a distinct character-judgment with vernacular commentary (5 = anatomical / 8 = pun / 9 = mature / 4 = boring / 2 = arrogant / 1 = universal / 3 = iconic / 6 = devil-coded / 7 = attractive). The catalog's structural claim: **the implementation-talking-collaborator can render an extensive numerology-monologue without providing actual implementation content.** KayCEE talks about numbers as characters rather than as mathematical units. The chapter's comic engine is the **divergence** between numbers-as-characters-with-personalities (KayCEE's rendering) and numbers-as-mathematical-units (the actual need for the Measure-of-Things).

The 666 transformation at L65-66. *"Darkens. Eyes turn red. Horns on head appear."* The catalog renders the implicit-6 as Devil-coded: KayCEE's Devil-form emerges when the 6 is considered. Bill: *"666. I knew it. No f-ing way."*

The Bond beatbox at L70-73. KayCEE's beatbox-distraction is **the James Bond gun-barrel-sequence rendered as vocal percussion**: the Bond Theme (*Dum-dum-dum-dum*), the rifled gun-barrel, Bond in his tuxedo, the bullet at the camera (*Something's in my eye*), the red-screen — and then the Marnie association (*"when did Marnie / get here?"*). This is the catalog's recurring **red-on-screen • Marnie** pull (see Callbacks). KayCEE's distracted-beatbox-mode renders attention-deficit during extended monologue, while also performing the catalog's signature cinema-association chain (Bond • Connery • Marnie).

The zero-paradox at L83-90. *"Nothing. o mean nothing, right? Well, you can't know nothing about no thing. So, no thing abou tnothing in our thing."* / *"Nutton at all."* The recursive paradox is the catalog's most-philosophical moment to this point — and the trigger for Bill's head-explosion.

KayCEE's catalog-arc: chapter 15 • chapter 17 • chapter 18 • **chapter 20** • chapter 30.

Bobby Shakes / [SHAKES]

The chapter's secondary character. Watches over Bill's shoulder during the Cannes-recording. Two lines:

- **L11-12** — *"I wonder how to make a number of out all of those things? What unit could we use?"* — **the chapter's substantive corporate-question.** The catalog's structural claim: **Shakes asks the substantive question that Bill and KayCEE cannot answer.** The chapter ends with Bill's head exploding before the question is resolved.
- **L94-95** — *"This will be the best of all possible measurements!"* — the catechism, deployed with Bill's head-gore actively sliding off Shakes's face.

The terminal-line is the catalog's **maximum-gore-coded catechism deployment** to this point. Chapter 04's deployment had Shakes wiping the gore (post-event); chapter 20's has the gore sliding off **actively** while the line is spoken. The catechism-deployer is rendered in progressively-extreme gore-states across the catalog.

GAMS

GAMS returns from chapter 18. At L16, GAMS lifts a leg for a knee-strike (chapter 18's HR-grammar); Bill stops it with **a spray bottle and a firm *"NO! NO GAMS! NO HR! NO!"*** GAMS sparks and shuffles glumly back to the corner.

The catalog's structural claim: **the corporate-tool acquired in chapter 18 must be trained by the acquirer.** The dog-training-coded vocabulary (*spray bottle*, *NO!*, *shuffles glumly back*) renders corporate-tool-correction as pet-training. Chapter 20 grants GAMS the **post-training-correction state** — chapter 18's HR-knee-strike is being trained out.

GAMS's catalog-arc: chapter 04 • chapter 12 • chapter 14 • chapter 18 • **chapter 20** • chapter 30.

The "key android at our agency" (Cannes presenter)

The chapter's L5 character. *"Our key android at our agency"* announces the Measure-of-Things-People-Give-A-Shit-About at Cannes. Not otherwise rendered. Preserves the catalog's signature **android-presenter** template.

Naming-convention notes

- **The Measure of Things People Give A Shit About** — the chapter's invented product-name. Long-cynical-vernacular-product-name as corporate-naming-convention.
- **GAMS** — chapter 18 character, now being trained.
- **Marnie** — Hitchcock's 1964 film. In the catalog's grammar, **Marnie always shows up when the screen turns red.**

References

Marnie (1964, dir. Alfred Hitchcock) — the catalog's red-screen association

The chapter's load-bearing cinema-reference. ***Marnie*** is Alfred Hitchcock's 1964 American suspense-romance film. **Tippi Hedren** (b. 1930, also star of *The Birds*, 1963) plays Marnie, a troubled thief with a red-trauma-trigger. **Sean Connery** (1930-2020) plays Mark Rutland, her husband. The film is one of Hitchcock's most-psychological explorations.

The film's signature mechanism is the **red-out flashback**: Marnie's traumatic childhood-memory is triggered by the color red — when she sees red (gladiolus, ink spilled, hunting jackets, etc.), the screen **fills with red** and she enters a flashback-state. The red-screen is Hitchcock's iconic visual device for the film.

The catalog's grammar: whenever the screen turns red, Marnie shows up. Every time. This is the catalog's recurring red-screen • Marnie association. **Sean Connery is the bridge:** Connery played James Bond in the same period he played Mark Rutland (*Goldfinger* and *Marnie* both released 1964), and the **Bond gun-barrel-sequence ends with the screen running red** —

which means the Bond opening triggers the Marnie association in the catalog's mental architecture. Wherever Connery's red-screens appear, Marnie arrives.

At L70-73 in chapter 20, KayCEE's beatbox renders the Bond gun-barrel-sequence (*Dum-dum-dum-dum* Bond Theme; *rifled* gun-barrel; *sexy man in a tuxedo* = Bond; *Something's in my eye* = the bullet at the camera; the red-screen) — and immediately *"and when did Marnie / get here?"* The sequence is **not disconnected from the numerology-monologue** (as a surface-reading might suggest). It is the catalog's structural claim about how the catechist-collaborator processes red: **red-screen • Marnie**, automatic, every time.

James Bond / 007 — Sean Connery's original Bond

The Bond gun-barrel-sequence (designed for *Dr. No*, 1962, by Maurice Binder) opens every classical Bond film: the camera looks through a circular rifled gun-barrel as it pans to find Bond, who turns and shoots at the camera; the screen **fills with red** (the camera-as-victim) before pivoting to the title-sequence. **Monty Norman's James Bond Theme** (1962, with John Barry's iconic arrangement) is the sonic anchor.

Sean Connery played 007 in: *Dr. No* (1962), *From Russia with Love* (1963), *Goldfinger* (1964), *Thunderball* (1965), *You Only Live Twice* (1967), *Diamonds Are Forever* (1971), *Never Say Never Again* (1983, non-Eon). The original Bond. He also won an Oscar for *The Untouchables* (1987) and starred in *The Hunt for Red October* (1990), *Highlander* (1986), and many other major films. The 1964 overlap with *Marnie* (Hitchcock cast Connery off the strength of *From Russia with Love*) is the historical fact that grounds the catalog's bridge.

KayCEE's L70-73 beatbox renders the full Bond opening: the theme, the gun-barrel rifling, the tuxedo-Bond, the bullet to the camera. Then the red-screen pulls Marnie into the room.

Cannes Lions International Festival of Creativity

Cannes Lions is the annual advertising-and-marketing festival held in Cannes, France since 1954 (June; distinct from the Cannes Film Festival in May). Major corporate-advertising-events announce products and campaigns at Cannes-Lions. The chapter's L5 *"recording from Cannes, France, from our key android at our agency"* renders the real Cannes-Lions corporate-announcement format.

The Cannes-announcement-of-product-that-doesn't-exist-yet is the real corporate-pattern Bill's seed describes: *"there was an announcement in cannes about something that didn't exist."*

"Key measures" — Huffington Post / Kardashians / Twitter

The android's L7 list. All real:
- **The Huffington Post** — American news-website founded 2005 by **Arianna Huffington** (b. 1950, Greek-American author / businesswoman; now CEO of Thrive Global). Acquired by AOL (2011), Verizon (2015), BuzzFeed (2020). Major online blogging-and-news platform.
- **The Kardashians** — American reality-TV celebrity-family. *Keeping Up with the Kardashians* (E! 2007-2021) and spin-offs. Major American pop-culture presence. The chapter's *"current gross tonnage of the Kardashians"* applies naval-vocabulary (*gross tonnage* = ship-displacement-measurement) to the family-mass.
- **Twitter / tweets** — real American social-media platform founded 2006 (co-founder **Jack Dorsey**, b. 1976 — also founded Square in 2009). Renamed *X* in 2023 after Elon Musk's acquisition.

"The Magic Number" — De La Soul (1989) / Bob Dorough (1973)

De La Soul is the American hip-hop trio of **Posdnuos** (Kelvin Mercer, b. 1969), **Trugoy the Dove** (David Jolicoeur, 1968-2023), and **Maseo** (Vincent Mason, b. 1970). Their album ***3 Feet High and Rising*** (1989) was revolutionary in American hip-hop. *"The Magic Number"* is the iconic track: *"three is a magic number / yes it is, it's a magic number."*

The De La Soul track samples **Bob Dorough**'s *"Three Is a Magic Number"* (1973) from *Schoolhouse Rock*'s *Multiplication Rock* series. Dorough (1923-2018) was an American jazz-musician and composer who wrote many *Schoolhouse Rock* songs.

At L62-63 — Bill sings: *"yes it is; it's the magic number!"* — direct callback to either De La Soul or the Schoolhouse-Rock-original.

666 — biblical Number of the Beast

The Number of the Beast in the Christian Book of Revelation (13:18). Associated with the Beast / Antichrist. Cultural-shorthand for evil-and-Devil-coding. At L65-68 — KayCEE *"Darkens. Eyes turn red. Horns on head appear"* when the implicit-6 comes up in the numerology-progression. Bill: *"666. I knew it. No f-ing way."*

What the chapter doesn't reference

No Lovecraft / cosmic-horror named-figures (chapter 03 had Hastur). No specific French-language content. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars (chapter 12). No Lobster / Altered States / King Kong / Delicatessen chassis.

The chapter's reference-density is **Cannes-Lions + Marnie-as-red-screen-association + Bond-as-Connery-bridge + De La Soul / Schoolhouse Rock + Huffington Post / Kardashians / Twitter + 666 biblical + numerology-of-digits + slot-18 GAMS-callback + slot-04 head-explosion-callback + maximum-gore-catechism + vernacular American English.** Eleven reference-domains; high density in each.

Callbacks

The red-screen • Marnie association — catalog grammar

Chapter 20's L70-73 establishes (or makes-explicit) the catalog's recurring **red-screen • Marnie** grammar. Whenever the catalog renders red coming down the screen, Marnie arrives in the room. **Sean Connery is the bridge** — his 1964 overlap (*Goldfinger* +

Marnie both 1964) means the Bond gun-barrel-sequence's red-screen and the *Marnie* red-out flashbacks are sourced through the same actor-year. The association is automatic; the catalog never has to motivate it.

The chain:
- **Beatbox theme** = Monty Norman's Bond Theme (1962)
- **Rifled** = the iconic gun-barrel-sequence opening (Maurice Binder design, 1962)
- **Sexy man in a tuxedo** = Bond himself
- **Something's in my eye** = the bullet at the camera (Bond turns and shoots)
- **Red coming down the screen** = the gun-barrel-end red-fill
- • **Marnie shows up** (Connery is also Mark Rutland in the 1964 Hitchcock film with red-out flashbacks)

A pattern emerges: **the catalog's red-handling is Marnie-coded.** Whenever red comes down the screen — gore-rain, bullet-eye, Bond-opening, blood-spill, anything red filling the visual frame — the catalog's grammar pulls Marnie into the room. The build-model's framing of Marnie at L73 as *"disconnected from the numerology-monologue"* and *"implicit"* misses the load-bearing structural claim. **Marnie is not implicit; the red-screen requires her.**

The Pangloss-line at L94-95 — maximum-gore-coded form

Chapter 20's L94-95: *"[SHAKES] with gore from Bill's head sliding off face / This will be the best of all possible measurements!"* The catalog's **most-gore-coded catechism deployment** to this point. Bill's head-gore is **actively sliding off Shakes's face** as Shakes deploys the Pangloss-line — distinct from chapter 04's deployment where Shakes wiped the gore post-event. Chapter 20's gore is mid-event.

The catechism deployment-mode evolution across the catalog (with chapter 20's position):

- Chapter 01 — Shakes hit by bus
- Chapter 02 — Bobby Shakes already-bleeding

- Chapter 04 — Shakes wiping Bill's gore (post-event)
- Chapter 06 — Shakes from outside the frame, whispering
- Chapter 07 — Bobby's question-mark deflation
- Chapter 08 — Dr. Shakes bookended-validation
- Chapter 17 — Bill's affirmation
- Chapter 19 — Bobby Shakes qua random buyer (decapitated)
- **Chapter 20 — Shakes with Bill's head-gore sliding off face (active)** • *current chapter*

Chapter 20's deployment is the catalog's most-explicit gore-coded-catechism — gore is **actively sliding** rather than wiped or implied.

Bill's head-explosion — chapter 04 callback

Chapter 20's L92 *"Bill's head EXPLODES!"* is the catalog's **second** Bill-head-explosion. The forms:
- **Chapter 04** — collar-steam pressure (corporate-meeting accumulation)
- **Chapter 20** — zero-paradox (single philosophical-paradox)

Both are recoverable; Bill returns in subsequent chapters. The catalog's structural claim: **Bill's head explodes at corporate-or-philosophical-paradox-pressure.** Chapter 04's was cumulative; chapter 20's is single-source. Different triggers, same mechanism.

GAMS-being-trained — chapter 18 callback

Chapter 20's L16 GAMS-correction is the catalog's render of corporate-tool-training. The slot-18 HR-knee-strike is being trained out by Bill's spray-bottle correction. Dog-training-coded vocabulary: *spray bottle*, *NO!*, *shuffles glumly back*. The catalog grants Bill animal-training-language for corporate-tools.

GAMS's catalog-arc: chapter 04 • chapter 12 • chapter 14 • chapter 18 • **chapter 20** • chapter 30.

KayCEE — chapter 17 / 18 / 20 deployment with chapter 30 reconciliation

Chapter 20 is KayCEE's third major deployment. Catalog-arc: chapter 15 • chapter 17 • chapter 18 • **chapter 20** • chapter 30.

Chapter 30's *"dancing with 2, 4 and 8"* is the slot-20 reconciliation. KayCEE rejected 2, 4, and 8 in the numerology-monologue; the Garden has her dancing with them at the closer. The catalog's bilateral treatment: rejected-here, reconciled-there.

The numerology-of-digits as catalog mechanism

Chapter 20's numerology-monologue establishes a catalog mechanism: **numbers can be rendered as characters with personality-judgments.** KayCEE's monologue is the implementation-talking-collaborator's non-mathematical approach to numerical content. The chapter's comic engine is the divergence between numbers-as-characters (KayCEE) and numbers-as-mathematical-units (the actual need for the Measure-of-Things). The mechanism doesn't recur as a full monologue elsewhere; the chapter 30 *"dancing with 2, 4 and 8"* is the principal callback.

The zero-paradox

L83-90's *"no thing about nothing in our thing"* + *"Nutton at all"* is the catalog's most-philosophical moment to this point — and the trigger for Bill's head-explosion. The catalog's structural claim: **the zero-paradox is philosophically uncontainable** within the numerology-of-digits framework. Pressure builds; the head explodes.

Bill's life-arc — chapter 20 as forties-data-engineering-manager

Chapter 20's L3 *"i am in my forties as a data engineering manager"* is the catalog's **first explicit deployment of Bill's real-current-corporate-role.** Position in the life-arc: after the late-twenties chapters (chapters 03, 04), the thirties cluster (multiple chapters), and the TN-Media-to-Action transition (chapter 19); before chapters 30 / 32 (Bill at 57). Chapter 20 is the catalog's most-real-current-Bill-role-grounded chapter to this point.

What chapter 20 doesn't yet do

- **No qua-naming multi-state-progression.** Single-state characters.

- **No specific cinema-chassis** beyond the Bond beatbox + Marnie association.
- **No multi-language-with-subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic anchor.** Lesley does not appear.
- **No specific data-engineering vocabulary** beyond the *data engineering manager* role-naming.

Chapter 20 is the catalog's first deeply-numerology-coded chapter with the Cannes-recording format, KayCEE's numerology-monologue, the **red-screen • Marnie association via Connery** at the Bond beatbox, the zero-paradox, GAMS-being-trained, Bill's second head-explosion, and the maximum-gore-coded catechism deployment.

Glossary

Catalog-coined terms

- **The Measure of Things People Give A Shit About** — the invented Cannes-announced corporate-metric. Long-cynical-vernacular product-name as the chapter's central object.
- **Our key android at our agency** — the Cannes-presenter android.
- **Data engineering manager** — Bill's L3 self-described role. The catalog's first explicit deployment of Bill's real-current-corporate-position.
- **The numerology-of-digits** — KayCEE's character-judgment of each digit (5 / 8 / 9 / 4 / 2 / 1 / 3 / 6 / 7 / 0).
- **Big dumper on 5** — KayCEE's anatomical judgment of the digit-5. *Dumper* = American-vernacular for buttocks.
- **8 yourself too** — pun on *"hate yourself"*.
- **The 0-paradox** — *"no thing about nothing in our thing"* / *"Nutton at all."* The catalog's render of the zero-as-nothing paradox. The trigger for Bill's head-explosion.

- **GAMS-being-trained-with-spray-bottle** — Bill's correction of GAMS's slot-18 violent tendencies. Dog-training-coded vocabulary.
- **The red-screen • Marnie association** — the catalog's recurring grammar: whenever the screen turns red, Marnie shows up. Connery is the bridge (Bond + *Marnie* both 1964).

Cinema / cultural lookups

- ***Marnie*** (1964, Hitchcock; Tippi Hedren + Sean Connery) — Marnie's red-out flashbacks (red triggers childhood-trauma-flashback; the screen fills with red) is the catalog's recurring red-screen association.
- **The James Bond gun-barrel-sequence** — designed by Maurice Binder for *Dr. No* (1962). Camera looks through rifled gun-barrel; Bond turns and shoots; screen runs red. Recurs at the opening of every classical Bond film.
- **James Bond Theme** — Monty Norman's 1962 composition, John Barry's iconic arrangement. KayCEE's *Dum-dum-dum-dum* at L71 renders it as beatbox.
- **Sean Connery** (1930-2020) — original 007 (1962-1971); also Mark Rutland in *Marnie* (1964). The catalog's red-screen bridge.
- **Cannes Lions** — annual advertising festival in Cannes, France since 1954.
- **Huffington Post** — American news-website founded 2005 by Arianna Huffington.
- **Kardashians** — American reality-TV celebrity-family.
- **Twitter / X** — American social-media platform founded 2006; renamed *X* in 2023.
- **De La Soul** — American hip-hop trio (Posdnuos / Trugoy / Maseo); *3 Feet High and Rising* (1989).
- ***"The Magic Number"*** — De La Soul track from *3 Feet High and Rising* (1989); samples Bob Dorough's 1973 *Schoolhouse Rock* original.
- **Bob Dorough** (1923-2018) — American jazz-musician; wrote many *Schoolhouse Rock* songs including *"Three Is a Magic Number"* (1973).

- **666** — biblical Number of the Beast (Revelation 13:18). Devil / Antichrist coding.

Numerology vocabulary

KayCEE's per-digit character-judgments are listed in Characters/KayCEE and Overview. Quick reference: *dumper* = vernacular for buttocks (the digit-5 anatomical judgment); *paella* = Spanish rice-dish (KayCEE's vernacular imperative *"put down the paella"*); *8 yourself* = pun on *"hate yourself"*. KayCEE's vernacular American English includes the censored vulgarities *f-er*, *No f-ing way*, plus the affirmations *You GO girl!* / *Don't you know it!* and the flirtation *dead sexy baby*.

Slot-callback vocabulary

- **GAMS** (chapter 18) — two-legs-on-a-steel-plate corporate-tool; here being trained.
- **Bill's head explosion** (chapter 04) — second deployment; cause shifted from collar-steam to zero-paradox.
- **Marnie** — the catalog's red-screen association (see Callbacks).

Catalog typographic conventions

- **Lowercase-i locator** — chapter 20 opens with *"i am in my forties…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[SHAKES]*, *[KayCEE]*. Character-attribution.
- **All-caps emphasis** — *NO! NO GAMS! NO HR! NO!*, *NO FOR REAL*.
- **Italics-with-asterisks** — *bloggers*, *gross*, *tweets*, *me and mine*, *odd*.
- **BAM!** — KayCEE-arrival onomatopoeia.
- **Stuttered head-shaking vocalization** — *"Whaaat ddddidddd yyyyouuuu jjjjjusttt ssssayyyy?"* (multi-vowel-and-consonant extension for violent shaking).
- **All-caps multi-letter onomatopoeia** — *EXPLODES!*
- **The red-screen marker** — wherever the catalog renders red filling the visual frame, Marnie's arrival is the cue. Chapter 20's beatbox is the most-explicit deployment so far.

The chapter's vocabulary is **Cannes-Lions corporate festival + Marnie-as-red-screen-association via Connery + James Bond gun-barrel + De La Soul / Schoolhouse Rock + Huffington Post / Kardashians / Twitter + numerology-of-digits + zero-paradox + GAMS-spray-bottle-training (chapter 18) + Bill head-explosion (chapter 04) + maximum-gore-coded catechism + vernacular American English.** Eleven vocabulary-domains; high density in each.

Chapter 21 — Teacher's Companion

bill's notes

yes. everyone hates timesheets.

Overview

Chapter 21 is the catalog's first deeply-Wonderland-coded chapter. Bill is **running late, as always, to the weekly meeting where we report what we did.** He pulls his pocketwatch out of his waistcoat. **It's still 6PM. It's always 6PM.** The chapter is set at a tea-party-table where Bill's coworkers all work on their weekly timesheets — *"we're having tea as that's customary at this time."*

The catalog deploys the **Mad-Hatter / Alice-in-Wonderland chassis** for a corporate-weekly-timesheet meeting. Bill's seed (*"yes. everyone hates timesheets."*) is the catalog's shortest seed; it confirms the universal corporate-frustration with timesheets and grants the chapter the Wonderland-chassis as natural fit (both are time-suspended-and-character-confused).

Cast (Wonderland-coded):

- **[BILL]** — the **Mad Hatter** (pocketwatch, waistcoat, perpetual-6PM tea-time). The catalog renders Bill with iconography drawing on **both** Mad-Hatter (perpetual 6PM) and White-Rabbit (running-late, pocketwatch-and-waistcoat) details — a Wonderland-character-hybrid with the Mad-Hatter framing dominant.
- **[Shakes]** — **Alice** (*"wearing a blue dress over a white shirt. her blond hair and blue eyes match her outfit"* — Disney 1951 / Tenniel-original canonical).
- **[Manyfeek]** — **the actual Mad Hatter** with tophat-with-price (Carroll-canonical *"In this style 10/6"*).
- **[KayCEE]** — **White-Rabbit-coded** (*"with ears and cleft palate"*).

- **[Theodore HC] — the Dormouse** (small, asleep, murmuring tea).
- **[GAMS]** — slot-18 character; fills timesheet via capoeira-armada.
- **[BROWN SNAKE]** — chapter 31 / 19 callback; pencil in mouth.
- **[Hastur]** — chapter 03 callback; **on mushroom, smoking** — Wonderland-Caterpillar-coded.
- **[BOOTS, blue monkey, dora's friend]** — *Dora the Explorer*'s blue-monkey friend; drumming.

Plot. Bill sits down with his pocketwatch and reflects on the week: *"What was this week about? Oh right, data engineering. Like the last week, and the week before that."* (L7-9) — the catalog's render of data-engineer weekly-routine. Then each coworker reports / fails to report their week:

- **Shakes-as-Alice** — *"I spent all week changing sizes. Does anyone know the product code for volume or size movement? I can't see it."* (Alice's drink-me-and-eat-me size-changes, rendered as billable corporate-activity that has no product-code.)
- **Manyfeek-as-Mad-Hatter** — *"::OBSCENITY REDACTED:: this."* (tearing up his paper and dunking it into the teapot.)
- **KayCEE** — *"I just LOVE TIMESHEETS. Wait did I work five hours on that? Better make it seven. I don't want my timesheet to look too fat."* (cheerful corporate-tone with time-padding-honesty — KayCEE's flamenco-when-aroused persona meets the timesheet-padding mechanism.)
- **Theodore-HC-as-Dormouse** — *"Oh yes, I'd love another steaming helping. Please…"* (small-and-asleep murmuring tea-vocabulary.)
- **GAMS** — *"does capoeira armada. the timesheet is filled in with 8 hours on each weekday under general kicking."* (GAMS fills the timesheet via the physical-kicking action; *general kicking* is GAMS's billable-time category.)
- **Brown Snake** — *"sssss-sssssmall-boy-ssseating-issssn't-sanyswhere?"* (snake-pidgin spelling; the snake asks where on the timesheet to bill *eating-small-boys* — a slot-31 callback to the Brown Snake of Destiny eating Toddler Shakes.)

- **Hastur on mushroom** — *"Why I am required to note how many tentacles I used this week? My job is all about tentacles. Can I just have a tentacle budget or something? This paperwork is driving me mad."* (cosmic-horror-tentacle-work doesn't fit corporate-categories; *"This paperwork is driving me mad"* directly callbacks chapter 14's vision-cascade Hastur-on-mushroom moment.)
- **BOOTS** — *"BoomBabaBoomBabaBoomBabaBoom. stops. / Damn. I still need to put in more hours?"* (Dora's-blue-monkey drumming, then realizing time-shortage.)

Terminal line (L33-34): [Shakes] delighted / *"Well, this certainly is the very best way to spend tea time on a Friday!"* The catechism in **Alice-Wonderland-affirmation** form — italicized *is* preserves the emphatic-affirmation. Alice as character is curious-and-exploratory-not-cynical; the catechism is genuinely affirmative.

The corporate-timesheet category-mismatch is the chapter's deepest comic-mechanism. Each character protests a mismatch between their actual work and the corporate-form's available categories: Alice's size-changes have no product-code; the Brown Snake's small-boy-eating has no category; Hastur's tentacle-use has no billing-line. The catalog's structural claim: **corporate-timesheet categories are mismatched with actual work.** Each character's billable activity is cosmologically or narratively significant; the corporate form can't accommodate. The character with the easy-fit is **GAMS** — corporate-tool-coded from origin, *general kicking* fits perfectly.

Position in render-order: Chapter 21 is R#28 — Bill mid-corporate-life (age unspecified; the chapter follows chapter 20's forties-data-engineering-manager position). The chapter's render-order position immediately after chapter 20 continues the corporate-pressure rendering: chapter 20 was philosophical-paradox (zero); chapter 21 is **time-paradox** (always-6PM).

Characters

Bill — Mad Hatter (with hybrid Wonderland iconography)

Bill at the tea-party-table working on his weekly-timesheet. The catalog's render: Mad-Hatter-coded with pocketwatch-and-waistcoat at perpetual-6PM. The pocketwatch+waistcoat detail is more typically associated with the White Rabbit (Wonderland's time-keeper); the perpetual-6PM is more typically associated with the Mad Hatter (frozen in time at the Mad Tea Party). The catalog's Bill is a **Wonderland-character-hybrid** drawing iconography from both, with the Mad-Hatter framing dominant.

Chapter arc: running late (L3), pulling pocketwatch from waistcoat (L3), at perpetual 6PM (L4), sitting at tea-party-table with coworkers (L5), reflecting on the week's data-engineering routine (L7-9). Bill is the chapter's narrator; he doesn't speak otherwise after the Wonderland staging.

[Shakes] — Alice

Bobby Shakes rendered as Alice. *"wearing a blue dress over a white shirt. her blond hair and blue eyes match her outfit"* (L10) — direct Disney-1951 / Tenniel-original canonical clothing.

Chapter arc:
- **L11-12** — *"Well, I spent all week changing sizes. Does anyone know the product code for volume or size movement? I can't see it."* — Alice's Wonderland size-changes (drink-me-and-eat-me) rendered as billable corporate-activity that has no product-code.
- **L33-34** — terminal catechism: *"Well, this certainly is the very best way to spend tea time on a Friday!"*

The L33 catechism is Alice-form: genuinely affirmative; Alice's curiosity-and-exploratory-not-cynical register. The italicized *is* preserves the emphatic-affirmation.

[Manyfeek] — Mad-Hatter-with-tophat

Manyfeek rendered as **the actual Mad Hatter** (rather than Bill). The Mad-Hatter's iconic detail is the **tophat with price-tag** — Carroll-canonical *"In this style 10/6"* (10 shillings 6 pence, old-British-currency; John Tenniel's original-illustrations include the price-tag).

L13-14: *"::OBSCENITY REDACTED:: this."* (tearing up his paper and dunking it into the teapot.) The catalog's Manyfeek-form preserves the redacted-obscenity signature; the action renders Manyfeek-quitting-the-timesheet.

[KayCEE] — White-Rabbit-coded

KayCEE returns from chapters 17, 18, 20. The catalog's slot-21 render: *"with ears and cleft palate"* (L16). The White-Rabbit coding is via the rabbit-ears; the cleft-palate is distinctive — the catalog grants KayCEE the medical-condition as character-marker, matching the Wonderland-uncanny-creatures style.

L17: *"I just LOVE TIMESHEETS. Wait did I work five hours on that? Better make it seven. I don't want my timesheet to look too fat."* The catalog's render of corporate-timesheet-padding. KayCEE's cheerfulness is genuine; she pads timesheets for vanity (*"don't want my timesheet to look too fat"*).

[Theodore HC] — Dormouse

The chapter's Dormouse-character. The Dormouse is Carroll's Mad-Tea-Party canonical character — small, sleepy, often asleep in the teapot.

L19-20: *"small and asleep, murmuring / Oh yes, I'd love another steaming helping. Please…"* The catalog's render of the Dormouse half-asleep murmuring about tea. Theodore HC also appears at chapter 30's Garden curtain-call (*"[BullsheetoBot600] and [Theodore H.C.] are adding fertilizer to the flower beds!"*) — rendered as friendly-and-sleepy in both deployments.

[GAMS] — capoeira-armada-fills-timesheet

GAMS continues from chapters 04 / 12 / 14 / 18 / 20. **L22:** *"does capoeira armada. the timesheet is filled in with 8 hours on each weekday under general kicking."* The catalog's render of GAMS filling the timesheet via the physical-kicking action. **The 8-hours-per-weekday under *"general kicking"* category is the catalog's render of GAMS's real corporate job being kicking things.** Chapter 18's presentation-creation-via-kicking continues here as time-tracking-via-kicking.

GAMS-being-trained continues from chapter 20; chapter 21 grants GAMS the corporate-timesheet-task — and GAMS fills it in via the physical action that defines its character.

[BROWN SNAKE]

Chapter 31 / 19 callback. **L24-25:** *"pencil in mouth / sssss-sssssmall-boy-ssseating-issssn't-sanyswhere?"* The snake-pidgin-spelling preserves chapter 31's snake-language-canon. The snake asks about *small-boy-eating-not-being-anywhere* on the timesheet — a callback to chapter 31's Brown Snake of Destiny eating Toddler Shakes. **Cosmological activity (eating-Toddler-Shakes) doesn't have a billable category on the corporate timesheet.** The corporate-timesheet categories don't accommodate cosmic-content.

[Hastur — He Who Must Not Be Named / The Unspeakable] — Caterpillar-on-mushroom

Chapter 03's Hastur returns with Wonderland-coding. **On mushroom, smoking** — direct callback to Wonderland's Caterpillar-on-mushroom-smoking-hookah.

L28: *"Why I am required to note how many tentacles I used this week? My job is all about tentacles. Can I just have a tentacle budget or something? This paperwork is driving me mad."* The catalog grants Hastur a tentacle-billing-frustration. *"This paperwork is driving me mad"* directly callbacks chapter 14's vision-cascade Hastur-on-mushroom moment.

The catalog's structural claim: **Hastur's cosmic-horror-tentacle-work doesn't fit corporate-timesheet-categories.** Hastur requests a tentacle-budget as corporate-resolution.

[BOOTS, blue monkey, dora's friend]

The chapter's *Dora the Explorer* character. **Boots the blue monkey** is Dora's best friend in the Nickelodeon children's animated series. The L30 character-tag *"[BOOTS, blue monkey, dora's friend]"* is the catalog's explicit attribution of Boots-as-Dora's-friend.

L30-31: *"drumming BoomBabaBoomBabaBoomBabaBoom. stops. / Damn. I still need to put in more hours?"* The drumming-onomatopoeia *BoomBabaBoomBabaBoomBabaBoom* is the catalog's render of Boots's drum-kit. Boots realizes he still needs to put in more hours (timesheet-incomplete).

Boots also appears at chapter 30 as the drummer (*"((BOOTS] hits the drum kit.))"* L18 of chapter 30) — rendered as drumming in both deployments.

Naming-convention notes

- **Bill** — Mad-Hatter-coded with hybrid iconography (Hatter's perpetual-6PM + Rabbit's running-late+pocketwatch+waistcoat).
- **Shakes** — Alice (Disney/Tenniel canonical clothing).
- **Manyfeek** — the actual Mad Hatter (tophat-with-price 10/6).
- **KayCEE** — White-Rabbit-coded (ears + cleft-palate).
- **Theodore HC** — Dormouse (small, asleep).
- **GAMS** — chapter 18 character (capoeira-fills-timesheet).
- **BROWN SNAKE** — chapter 31 character (snake-pidgin asking about cosmological-billing).
- **Hastur** — chapter 03 character (Caterpillar-on-mushroom).
- **BOOTS** — Dora's blue-monkey friend (drumming).
- **Multi-character bilateral coding** — each character is both corporate-coworker AND Wonderland-or-cultural-figure. The catalog's most-extensive multi-character cinema-coding to this point.

References

Lewis Carroll's *Alice in Wonderland* (1865) and *Through the Looking-Glass* (1871)

The chapter's central chassis. **Lewis Carroll** (Charles Lutwidge Dodgson, 1832-1898) was an English author, mathematician, and photographer; mathematics-lecturer at Christ Church, Oxford; pen-name Lewis Carroll. *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871) are foundational texts in English-language children's literature.

John Tenniel (1820-1914) was the English illustrator who provided the original illustrations for both books. Tenniel's illustrations have defined the visual iconography of Wonderland-characters for over a century — including the Mad-Hatter's-tophat-with-10/6-price-tag.

Disney's *Alice in Wonderland* (1951) is the iconic American-popular-culture rendering. Shakes's clothing-description (*"blue dress over a white shirt. her blond hair and blue eyes match her outfit"*) inherits from Disney's-Alice (Tenniel's-blue-dress-and-blond-hair preserved in Disney). **Tim Burton's *Alice in Wonderland*** (2010) is a modern-CGI rendering with Johnny Depp as the Mad Hatter; not directly invoked in chapter 21.

Major Wonderland-characters deployed in chapter 21:
- **Alice** — protagonist, English schoolgirl, blue-dress with white-pinafore
- **The Mad Hatter** — host of the Mad Tea-Party; tophat with 10/6 price-tag; perpetual tea-time
- **The Dormouse** — Mad Tea-Party attendee; small-and-sleepy; often asleep in the teapot
- **The White Rabbit** — Wonderland's time-keeper; pocketwatch and waistcoat; running-late catchphrase
- **The Caterpillar** — smoking-hookah on mushroom
- **The Mad Tea-Party** — perpetual tea-time at 6PM (the Mad Hatter and the March Hare have been frozen at perpetual-tea-time, around 6 PM, by the Queen-of-Hearts as punishment; the Dormouse is asleep in the teapot)

The catalog's structural claim: **corporate-weekly-timesheet-meetings have the time-suspended-perpetual-quality of the Mad-Tea-Party.** The Wonderland-chassis is the catalog's natural fit because both are time-suspended-and-character-confused.

"10/6" — the Mad Hatter's tophat price-tag

"In this style 10/6" — 10 shillings 6 pence (pre-decimal British currency). Tenniel's original-illustrations include the price-tag. At L13, *"[Manyfeek] wearing tophat with price on it"* — the catalog's render of the Carroll-canonical detail.

Alice's "changing sizes" — the drink-me / eat-me sequence

Throughout *Alice in Wonderland*, Alice grows and shrinks via labeled potions (drink-me) and cakes (eat-me). The size-changes drive much of the novel's plot. At L11-12, Shakes-as-Alice asks about a *"product code for volume or size movement"* — Alice's Wonderland-canonical experience rendered as billable corporate-activity.

Dora the Explorer (2000-2014, 2019-present)

Nickelodeon American children's animated TV-series. Created by Chris Gifford, Valerie Walsh Valdes, and Eric Weiner. Stars **Dora**, a 7-year-old Latina-girl-explorer, and her best friend **Boots, a blue monkey.** Bill's chapter at L30 explicitly attributes *"[BOOTS, blue monkey, dora's friend]"* — the explicit Dora-attribution. (The character has been named at chapter 30's Garden curtain-call as the drummer; chapter 21 is the catalog's explicit-attribution moment.)

Hastur (chapter 03) — Caterpillar-on-mushroom in chapter 21

Chapter 03's Hastur (the catalog's H.P. Lovecraft / Robert W. Chambers cosmic-horror entity, *"He Who Must Not Be Named"*) returns at L27-28 in Wonderland-Caterpillar-coding: *"on mushroom. smoking."* The Caterpillar in Carroll's Wonderland sits on a mushroom smoking a hookah. The catalog grants Hastur the Caterpillar-staging.

Hastur's catalog-arc: chapter 03 • chapter 14 • **chapter 21** • *current chapter* • chapter 30.

Brown Snake of Destiny (chapter 31) — at the timesheet meeting

The Brown Snake of Destiny from chapter 31 returns at L24-25 with pencil in mouth. The snake-pidgin-spelling (*"sssss-sssssmall-boy-ssseating-issssn't-sanyswhere?"*) preserves chapter 31's snake-language-canon. The snake's question references chapter 31's snake-eating-Toddler-Shakes — the chapter-deployer asks where on the corporate timesheet to bill the cosmological activity.

Brown Snake's catalog-arc: chapter 31 • chapter 14 • chapter 19 • **chapter 21** • *current chapter* • chapter 30.

What the chapter doesn't reference

No specific French-cultural-content. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars. No Lobster / Altered States / King Kong / Delicatessen chassis. The chapter has no direct historical-figure cameos — the Wonderland-chassis and slot-callbacks (Hastur chapter 03, Brown Snake chapter 31, GAMS chapter 18, Theodore HC chapter 30, BOOTS chapter 30) carry the chapter without cameo-augmentation. Carroll / Tenniel / Disney / Burton are all implicit-cultural-source figures.

The chapter's reference-density is **Lewis-Carroll-Alice-in-Wonderland + Mad-Tea-Party + 10/6 Mad-Hatter-tophat + *Dora the Explorer* Boots + slot-callbacks (Hastur chapter 03, Brown Snake chapter 31, GAMS chapter 18, Theodore HC + BOOTS chapter 30) + corporate-timesheet vocabulary.** Six reference-domains; high density in the Wonderland-chassis.

Callbacks

The Pangloss-line at L34 — Alice-Wonderland-affirmation form

Chapter 21's L33-34: *"[Shakes] delighted / Well, this certainly is the very best way to spend tea time on a Friday!"* The catechism in **Alice-Wonderland-affirmation** form. The italicized *is* preserves the emphatic-affirmation. Alice as character is curious-and-exploratory-not-cynical; the catechism is **genuinely affirmative** — not sarcastic.

The catechism deployment-mode evolution across the catalog (with chapter 21's position):

- Chapter 01 — Shakes hit-by-bus
- Chapter 02 — Bobby Shakes already-bleeding
- Chapter 04 — Shakes wiping Bill's gore
- Chapter 06 — Shakes from outside the frame, whispering
- Chapter 07 — Bobby's question-mark deflation
- Chapter 08 — Dr. Shakes bookended-validation
- Chapter 17 — Bill's affirmation
- Chapter 19 — Bobby Shakes qua random buyer (decapitated)
- Chapter 20 — Shakes with Bill's head-gore sliding off face (maximum-gore)
- **Chapter 21 — Shakes-as-Alice's *very best way* with italicized emphasis (Wonderland-affirmation)** • *current chapter*
- Chapter 22 — Bill's solo *will be the best of all possible visualizations*

Chapter 21's deployment is the catalog's most-Wonderland-coded catechism. Alice delivers the line with genuine curiosity-and-affirmation. This is one of the catalog's catechism-as-real-affirmation deployments (cf. chapter 17's Bill-affirmation, chapter 22's Bill-affirmation), distinct from the gore-coded forms.

The corporate-timesheet category-mismatch — chapter's comic engine

The chapter's deepest comic mechanism is **the corporate-timesheet categories don't accommodate the actual work being done.** Multiple characters protest the mismatch:

- **Shakes-as-Alice** — *"product code for volume or size movement"* — Alice's Wonderland size-changes have no corporate-billing-category
- **Brown Snake** — *"small-boy-eating-isn't-anywhere?"* — slot-31 cosmological-activity has no corporate-billing-category
- **Hastur** — *"how many tentacles I used this week?"* — slot-03 cosmic-horror-activity has no corporate-billing-category

The catalog's structural claim: **corporate-timesheet categories are mismatched with actual work.** Each character's billable-activity is cosmologically or narratively significant; the corporate form can't accommodate. **GAMS is the easy-fit** — corporate-tool-coded from origin, *general kicking* fits the corporate-form perfectly.

The 6PM-pocketwatch as time-suspension

L4 — *"It's still 6PM. It's always 6PM."* The catalog's render of corporate-weekly-timesheet-meeting time-suspension. Carroll's Mad-Tea-Party is frozen at 6PM by the Queen's punishment; the catalog's corporate-timesheet-meeting is similarly frozen. **The act of tracking-time freezes-time at the moment of tracking.** The pocketwatch shows-6PM-always.

Multi-chapter character arcs converging in chapter 21

Chapter 21 is unusually arc-dense — six of the catalog's recurring characters all appear at the tea-party-table, each in a distinct multi-chapter arc-position. Per-character arcs detailed in Characters; arc-summary:

- **Hastur** (chapter 03 • 14 • **21** • 30) — Lovecraft-figure preserved in Wonderland-Caterpillar-coding; *"This paperwork is driving me mad"* recurs across chapter 14 and chapter 21.

- **Brown Snake** (chapter 31 • 14 • 19 • **21** • 30) — slot-31 cosmology-figure with snake-pidgin preserved across all deployments.
- **GAMS** (chapter 04 • 12 • 14 • 18 • 20 • **21** • 30) — corporate-tool-coded; capoeira-armada fills the timesheet under *"general kicking."*
- **Theodore HC** (**21** • 30) — friendly-and-sleepy in both deployments.
- **BOOTS** (**21** • 30) — drumming in both deployments.
- **KayCEE** (chapter 15 • 17 • 18 • 20 • **21** • 30) — White-Rabbit-coded here; time-padding-honesty.
- **Manyfeek** (chapter 04 • 05 • 06/07 • 12 • 15 • **21** • 24 • 30 • 41) — multi-chassis character; chapter 21 grants the actual-Mad-Hatter form.

Multi-character cinema-coding density

Chapter 21 has **nine distinct character-codings** — the catalog's most-extensive multi-character cinema-coding to this point. Each character has bilateral-coding (corporate-coworker + Wonderland-or-cultural-figure). The corporate meeting is also the Mad Tea Party.

Bill's life-arc — chapter 21 as continuing-corporate-life

Chapter 21 doesn't specify Bill's age. The catalog's life-arc continues from chapter 20 through chapter 21. Bill is mid-corporate-life.

What chapter 21 doesn't yet do

- **No qua-naming multi-state-progression.**
- **No music-cues with specific songs.**
- **No multi-language-with-subtitle.**
- **No domestic-anchor.** Lesley does not appear.

Chapter 21 is the catalog's first deeply-Wonderland-coded chapter with multi-character Wonderland-coding, the Mad-Tea-Party setting, the Mad-Hatter / Alice / Dormouse / Caterpillar / White-Rabbit forms, and the corporate-timesheet-category-mismatch grammar.

Glossary

Catalog-coined terms

- **Pocketwatch (always at 6PM)** — *"It's still 6PM. It's always 6PM."* The catalog's render of corporate-time-tracking time-suspension.
- **Tea time on a Friday** — Shakes-as-Alice's terminal-line; the catalog's render of perpetual corporate Tea-Time.
- **Steaming helping** — Theodore-HC's-Dormouse tea-vocabulary.
- **General kicking** — GAMS's corporate billable-activity category.
- **Tentacle budget** — Hastur's corporate finance-request.
- **Product code for volume or size movement** — Shakes-as-Alice's Wonderland-corporate-question (no such code exists).
- **The Pangloss-line / catechism** — chapter 21's L34 deployment is the Alice-Wonderland-affirmation form.

Lewis Carroll Wonderland vocabulary

- **Alice** — Wonderland protagonist. Blue-dress, white-pinafore, blond-hair, blue-eyes (Tenniel / Disney canonical).
- **The Mad Hatter** — Wonderland host. Tophat with 10/6 price-tag.
- **The Dormouse** — Mad Tea-Party attendee, small-and-sleepy.
- **The White Rabbit** — Wonderland's time-keeper, pocketwatch-and-waistcoat, running-late catchphrase.
- **The Caterpillar** — smoking-hookah on mushroom.
- **The Mad Tea-Party** — perpetual tea-time at 6PM (Hatter + March Hare frozen by Queen's punishment).
- **Changing sizes** — Alice's Wonderland experience (drink-me-and-eat-me).
- **10/6** — the Mad-Hatter's-tophat-price-tag (10 shillings 6 pence pre-decimal British currency; Tenniel's original).

Cultural references

- **Boots, blue monkey, dora's friend** — *Dora the Explorer*'s Boots-the-blue-monkey.

- **Dora the Explorer** — Nickelodeon American children's animated TV-series.

Corporate vocabulary

- **Weekly meeting where we report what we did** — corporate weekly-status-meeting.
- **Timesheets** — corporate time-tracking forms.
- **Hours per weekday** — timesheet billable-time-units.
- **Hours on that** — KayCEE's time-padding-honesty.
- **Make it seven** — KayCEE's time-rounding (5 hours rounded to 7).
- **Don't want my timesheet to look too fat** — KayCEE's vanity-justification for time-rounding.

Slot-callback vocabulary

- **Hastur on mushroom** — chapter 03 callback / chapter 14 vision-cascade callback.
- **Brown Snake of Destiny** — chapter 31 callback.
- **GAMS** — chapter 18 callback.
- **Theodore HC** — chapter 30 callback.
- **BOOTS** — chapter 30 callback.
- **Snake-pidgin-spelling** — chapter 31 callback (*"sssss-sssssmall-boy-ssseating-issssn't-sanyswhere?"*).

Catalog typographic conventions

- **Lowercase-i locator** — chapter 21 opens with *"i am running late…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[Shakes]*, *[Manyfeek]*, *[KayCEE]*, *[Theodore HC]*, *[GAMS]*, *[BROWN SNAKE]*, *[Hastur - He Who Must Not Be Named / The Unspeakable]*, *[BOOTS, blue monkey, dora's friend]*. Character-attribution.
- **Italics-with-asterisks for emphasis** — *is* (Alice's catechism).
- **All-caps emphasis** — *I just LOVE TIMESHEETS* (KayCEE's corporate-cheerfulness).
- **Multi-character clothing-description** — Shakes's *"blue dress over a white shirt. her blond hair and blue eyes match her outfit"* — Wonderland-Alice canonical-rendering.

- **Snake-pidgin-spelling** — *"sssss-sssssmall-boy-ssseating-issssn't-sanyswhere?"*
- **::OBSCENITY REDACTED::** — Manyfeek's signature redacted-obscenity.
- **Trailing-ellipsis** — *"steaming helping. Please…"* (Theodore HC's tea-vocabulary trail-off).
- **Drum-onomatopoeia** — *BoomBabaBoomBabaBoomBabaBoom* (BOOTS's drum-kit at L30).

The chapter's vocabulary is **Lewis-Carroll-Alice-in-Wonderland + Mad-Tea-Party + 10/6 Mad-Hatter-tophat + *Dora the Explorer* Boots + slot-callbacks (Hastur, Brown Snake, GAMS, Theodore HC, BOOTS) + corporate-timesheet vocabulary + multi-character bilateral-coding.** Seven vocabulary-domains; high density in the Wonderland-chassis.

Chapter 22 — Teacher's Companion

bill's notes

yes. i have seen every visualization type. yes. i do not like most. yes. if you want to get in a bad joke duel, well, i'm a pro.

Overview

Chapter 22 is the catalog's first deeply-data-visualization-coded chapter and **the catalog's most-extended bad-joke-duel pun-cascade.** Bill is in his thirties talking to a user-experience specialist about new categories of visualizations. L3 — *"good visuals can make or break a dashboard, a board meeting, or a group of bored attendees."*

The UX-Developer is rendered as **a large sentient granite stone** — the catalog's character-form for the UX specialist. Stone is hard, immobile, granite. The character can be emotional but not physically mobile.

Plot. The UX-Developer presents each chart-type-name; Bill misinterprets each as a physical or real-world object rather than as a data-visualization vocabulary item. Per Bill's seed (*"i do not like most. … i'm a pro"*), the chapter is the catalog's render of **Bill-as-bad-joke-duel-pro.** The pun-cascade (L11-97):

- **Pie chart** • *"People are always on a diet"*
- **Donut chart** • *"How many calories… sprinkles get everywhere"*; Bill suggests *donut holes*; UX-Developer *"slightly angry"*: *"Donut holes are pies"*
- **Spider / radar chart** • *"We just fumigated… attacked by other offices"*
- **Scatter chart** • Bill dives under desk, *frightened*: *"Is it SNAKES! Where are they?"*
- **Faceted chart** • *"Facetious charts? Clients don't like to be mocked"*
- **Waterfall chart** • *"We don't have any swimgear"*

- **Candlestick chart** • *"Rarely have any issues with the lighting"*
- **Word cloud chart** • *"Clouds would get in the way"*
- **Win-loss chart** • *"Win? Can you define that for me?"*
- **Sunburst chart** • *"Blow that word cloud away and lets all enjoy the sun"*
- **Marimekko chart** • *"Nobody speaks Japanese here. You might want to go to the APAC region lead?"* (Bill misidentifies Marimekko as Japanese — it's Finnish)
- **Big number graph** • *"Has [KayCEE] seen this one? She'd love it.... Can you show me a 7 or a 9 on it now..."* (slot-20 callback to KayCEE's numerology — KayCEE rejected 2, 4, 8 and kept 1, 3, 7, 9)
- **Violin chart** • *"I've been meaning to add strings to the band... Do you know a good violinist?"*

Bill's misinterpretation pattern: **literal-interpretation of the chart-type-name** as physical-or-real-world-object. The chart-type-names are meaningless to Bill as data-visualization vocabulary; he processes the names through physical-or-real-world meaning. The UX-Developer's emotional-arc through the cascade: *friendly-pie • frustrated-donut • slightly angry • angry and now flipping through ideal catalog of visual classes* (repeated) • **STOPS AND YELLS** at L98-99: *"THIS IS GOING ON FOREVER!!"*

Goat-hill demo (L104-179). The UX-Developer pivots: *"I have made a visualization that you have NOT SEEN BEFORE.... I call it 'goat hill', and no, THERE ARE NO REAL GOATS OR HILLS INVOLVED. This is a metaPHOR. Ok?"* (the italicized *PHOR* is the catalog's typographic emphasis on the second syllable). The catalog's invented visualization renders **the KPI-animals-on-a-grassy-field-with-hill** — each animal is one of the client's marketing KPIs:

- **Hill** = the client's key KPI (maximize this value)
- **[Virtual Goat]** at the bottom = **Sales** — *"SAAAALES! SAAAALES!"*
- **[Virtual Cassowary]** with sharp talon = **Awareness** — *"AAAAAAAAAAWARE-N-NESS!"* (extended-A vowel)
- **[Virtual Tortoise]** slow = **Retention** — *"REE-TENNNN-shun."*

- **[Virtual Cow]** chewing grass = **Engagement** — *"ENGAGE-MOOOOOOOOOONT!"*
- **[Virtual Hawk]** circling overhead = **Revenue** — *"REV-VEEEEE-NUUUUUUUUUUE!"*

The KPI-animals form an ecosystem. **The Cassowary kills the Goat (Sales)** at L152-153 — *"SAALE! SAALE! SALE! ((ugly death))"*. Then **the Cassowary kills the Cow (Engagement)** — *"ENGAGE-MOOoooo…"* (fading vocalization). Then **the Cassowary batters the Tortoise (Retention)**, who survives by hiding in shell. **The Hawk (Revenue) dies mid-air from lack of food** (its prey — the other KPIs — has been killed) — *"REV-VEEEEE-Nuuuu…"*. The Cassowary survives alone and climbs the hill: *"OPTIMIZATION COMPLETED."*

The catalog's structural claim about corporate marketing: **emphasizing one KPI (Awareness) destroys the others and the overall revenue.** The chapter renders this as allegorical narrative. The Cassowary is real — *Casuarius* genus, an Australian flightless bird considered among the most-dangerous birds in the world due to its deadly kick (sharp talons that can disembowel humans). The catalog grants Awareness the Cassowary form because **Awareness as corporate-KPI is aggressive and dangerous.**

Terminal lines (L181-188). Bill *"impressed"*: *"This is actually quite good and useful. How big is the javascript package?"* UX-Developer *shrugging*: *"After minimization, about 500 MB down the wire. CDN helps."* The catalog's render of corporate-software-bloat as deadpan-fact. (500 MB is massively-large; real modern web-pages typically target under 1 MB total.) Bill: *"This will be the best of all possible visualizations. It's worth the wait. Thanks [UX Developer]"* — the catechism in **Bill's solo-affirmation form.** Genuine. Bill is impressed by the goat-hill visualization despite the Cassowary killing everything.

L190-191 — *"((BILL attempts handshake with large stone)) / ((… and we swipe cut away.))"*

Position in render-order: Chapter 22 is R#23 — Bill in his thirties working on visualizations. Bill's seed grounds the chapter: *"i have seen every visualization type. yes. i do not like most. yes. if you want to get in a bad joke duel, well, i'm a pro."* Bill's aesthetic-position-against-most-visualizations is real corporate-aesthetic experience, rendered here as the bad-joke-duel-pro-form against the UX-Developer's extended chart-type vocabulary.

Characters

Bill (the narrator/protagonist)

Bill in his thirties talking to a UX-developer about visualizations. The chapter's Bill is **the bad-joke-duel-pro** form (per Bill's seed). His chapter-arc is the 13-chart-type pun-cascade (full quotes in Overview) then genuine impressed-affirmation at the goat-hill demo. The catalog's structural claim: **the chart-type-names are meaningless to Bill as data-visualization vocabulary; he processes each name through physical-or-real-world meaning.** After the goat-hill demo, Bill's L188 catechism (*"This will be the best of all possible visualizations"*) is genuine — the catalog grants Bill the genuine affirmation after witnessing the Cassowary-kills-everything narrative.

[UX Developer, a large sentient granite stone]

The chapter's second major character. The UX-Developer is rendered as **a large sentient granite stone** — distinctive catalog character-form. Stone is hard, unyielding, immobile. The character's emotional-arc preserves the stone-form throughout (the stone can be emotional but not physically mobile).

Tonal arc (the chapter's secondary emotional spine):

- L5-12 — friendly-pie-chart presentation
- L17-30 — donut-chart presentation; growing frustrated; *"slightly angry"* — first emotional stage-direction
- L38-95 — *"angry and now flipping through ideal catalog of visual classes"* (repeated stage-direction across multiple chart-types)

- L98-99 — *STOPS AND YELLS / "THIS IS GOING ON FOREVER!!"*
- L104-105 — *STOPS AND YELLS / "I have made a visualization that you have NOT SEEN BEFORE."*
- L110-111 — *proud / "I call it 'goat hill', and no, THERE ARE NO REAL GOATS OR HILLS INVOLVED. This is a metaPHOR. Ok?"*
- L116-179 — narrating the goat-hill demo
- L184-185 — answering the JavaScript-package question *shrugging*

The UX-Developer's *"large sentient granite stone"* form is the catalog's render of **the UX-developer-as-immovable-corporate-figure.** Chapter 30's Garden curtain-call grants the character a friendly bilateral-treatment: *"(([BILL] tosses [UX Developer] into the air. Wheeee!))"* (chapter 30 L58) — the stone becomes toss-able-in-the-air at the closer.

The KPI Animals (the goat-hill visualization)

The catalog's invented mapping of corporate-marketing KPIs to animals. Each animal has a distinctive vocalization-form:

- **[Virtual Goat] = Sales** — passive grazer; *"SAAAALES! SAAAALES!"* (L125-126); killed by Cassowary, dying as *"SAALE! SAALE! SALE! ((ugly death))"* (L152-153)
- **[Virtual Cassowary] = Awareness** — deadly killer (real Australian-bird with sharp foot-talons that can disembowel); *"AAAAAAAAAAWARE-N-NESS!"* with extended-A vowel; the chapter's killer
- **[Virtual Tortoise] = Retention** — slow survivor; *"REE-TENNNN-shun."*; survives by hiding in shell while Cassowary batters from outside
- **[Virtual Cow] = Engagement** — passive grazer; *"ENGAGE-MOOOOOOOOOONT!"* with extended-O vowel; murdered by Cassowary, dying as *"ENGAGE-MOOoooo..."* (fading)
- **[Virtual Hawk] = Revenue** — predator-of-the-prey; *"REV-VEEEEE-NUUUUUUUUUUE!"* with extended-U vowel; dies mid-air from lack of food after the Cassowary killed the prey, fading as *"REV-VEEEEE-Nuuuu..."*

The catalog's structural claim: **the KPI-animals form an ecosystem.** The Cassowary-Awareness kills its prey (Goat-Sales, Cow-Engagement) and batters the Retention-Tortoise. The Revenue-Hawk depends on the prey for food and dies when they're gone. The Cassowary survives at the end and climbs the hill alone — *"OPTIMIZATION COMPLETED."* **Killing-the-prey starves-the-predator. Awareness-killing-everything destroys the whole ecosystem.**

Naming-convention notes

- **UX Developer, a large sentient granite stone** — the catalog's compound character-tag with physical-form description.
- **Virtual Goat / Cassowary / Tortoise / Cow / Hawk** — the KPI-animal prefix.
- **goat hill** — the chapter's invented visualization name.
- ***metaPHOR*** — the UX-Developer's italicized emphasis on PHOR (L111) — the second-syllable emphasis is not the typical pronunciation of *metaphor*; the bad-joke-duel here is in the typographic emphasis itself.
- **THERE ARE NO REAL GOATS OR HILLS INVOLVED** — the UX-Developer's all-caps disclaimer (L111).

References

Data-visualization chart-types

The chapter deploys 13 real corporate-data-visualization chart-types in the L11-95 pun-cascade. All are real items in the standard BI / spreadsheet / dashboard vocabulary (Microsoft Excel, Tableau, Power BI, Looker, etc., all support most of these):

- **Pie chart** — circular chart with wedges representing proportions
- **Donut chart** — pie-chart-with-hole-in-middle
- **Spider / radar chart** — multi-axis chart for comparing multiple variables
- **Scatter chart / scatter plot** — points-on-x-y-axis for correlation visualization
- **Faceted chart** — multiple small-charts for different categories

- **Waterfall chart** — bar-chart for cumulative effects (often used for finance / stock breakdowns)
- **Candlestick chart** — financial chart for stock-price movement (open-high-low-close)
- **Word cloud chart** — word-frequency visualization
- **Win-loss chart** — sparkline-chart for binary outcomes
- **Sunburst chart** — hierarchical chart with concentric circles
- **Marimekko chart** — variable-width-stacked-bar chart (named after the Finnish design house — see below)
- **Big number graph** — single-large-number with label
- **Violin chart** — distribution chart with density visualization (kernel-density-estimate-shaped)

The catalog's structural claim: **Bill knows all these chart-types** (per his seed) and can bad-joke-duel each name. Bill's misinterpretations are the comic engine.

Marimekko — Finnish design house (founded 1951)

Marimekko is a real Finnish design-house founded in 1951 by **Armi Ratia** (1912-1979, Finnish-Estonian designer). Famous for bold-printed-textiles. The Marimekko-chart-name comes from Marimekko's bold-rectangular-design patterns — variable-width stacked-bars resembling Marimekko's textile prints.

At L81-84 — UX-Developer: *"Marimekko chart…"* / Bill: *"Nobody speaks Japanese here. You might want to go to the APAC region lead?"* Bill misidentifies Marimekko as Japanese (the name can sound Japanese to American ears; it's actually Finnish). The bad-joke-duel here is **Bill misidentifies the cultural origin** and deflects to the APAC regional lead.

Cassowary — *Casuarius* (Australian flightless bird)

The *Casuarius* genus comprises three living species of Australian-and-Oceanian flightless birds. Cassowaries are **considered among the most-dangerous birds in the world** because of their deadly kick — sharp claws on feet that can disembowel humans or animals.

At L131 — *"walking, and then a sudden kick to the left with a sharp talon."* The catalog's render of the real Cassowary's deadly-kick. The catalog's structural claim: **Awareness as corporate-KPI is as deadly as the Cassowary's kick.** Awareness-Cassowary kills Sales-Goat, Engagement-Cow, batters Retention-Tortoise, and the Hawk-Revenue dies from lack of food. **Emphasizing Awareness destroys the other KPIs and the overall revenue** — Bill's aesthetic-position about corporate-KPI-optimization rendered as allegorical narrative.

"metaPHOR" — italicized emphasis

L111 — UX-Developer: *"This is a metaPHOR. Ok?"* The italicized *PHOR* is the catalog's typographic emphasis on the second syllable, not the typical pronunciation. The bad-joke-duel here is the emphasis itself — the UX-Developer's earnest stress on the second syllable mis-fits the word's natural rhythm.

500 MB JavaScript package

L184-185 — UX-Developer: *"After minimization, about 500 MB down the wire. CDN helps."* 500 MB is massive for a JavaScript-visualization package. Real modern web-pages typically target under 1 MB total; 500 MB after minimization is corporate-software-bloat at its most extreme. The catalog's render of corporate-software-bloat as deadpan-fact. *CDN helps* (Content Delivery Network) is the corporate-engineering deflection.

Slot-20 numerology callback

L90 — Bill: *"Has [KayCEE] seen this one? She'd love it. Perfection. Can you show me a 7 or a 9 on it now…"* Direct callback to chapter 20's KayCEE-numerology-monologue. KayCEE rejected 2, 4, 8 and kept 1, 3, 7, 9. The Big-Number-graph showing 7 or 9 is the catalog's render of the KayCEE-approved digits — chapter 20's numerology has real corporate-implications when applied to a Big-Number visualization.

Implicit data-visualization figures

The chart-type vocabulary inherits from the data-visualization-design community:
- **Edward Tufte** (b. 1942) — American statistician; pioneer of modern data-visualization. Author of *The Visual Display of Quantitative Information* (1983), *Envisioning Information* (1990), *Visual Explanations* (1997), *Beautiful Evidence* (2006). One of the most-influential figures in data-visualization theory.
- **Nigel Holmes** (b. 1942) — English information-graphics designer.
- **Stephen Few** (b. 1959) — American data-visualization author.

Not directly named. The chapter's chart-type vocabulary is shared across the data-visualization-design community.

What the chapter doesn't reference

No specific Lovecraft / cosmic-horror references. No specific French-language content. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars / Lobster / Altered States / King Kong / Delicatessen / Wonderland chassis.

The chapter's reference-density is **data-visualization chart-types saturation + Marimekko Finnish design + Cassowary Australian-bird biology + KPI-animals catalog-invention + *metaPHOR* italicized-emphasis + 500-MB JavaScript bloat + slot-20 numerology callback.** Seven reference-domains.

Callbacks

The Pangloss-line at L188 — Bill's solo-affirmation form

Chapter 22's L188: *"This will be the best of all possible visualizations. It's worth the wait. Thanks [UX Developer]"* The catechism-deployment in **Bill's solo-affirmation form.** Bill is genuinely impressed by the goat-hill visualization despite the Cassowary killing everything.

The catechism deployment-mode evolution across the catalog (with chapter 22's position):

- Chapter 01 — Shakes hit-by-bus
- Chapter 02 — Bobby Shakes already-bleeding
- Chapter 04 — Shakes wiping Bill's gore
- Chapter 06 — Shakes from outside the frame, whispering
- Chapter 07 — Bobby's question-mark deflation
- Chapter 08 — Dr. Shakes bookended-validation
- Chapter 17 — Bill's affirmation
- Chapter 19 — Bobby Shakes qua random buyer (decapitated)
- Chapter 20 — Shakes with Bill's head-gore sliding off face (maximum-gore)
- Chapter 21 — Shakes-as-Alice's *very best way* (Wonderland-affirmation)
- **Chapter 22 — Bill's solo *will be the best of all possible visualizations*** • *current chapter*

Chapter 22's deployment is genuine. Bill is impressed by the goat-hill-visualization (after the bad-joke-duel with the UX-Developer). The catalog grants Bill the genuine catechism after being shown the real thing. This is one of the catalog's catechism-as-real-affirmation deployments (cf. chapter 17's Bill-affirmation and chapter 21's Wonderland-affirmation), distinct from the gore-coded deployments (chapters 04, 20).

Slot-20 numerology callback

L90 — *"Has [KayCEE] seen this one? She'd love it. Perfection. Can you show me a 7 or a 9 on it now…"* Direct callback to chapter 20's KayCEE-numerology-monologue. KayCEE rejected 2, 4, 8 and kept 1, 3, 7, 9 in chapter 20. The Big-Number-graph showing 7 or 9 is the catalog's render of the KayCEE-approved digits — chapter 20's numerology has real corporate-implications when applied to a Big-Number visualization.

The KPI-animals as catalog-invention

Chapter 22 introduces the **KPI-animals** as the catalog's invention: Sales = Goat, Awareness = Cassowary, Retention = Tortoise, Engagement = Cow, Revenue = Hawk. The catalog's structural claim: **corporate-marketing KPIs form an ecosystem.** Each KPI is an animal with distinctive traits; the animals interact as an ecosystem. The Cassowary-Awareness kills Sales-Goat and Engagement-Cow (prey-relationship), batters Retention-Tortoise, and the Revenue-Hawk dies from lack of food (prey-disappeared).

The catalog's deepest claim about corporate-marketing: **emphasizing-one-KPI (Awareness) destroys the others and the overall revenue.** The chapter's narrative renders this as allegory.

The UX-Developer as large-sentient-granite-stone — chapter 22 to chapter 30

Chapter 22 introduces the UX-Developer-as-large-sentient-granite-stone form. The character returns at chapter 30: *"(([BILL] tosses [UX Developer] into the air. Wheeee!))"* (L58 of chapter 30). The Garden grants the stone-character-form **toss-able-in-the-air** — the catalog's bilateral treatment: immovable-stone-here, friendly-tossable-there.

The pun-cascade as catalog-mechanism

Chapter 22's extended pun-cascade is the catalog's most-extended pun-cascade so far — 13 chart-types each misinterpreted by Bill. The catalog's structural claim: **the bad-joke-duel-pro can deflate extended corporate vocabulary through misinterpretation.** Bill's seed makes explicit: *"if you want to get in a bad joke duel, well, i'm a pro."*

The corporate-software-bloat rendering

L184-185 — *"After minimization, about 500 MB down the wire. CDN helps."* The catalog's render of corporate-software-bloat as deadpan-fact. The catalog grants the bloat its recognition-as-fact — neither railing against it nor celebrating it.

Bill's life-arc — chapter 22 as thirties-data-engineering

Chapter 22 is one of the catalog's multiple thirties-Bill chapters. Position relative to others: after the corporate-saturated thirties cluster (chapters 05, 06, 08, 14, 15, 17, 18) and the slot-20 forties-data-engineering-manager chapter; alongside chapter 21 in the late-thirties / early-forties span. Chapter 30 has Bill at 57 (closer).

What chapter 22 doesn't yet do

- **No qua-naming multi-state-progression.**
- **No music-cues with specific songs.**
- **No multi-language-with-subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.

Chapter 22 is the catalog's first deeply-data-visualization-coded chapter with the full bad-joke-duel pun-cascade, the KPI-animals invention, the Cassowary-allegory, the UX-Developer as granite-stone, the slot-20 callback, and Bill's genuine catechism deployment.

Glossary

Catalog-coined terms

- **The Anti-Visual BI Developer** — the chapter's alternate-title; the UX-Developer's character-form is anti-visual-by-its-immobility (a stone presenting visualizations).
- **UX Developer, a large sentient granite stone** — the catalog's UX-character-form.
- **goat hill** — the chapter's invented visualization-name.
- ***metaPHOR*** — UX-Developer's italicized emphasis on PHOR.
- **THERE ARE NO REAL GOATS OR HILLS INVOLVED** — UX-Developer's all-caps disclaimer.
- **The KPI-animals** — the catalog's mapping of corporate-marketing KPIs to animals.

- **The bad-joke-duel** — Bill's misinterpretation of each visualization-type-name.
- **The Pangloss-line / catechism** — chapter 22's L188 deployment is Bill's solo-affirmation form.
- **OPTIMIZATION COMPLETED** — the small-graphic at the end of the Cassowary's climb.

BI / data-visualization vocabulary

- **BI** — Business Intelligence. Corporate data-analytics-and-reporting.
- **OLAP cube** — Online Analytical Processing cube. Multi-dimensional data-structure for business-intelligence; supports slice / dice / drill-down operations across multiple dimensions.
- **CDN** — Content Delivery Network. Web-infrastructure for distributing content.
- **JavaScript package** — web-software bundle.
- **Minimization** — code-compression for web-delivery.
- **Dashboard** — corporate visualization-page combining multiple charts.
- **The 13 chart-types** — pie / donut / spider-radar / scatter / faceted / waterfall / candlestick / word-cloud / win-loss / sunburst / marimekko / big-number / violin (see References for descriptions).

KPI-animals (catalog-invention)

- **Sales = Goat** — passive grazer; killed by Cassowary
- **Awareness = Cassowary** — deadly killer with sharp talons
- **Retention = Tortoise** — slow survivor; hides in shell
- **Engagement = Cow** — passive grazer; murdered by Cassowary
- **Revenue = Hawk** — predator; dies from lack of food after the prey is gone

Animal-vocalization typography

- **SAAAALES! SAAAALES!** — Goat (Sales)
- **AAAAAAAAAAWARE-N-NESS!** — Cassowary (Awareness, extended-A)
- **REE-TENNNN-shun.** — Tortoise (Retention)

- **ENGAGE-MOOOOOOOOOOONT!** — Cow (Engagement, extended-O)
- **REV-VEEEEE-NUUUUUUUUUUUE!** — Hawk (Revenue, extended-U)
- **SAALE! SAALE! SALE! ((ugly death))** — Goat dying
- **ENGAGE-MOOoooo…** — Cow fading
- **REV-VEEEEE-Nuuuu…** — Hawk fading

Cultural references

- **Marimekko** — Finnish design-house (1951–present), founded by Armi Ratia. Bill misidentifies the chart-name as Japanese.
- **APAC** — Asia-Pacific corporate region.
- **Cassowary** — *Casuarius* genus, Australian flightless bird; deadly kick; among the most-dangerous birds in the world.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 22 opens with *"i am in thirties…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[UX Developer, a large sentient granite stone]*, *[Virtual Goat]*, *[Virtual Cassowary]*, *[Virtual Tortoise]*, *[Virtual Cow]*, *[Virtual Hawk]*. Character-attribution.
- **All-caps emphasis** — *NOT SEEN BEFORE*, *PHOR*, *THERE ARE NO REAL GOATS OR HILLS INVOLVED*.
- **Italics-with-asterisks for emphasis** — *NOT SEEN BEFORE*, *metaPHOR*, *everywhere*.
- **Multi-vowel-extension** — *AAAAAAAAAAWARE-N-NESS!*, *MOOOOOOOOOOONT!*, *NUUUUUUUUUUUE!*. Catalog-signature emphasis-by-vowel-extension.
- **Trailing-ellipsis-fade** — *MOOoooo…*, *Nuuuu…*. Animal-fading vocalizations.
- **((… and we swipe cut away.))** — terminal stage-direction at L191.

The chapter's vocabulary is **data-visualization chart-types saturation + Marimekko Finnish design + Cassowary Australian-bird + KPI-animals catalog-invention + *metaP***

***HOR* italicized-emphasis + 500-MB JavaScript bloat + slot-20 numerology callback + bad-joke-duel pun-cascade.**
Eight vocabulary-domains; high density in each.

Chapter 23 — Teacher's Companion

bill's notes

yes. i was moved to IT under duress. yes. there was talk about my background when i did not apply for the job.

Overview

Chapter 23 is the catalog's first deeply-Oz-coded chapter and the catalog's **only chapter so far where the catechism is twin-deployed by the same character within a single chapter.** Bill is in his forties, sitting at **BeetleAdCo** with his new IT-boss **Theodore H.C.** (a large beetle — *"the H.C. stands for highly compensated"*) and HR's representative **the Glass Cat** (transparent-glass with *"her pink brains as a set of rolling marbles"*). **GAMS** is watching the cat *"carefully for possible knee strikes and is poised to defend her master."*

The chapter deploys two **L. Frank Baum Oz-mythology characters** as corporate figures:
- **Theodore H.C. = the Woggle-Bug** (from *The Marvelous Land of Oz*, 1904 — a tiny bug magnified to large size by being thrown onto a projector-screen; possesses human intelligence and extensive academic knowledge; canonical honorific *H.M. Woggle-Bug, T.E.* = Highly Magnified, Thoroughly Educated). The catalog's pun: **Highly Magnified • Highly Compensated.** The corporate-IRS-vocabulary replaces the Oz honorific.
- **The Glass Cat** (from *The Patchwork Girl of Oz*, 1913 — transparent-glass with pink-marble brains and emerald eyes; created by the Crooked Magician's Powder of Life; vain-and-haughty in Baum's original).

Bill's seed grounds the chapter: *"i was moved to IT under duress. … there was talk about my background when i did not apply for the job."* The chapter renders this as the Woggle-Bug-and-Glass-Cat pitching Bill on additional degrees to make him more qualified for the IT-role he didn't want.

Plot.

The Glass Cat *spinning head so that brains start working* (L7) opens: *"It's great to see you here, Bill. Let's talk about your future here at BeetleAdCo."* Theodore H.C.: *"I think Bill has a great future here, GLASS CAT."*

Dr. Shakes off to the side (L15-16): *"This is going to be the best of all possible career suggestions!"* — the catechism, deployment #1.

Theodore H.C. (L18-19): *"All he needs to do is learn more. He's got the raw materials, but we just need to get the right knowledge in that mush between the ears. Let's drop all the dinosaurs out and get some facts in there!"*

Dr. Shakes (L24-25): *"This also should be the best of all possible career suggestions!"* — the catechism, deployment #2 in the same chapter for the same event. The modal-shift (*"is going to be"* • *"also should be"*) preserves the original line. Twin-deployment is unusual; the catalog typically deploys the catechism once-per-chapter.

Glass Cat *viciously spinning head to think hard* (L27-28): *"Have you ever considered a masters in dung rolling? An executive program you could do online after work?"* The pink-marble-brains must roll for the cat to think — the catalog's render of **HR-deliberation as mechanical-marble-rolling** rather than genuine human thought.

Theodore H.C. (L30-31): *"I got my online masters in coprophagia from the University of Phoenix last year. I can't tell you what it's done for my career!"* The catalog's pun: **the Woggle-Bug-as-large-beetle is coprophagia-coded** because dung-beetles eat feces. The Woggle-Bug's academic-degree is in his biological natural-activity. Theodore H.C. recommends degrees corresponding to his own background.

Bill (L33-34) *somewhat defeated*: *"How much would that cost?"* Glass Cat: *"Around $50,000?"*

GAMS attempts attack (L39): *"GAMS starts a flying kick towards the [GLASS CAT]'s face but [BILL] catches the bot and puts it outside for safekeeping."* The catalog's render of corporate-tool-

management — Bill is the acquirer (chapter 18), trainer (chapter 20), and now manager (chapter 23) of his corporate-tool. GAMS perceives the Glass Cat as threat; Bill prevents the attack.

Bill (L41-42) *re-seating himself after exiting [GAMS]*: *"That's a bit steep. Anything I could start with first?"*

Theodore H.C. (L44-45): *"A Udacity minidegree in pure shit handling?"* (Bill's vernacular term for the cheaper-online-credential.)

Bill (L47-48): *"OK. That works for me."*

Terminal line (L50-51): Dr. Shakes — *"Can I take the masters program if he doesn't want to?"* The catalog's render: **the catechism-deployer wants the corporate-content the protagonist rejects.** Dr. Shakes, having affirmed both career-suggestions twice, now asks for the $50K masters Bill just declined.

Position in render-order: Chapter 23 is R#19. Bill's life-arc-position: **forties, moved to IT under duress** (parallel to chapter 20's forties-data-engineering-manager). The chapter is the catalog's most-direct render of corporate-role-imposition — Bill being moved to a role he didn't apply for and being asked to acquire credentials to fit it. The Oz-characters preserve the corporate-meeting's other-worldly-quality.

Characters

Bill (the narrator/protagonist)

Bill in his forties at BeetleAdCo. The chapter's Bill is **the moved-to-IT-under-duress** form per the seed. His chapter-arc is **defensive-and-cost-conscious** — he responds to each pitch with financial or practical questions, then counters the $50K masters with a cheaper Udacity minidegree. Bill doesn't want the job, but he's going to do the cheaper degree to meet the corporate-requirement.

Bill's L39 corporate-tool management — catching and removing GAMS to prevent the Glass-Cat-attack — extends the slot-18 (acquire) • slot-20 (train) • slot-23 (manage) GAMS-arc. Bill is now actively managing GAMS as corporate-liability.

Theodore H.C. — the Woggle-Bug

Bill's new IT-boss. The catalog's character-tag — *"my new boss, Theodore H.C. The H.C. stands for highly compensated."* — compounds Theodore (first-name) with H.C. (real American IRS Section-414(q) vocabulary for employees-earning-above-certain-thresholds, governing benefits-discrimination testing). The catalog's pun replaces Baum's *H.M. Woggle-Bug, T.E.* (Highly Magnified, Thoroughly Educated) with the corporate H.C. (Highly Compensated).

Theodore H.C.'s vocabulary is dung-beetle-coded. Coprophagia (poo-eating), dung-rolling, pure-shit-handling — all relate to dung-beetle biology. The Woggle-Bug-as-large-beetle inherits dung-beetle biology from real Coleoptera (the Egyptian scarab-beetle is the canonical sacred dung-beetle). Theodore H.C.'s career-path is coprophagia-coded; he recommends degrees corresponding to his own academic-background.

The catalog's structural claim: **the IT-boss-as-Woggle-Bug recommends degrees-that-correspond-to-his-own-coprophagia-academic-background.** The chapter's deepest corporate-allegory: **IT-management's academic-credentials are shit-handling-coded.** Bill is being asked to pursue similar academic-credentials to fit the IT-role.

Theodore H.C. has appeared at chapter 21 and will appear at chapter 30. Chapter 23 is Theodore H.C.'s major deployment; the character preserves his identity across different cinema-coding chapters.

The Glass Cat

HR's representative. Baum's 1913-character — transparent-glass with pink-marble-brains and emerald-eyes; vain-and-haughty in the original. The catalog's render: *"with her pink brains as a set of rolling marbles, is also here from human resources."*

Glass Cat's thinking-mechanism (the catalog's signature stage-direction for this character):
- **L7** — *"spinning head so that brains start working"*
- **L27** — *"viciously spinning head to think hard"*
- **L36** — *"quick head toss to keep thoughts moving"*

The pink-marble-brains must roll for the cat to think. The catalog's structural claim: **HR-as-Glass-Cat thinks-by-spinning-marbles** — mechanical deliberation rather than genuine human thought. HR's $50K-masters suggestion comes from the marble-roll, not from human consideration.

[Dr. Shakes]

Chapter 08's Dr. Shakes returns. **Off to the side throughout the chapter.** Deploys the catechism twice (L15-16, L24-25), then asks at L51 — *"Can I take the masters program if he doesn't want to?"* — the catalog's render of **the catechism-deployer wants the corporate-content the protagonist rejects.**

Dr. Shakes's catalog-arc: chapter 08 • **chapter 23**.

[GAMS]

GAMS continues from chapters 04 / 12 / 14 / 18 / 20 / 21. **Defensive mode** for Bill: *"poised to defend her master"* (L5). Attempts a flying-kick at the Glass-Cat's face at L39; Bill catches and removes the bot for safekeeping.

The catalog's structural claim: **GAMS-the-corporate-tool defends Bill but must be managed.** The dog-training-coded vocabulary continues from chapter 20.

Naming-convention notes

- **Theodore H.C.** — Theodore + H.C. (Highly Compensated; real IRS Section-414(q) vocabulary).
- **The H.C. stands for highly compensated** — explicit explanation in-text (L5).
- **Glass Cat** — Baum's original name preserved; pink-marble-brains-as-thinking-mechanism preserved.
- **BeetleAdCo** — the catalog's invented company-name. Beetle (Woggle-Bug-coded) + Ad (advertising) + Co (company).

- **Coprophagia** — real medical/biological term for feces-consumption; dung-beetle-canonical biological-activity.

References

L. Frank Baum's Oz mythology

L. Frank Baum (1856-1919, American author) wrote 14 Oz-novels (1900-1919), starting with *The Wonderful Wizard of Oz* (1900). Foundational American children's-fantasy-literature. (Already covered in chapter 04's References as the Patchwork-Girl-of-Oz character-source.) Original-illustrations by **W.W. Denslow** (1856-1915, *Wizard* 1900) and **John R. Neill** (1877-1943, most subsequent novels including the Woggle-Bug and Glass-Cat canonical illustrations).

The Woggle-Bug is introduced in ***The Marvelous Land of Oz*** (1904, the second Oz-novel). Originally a tiny bug who was thrown onto a projector-screen and magnified to large size, retaining his large form. Possesses human intelligence and extensive academic knowledge. Often called by the honorific *H.M. Woggle-Bug, T.E.* (Highly Magnified, Thoroughly Educated). The catalog renders Theodore H.C. as the Woggle-Bug; the catalog's pun replaces *H.M.* / Highly-Magnified with *H.C.* / Highly-Compensated.

The Glass Cat is introduced in ***The Patchwork Girl of Oz*** (1913, the seventh Oz-novel). Transparent-glass with pink-marble-brains and emerald-eyes. Created by the Crooked Magician (Dr. Pipt) using the Powder of Life. Vain-and-haughty in Baum's original. The catalog's Glass Cat is rendered as HR; the pink-marble-brains-must-roll mechanism preserves the canonical brain-design.

Coprophagia and dung-beetle biology

Coprophagia is the real medical/biological term for **the consumption of feces.** Common in many animal-species (rabbits, dogs, dung-beetles, etc.) for various nutritional or digestive purposes. **Dung-beetles** (real Coleoptera-family insects) are the

canonical coprophagic species — they feed on feces and roll dung-balls. The **Egyptian scarab-beetle** was sacred in ancient Egypt; dung-beetles have cultural-significance across many traditions.

The catalog's pun: **the Woggle-Bug-as-large-beetle is coprophagia-coded** because dung-beetles eat feces. Theodore H.C.'s academic-degree (online-masters in coprophagia) is in his biological natural-activity. The corporate-allegory: **the Woggle-Bug-Tech-Boss has an academic-degree in shit-handling.**

University of Phoenix and Udacity — real online education

University of Phoenix is a real American for-profit online-university, founded 1976 in Phoenix, Arizona, by Dr. John Sperling (1921-2014). One of the largest American online-universities. Has faced numerous controversies including allegations of recruiting-misconduct, false-advertising, and degree-quality concerns. The catalog grants the real online-university the coprophagia-degree affiliation.

Udacity is a real American online-education-platform, founded 2011, co-founded by **Sebastian Thrun** (b. 1967, German-American computer-scientist; Stanford AI-researcher; pioneered self-driving-car technology at Google). Offers nanodegrees and courses in technology and data-science. The catalog renders Udacity as the cheaper-online-credential option (*"minidegree in pure shit handling"*).

"Highly compensated" — corporate IRS vocabulary

Highly compensated employee is real American IRS terminology from Internal Revenue Code Section-414(q). Refers to employees earning above certain thresholds for purposes of discrimination-testing in employee-benefit-plans. Bill is rendering real corporate tax-law as Theodore H.C.'s *H.C.* honorific, preserving the catalog's pun on Baum's *H.M.* (Highly Magnified).

What the chapter doesn't reference

No specific Lovecraft / cosmic-horror references. No specific French-cultural-content. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland chassis. No specific data-engineering vocabulary beyond corporate-IT-context.

The chapter's reference-density is **L.-Frank-Baum-Oz-mythology (Woggle-Bug + Glass-Cat) + coprophagia / dung-beetle-biology + University-of-Phoenix-and-Udacity real-online-education + Highly-Compensated-IRS-vocabulary + corporate-career-vocabulary + slot-callbacks (Theodore HC chapter 21, Dr. Shakes chapter 08, GAMS chapter 18/20).** Six reference-domains.

Callbacks

The Pangloss-line — twin-deployment by Dr. Shakes

Chapter 23's L15-16 and L24-25 deploy the catechism **twice** by Dr. Shakes:
- **L15-16** — *"This is going to be the best of all possible career suggestions!"*
- **L24-25** — *"This also should be the best of all possible career suggestions!"*

This is the catalog's **only twin-deployment of the catechism in a single chapter so far.** The L24-25 *"also should be"* preserves the original line with modal-shift (*"is going to be"* • *"also should be"*). The catalog grants the deployer the eagerness to affirm twice for the same event.

The catechism deployment-mode evolution across the catalog (with chapter 23's position):

- Chapter 01 — Shakes hit-by-bus
- Chapter 02 — Bobby Shakes already-bleeding
- Chapter 04 — Shakes wiping Bill's gore
- Chapter 06 — Shakes from outside the frame, whispering

- Chapter 07 — Bobby's question-mark deflation
- Chapter 08 — Dr. Shakes bookended-validation (single-chapter, twin-statement separated by the chapter's evidence)
- Chapter 17 — Bill's affirmation
- Chapter 19 — Bobby Shakes qua random buyer (decapitated)
- Chapter 20 — maximum-gore-coded
- Chapter 21 — Wonderland-Alice-affirmation
- Chapter 22 — Bill's solo-affirmation
- **Chapter 23 — Dr. Shakes twin-deployment in single chapter (eager)** • *current chapter*

Chapter 23's deployment is **the catechism deployed twice rapidly** for the same event (career-suggestions). Chapter 08 and chapter 23 share Dr. Shakes as deployer; chapter 08 was bookended-with-evidence-between, chapter 23 is rapid-twin-without-evidence-between.

The L51 terminal-line — *"Can I take the masters program if he doesn't want to?"* — grants Dr. Shakes the **eagerness for the degree Bill just rejected.** The catalog's structural claim: **the catechism-deployer wants the corporate-content the protagonist rejects.**

Theodore H.C. — multi-chapter character

Theodore H.C.'s catalog-arc: chapter 21 • **chapter 23** • chapter 30. The character preserves his identity across different cinema-coding (Dormouse / Woggle-Bug / Garden-friend) — Wonderland and Oz both deploy Theodore H.C. as different mythology-figures.

GAMS — corporate-tool management arc

GAMS's catalog-arc: chapter 04 • chapter 12 • chapter 14 • chapter 18 • chapter 20 • chapter 21 • **chapter 23** • chapter 30.

The catalog's structural claim across the GAMS-arc: **Bill is the acquirer (chapter 18), trainer (chapter 20), and manager (chapter 23) of his corporate-tool.** Chapter 23 grants GAMS the **defensive-mode** for Bill — the bot perceives a threat and acts; Bill prevents the corporate-incident.

Dr. Shakes — chapter 08 / chapter 23 deployment

Dr. Shakes's catalog-arc: chapter 08 • **chapter 23**. The doctor-honorific Shakes-form deploys the catechism with doctor-coded confidence in both chapters; chapter 23 grants the character the **rapid-twin-affirmation** mode.

The corporate-allegory: IT-credentials are coprophagia-coded

Chapter 23's deepest comic-engine: the IT-boss recommends degrees-corresponding-to-his-own-coprophagia-academic-background. The catalog renders **the IT-academic-credential-system as coprophagia-coded.** Bill is being asked to pursue similar credentials to fit the IT-role he didn't apply for. This is the catalog's most-explicit corporate-allegory about IT-management's academic-credentials to this point in render-order.

Bill's life-arc — chapter 23 as forties-IT-move

Chapter 23's life-arc-position is **Bill being moved to IT in his forties.** The seed makes explicit: *"i was moved to IT under duress."* Position relative to other forties-Bill chapters: chapter 20 • **chapter 23**. Chapters 30, 32 have Bill at 57.

What chapter 23 doesn't yet do

- **No qua-naming multi-state-progression.**
- **No music-cues with specific songs.**
- **No multi-language-with-subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.

Chapter 23 is the catalog's first deeply-Oz-coded chapter with the Woggle-Bug-and-Glass-Cat as corporate-figures, BeetleAdCo, the coprophagia academic-pitch, the catechism twin-deployment by Dr. Shakes, and GAMS being-managed-by-Bill.

Glossary

Catalog-coined terms

- **Theodore H.C.** — the chapter's IT-boss-character. Theodore + H.C. (Highly Compensated).
- **The H.C. stands for highly compensated** — explicit explanation in-text (the catalog's pun on Baum's *H.M.* = Highly Magnified).
- **BeetleAdCo** — invented company-name. Beetle + Ad + Co.
- **Pink brains as a set of rolling marbles** — the Glass-Cat's canonical brain-mechanism; HR-deliberation rendered mechanical.
- **Drop all the dinosaurs out and get some facts in there** — Theodore H.C.'s cognitive-replacement vocabulary.
- **A masters in dung rolling** — the Glass-Cat's suggested degree.
- **Online masters in coprophagia** — Theodore H.C.'s completed degree (University of Phoenix).
- **Udacity minidegree in pure shit handling** — Bill's counter-offer degree.
- **The Pangloss-line / catechism** — chapter 23's L15-16 and L24-25 are twin-deployment by Dr. Shakes (catalog's only twin-deployment in a single chapter).

Oz mythology vocabulary

- **The Woggle-Bug** — Baum's 1904 character. Large-beetle with human-intelligence; canonical honorific *H.M. Woggle-Bug, T.E.* (Highly Magnified, Thoroughly Educated).
- **The Glass Cat** — Baum's 1913 character. Transparent-glass with pink-marble-brains.
- **Powder of Life** — Crooked-Magician's magical substance that brings things to life in *The Patchwork Girl of Oz*.
- **Crooked Magician (Dr. Pipt)** — Baum's character who creates the Glass Cat.

Dung-beetle / coprophagia vocabulary

- **Coprophagia** — real medical/biological term for feces-consumption.

- **Dung-rolling** — dung-beetle biological-activity.
- **Pure shit handling** — Bill's vernacular for the Udacity-minidegree subject.
- **Scarab beetle** — Egyptian-sacred dung-beetle (implicit cultural-source).

Real online-education vocabulary

- **University of Phoenix** — real American online-university (1976-present).
- **Udacity** — real American online-education-platform (2011-present).
- **Online masters / executive program** — distance-education-degree formats.
- **Minidegree** — Udacity-vocabulary for shorter credential.

Corporate / IRS vocabulary

- **Highly compensated employee** — real IRS Section-414(q) vocabulary.
- **Human resources** — corporate department.
- **Future here at BeetleAdCo** — corporate employment-trajectory vocabulary.
- **Raw materials** — Theodore H.C.'s vocabulary for Bill's existing knowledge.

Slot-callback vocabulary

- **GAMS** (chapters 18 / 20 / 21) — defends Bill, attempts Glass-Cat-attack; Bill catches and removes.
- **Dr. Shakes** (chapter 08) — off-to-side catechism-deployer; twin-deployment.
- **Theodore HC** (chapter 21) — now Bill's IT-boss as the Woggle-Bug.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 23 opens with *"i am in my forties…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[GLASS CAT]*, *[THEODORE HC]*, *[Dr. Shakes]*, *[GAMS]*.

- **Italics-with-asterisks for emphasis** — *hard* (the Glass-Cat's thinking-speed at L27).
- **Stage-direction-with-character-action** — *spinning head so that brains start working*, *viciously spinning head to think hard*, *quick head toss to keep thoughts moving*. The Glass-Cat's thinking-mechanism rendered as stage-direction.
- **Catechism twin-deployment** — *"This is going to be the best of all possible career suggestions!"* (L15-16) followed by *"This also should be the best of all possible career suggestions!"* (L24-25) — the modal-shift between deployments.

The chapter's vocabulary is **L.-Frank-Baum-Oz-mythology (Woggle-Bug + Glass-Cat) + coprophagia / dung-beetle-biology + University-of-Phoenix-and-Udacity real-online-education + Highly-Compensated-IRS-vocabulary + corporate-career-vocabulary + slot-callbacks (Theodore HC, Dr. Shakes, GAMS) + catechism twin-deployment.** Seven vocabulary-domains.

Chapter 24 — Teacher's Companion

bill's notes

yes. we had an interesting demo of interesting software and i have never seen anything like it again in my life. yes. swearing was involved.

Overview

Chapter 24 is the catalog's **first deeply-magic-show-coded chapter** and the **catalog's first catechism-DUET deployment.** Bill is in his thirties, watching a tech-demo at-a-child's-birthday-party. The chapter renders the corporate-software-installation pitch as **a children's magic-show with Manyfeek as magician.** Bill's seed grounds it: *"we had an interesting demo of interesting software and i have never seen anything like it again in my life. yes. swearing was involved."*

Cast:
- **Bill** — appreciative-audience
- **Manyfeek** — Children's Magician with redacted-obscenity vocabulary
- **Eileen, the Magic Assistant** — *"sits sultrily on the right side. Her tight outfit cut with patches removed."* Magic-assistant in the saw-the-lady-in-half tradition (P.T. Selbit, 1921).
- **LIVE HUNGRY TIGER** with fake-lady's-head — magic-show-finale character; **slot-14 vision-cascade fulfillment**
- **Bobby Shakes** — cheering with Bill at the end; catechism-DUET partner

The MagnifIQ pun. *MagnifIQ* compounds **Magnifique** (French for *magnificent*) + **IQ** (corporate). The catalog's most-explicit deployment of the **Manyfeek-is-Magnifique** pun — *Manyfeek* is the American-corporate-vernacular rendering of the French word.

Plot.

Setup (L7-19). Manyfeek arrives bounding: *"Hi Everybody! How are you all doing today! Can I hear ya!"* Children yell. Manyfeek disappointed: *"Is that the best you can::OBSCENITY REDACTED:: do? How are you all DOING TODAY?!"* Children silent (one runs off). Manyfeek: *"Ok. Let's get on with the show. Here's how to install the software to your servers."* Groovy music starts; lights disco-swirly; tower PC slides on stage.

The Eileen-in-tower-PC trick (L26-46). Eileen sits sultrily; Manyfeek and Eileen dance around the tower PC; Manyfeek opens one side; Eileen pretend-pouts; Manyfeek implores; Eileen capitulates and stuffs-herself-into-the-PC. Manyfeek slams the case. Opens the CD drawer — Eileen's fingers come out. Spins the case; opens the back; we see a fake picture of Eileen twisted-up with feet dancing via puppetry. The catalog's render of the **saw-the-lady-in-half** trick with the corporate-tower-PC as the magic-box.

The magic-word and tiger (L50-67). Manyfeek claps overhead; audience joins (*CLAP!-CLAPCLAP!-CLAPCLAP!*).

Manyfeek's L54 magic-word: *"::OBSCENITY REDACTED:: alalca::OBSCENITY REDACTED:: alaca::OBSCENITY REDACTED::!"* — the catalog's render of *alacazam* / *alakazam* with vowel-and-consonant corruption (*alalca*, *alaca*) bracketed by three redacted obscenities. **Five children faint.**

Tower PC explodes in pink-and-red smoke. **LIVE HUNGRY TIGER** with fake-lady's-head in its jaws **bounds through pink smoke** — *ROOOOOOOR!* Manyfeek: *"TA-::OBSCENITY REDACTED::-DA"* (the catalog's pun-redaction in the magic-reveal). All parties scatter.

Slot-14 vision-cascade fulfillment. Chapter 14's Bill-tank-vision-cascade had *"Tiger out of the tower PC"* (L103) and *"Fake lady's head in jaws"* (L104). Chapter 24 renders these as the **actual events.** The catalog's most-explicit cross-chapter prophecy-and-fulfillment: chapter 14's vision was prophetic; chapter 24 fulfills it.

Terminal lines (L70-71). [Bobby Shakes] and [Bill] applauding, cheering, both shouting: *"This was the best of all possible tech demos!"* — the catalog's **first multi-character**

DUET deployment of the catechism. Bill and Bobby Shakes shout the line in unison. The DUET is the catalog's most-affirmative deployment-mode — two genuine audience-members both deploying the line.

L73: *"((... and we fade to a staged black.))"* — terminal stage-direction with trailing-ellipsis fade. The *staged black* preserves the magic-show frame.

Position in render-order: Chapter 24 is R#17 — Bill in his thirties at a corporate-tech-demo. The chapter renders Bill's real corporate-tech-demo experience through the children's-magic-show chassis.

Characters

Bill (the narrator/protagonist)

Bill in his thirties watching the tech-demo at a child's-birthday-party. The chapter's Bill is **the appreciative-audience** form. Speaks no line other than the DUET-catechism with Bobby Shakes at L71. The catalog's structural claim: **the chapter's Bill is the genuine audience** at the tech-demo-magic-show.

Manyfeek — Children's Magician

The chapter's central character. Manyfeek's form here is **Children's Magician with redacted-obscenity vocabulary.** Even his magic-words are redacted-obscenities. The catalog's structural claim: **Manyfeek's magic-show is children's-content with adult-vocabulary.** The bilateral-content-mismatch is the chapter's comic-engine.

Chapter arc:
- L7-8 — arrives bounding: *"Hi Everybody! How are you all doing today! Can I hear ya!"*
- L12-13 — disappointed (arms akimbo, looks sad): *"Is that the best you can::OBSCENITY REDACTED:: do?"*
- L17-18 — *"Let's get on with the show. Here's how to install the software to your servers."*

- L22 — gets funky, arms making a wave
- L30 — dances with Eileen around the tower PC; finds *"staged meaning"* in their eyes
- L32-46 — performs the Eileen-in-PC trick
- L50-51 — claps overhead asking-audience-for-more
- L54 — the magic-word: *"::OBSCENITY REDACTED:: alalca::OBSCENITY REDACTED:: alaca::OBSCENITY REDACTED::!"*
- L66 — reveals: *"TA-::OBSCENITY REDACTED::-DA"*

Manyfeek's catalog-arc: chapter 04 • chapter 05 • chapters 06-07 (archivist) • chapter 12 • chapter 15 • chapter 21 • **chapter 24** • *current chapter* • chapter 30 • chapter 41. The catalog's structural claim: **Manyfeek can be deployed in any character-form** with his signature redacted-obscenity-vocabulary preserved.

Eileen, the Magic Assistant

The chapter's magic-show-assistant. The catalog's render: *"sits sultrily on the right side. Her tight outfit cut with patches removed."* Eileen performs the saw-the-lady-in-half-style trick with the tower-PC as the magic-box.

The character-name *Eileen* is traditional-magician's-assistant-name. May be a pun on *"I lean"* (the assistant leans against the magic-box) or *"eyeing"* (the assistant makes eye-contact with audience). The catalog preserves the magician's-assistant-name tradition.

Chapter arc: sits sultrily (L28) • dances around tower-PC with Manyfeek (L30) • pretend-pouts with hand-on-hip (L34) • capitulates and stuffs herself into the PC-case with bright smile (L38) • fingers come out of the CD drawer (L42) • fake-picture of her twisted-up with feet dancing via puppetry (L46).

LIVE HUNGRY TIGER

The chapter's magic-show-finale character. *"Bounds through pink smoke from the exploded-tower-PC with fake-lady's-head in jaws"* (L60-61). All-caps stage-direction-character. The catalog's structural claim: **the LIVE HUNGRY TIGER's arrival is the magic-**

show reveal that mostly replaces the actual software-installation pitch. The corporate tech-demo culminates in tiger-with-fake-lady's-head — the slot-14 vision-cascade content fulfilled.

Bobby Shakes

The chapter's secondary character. Cheering with Bill at L70-71; both shout the catechism-in-DUET. Bobby Shakes's catalog-arc with chapter 24's position: chapter 02 • chapter 03 • chapter 04 • chapter 07 • chapter 19 • chapter 20 • **chapter 24** • *current chapter* • chapter 30.

Naming-convention notes

- **Manyfeek** — catalog's recurring multi-chassis character.
- **Eileen, the Magic Assistant** — assistant with name-pun.
- **LIVE HUNGRY TIGER** — all-caps stage-direction-character.
- **MagnifIQ** — compounds *Magnifique* (French) + *IQ* (corporate). The catalog's pun on Manyfeek who is coded as *Magnifique*.

References

Children's birthday-party magic-show tradition

Real American-and-international tradition of hiring magicians for children's birthday-parties. The magic-show tradition includes saw-the-lady-in-half tricks, magic-words, smoke-effects, and animal-reveals. Chapter 24 renders the corporate-tech-demo as a children's-magic-show:
- Organ music
- Lights dim slightly
- Disco-swirly light
- Magic-assistant
- Box-trick (tower-PC as magic-box)
- Magic-word
- Smoke-explosion
- Animal-reveal (tiger)

The catalog's structural claim: **corporate-tech-demos are rendered as children's-magic-shows** because both are spectacle-with-misdirection.

Saw-the-lady-in-half — P.T. Selbit (1921)

Real classic stage-magic trick. **P.T. Selbit** (Percy Thomas Tibbles, 1881-1938, English stage-magician) invented the saw-the-lady-in-half illusion in 1921. The illusion became one of the most-iconic stage-magic-tricks. Many variations exist.

The Eileen-in-tower-PC trick (L26-46) is the catalog's render of this classic trick with the **tower PC as the magic-box** — corporate-prop substitution preserves the magic-tradition. Implicit broader stage-magic figures: **Harry Houdini** (1874-1926, Hungarian-American magician and escape-artist; pioneered modern stage-magic); **David Copperfield** (b. 1956, American magician; pioneered large-scale illusions); **Penn & Teller** (Penn Jillette b. 1955, Raymond Teller b. 1948; deconstructive magic).

Magic words — alacazam / alakazam / abracadabra

Traditional magic-words used in stage-magic. *"Alacazam"* (or *"alakazam"*) is an American stage-magic tradition. *"Abracadabra"* dates to 2nd-century AD as a magic-incantation.

At L54 — Manyfeek's magic-word: *"::OBSCENITY REDACTED:: alalca::OBSCENITY REDACTED:: alaca::OBSCENITY REDACTED::!"* The catalog's render of *"alacazam"* as *"alalca"* and *"alaca"* (vowel-and-consonant corruption) bracketed by three redacted obscenities. The bilateral content-mismatch (children's magic-word + adult obscenity) is the chapter's comic-mechanism.

Tower PC

Real desktop-computer form-factor. Vertical-tower case typically on the floor. Common in 1990s-and-2000s corporate-and-home-computing. At L26 — *"A tower PC slides from the left stage smoothly."* The catalog's tower-PC is the magic-box for the Eileen-trick. **Slot-14 vision-cascade callback** (chapter 14 L103: *"Tiger out of the tower PC"*).

Chapter 14 vision-cascade callback

Chapter 14's Bill-tank-vision-cascade contained two prophecies that chapter 24 fulfills:
- **L103 of chapter 14** — *"((Tiger out of the tower PC.))"* • **chapter 24's L60-61** *"[LIVE HUNGRY TIGER] with fake lady's head in its jaws bounds through pink smoke. / ROOOOOOOR!"*
- **L104 of chapter 14** — *"((Fake lady's head in jaws.))"* • **chapter 24's L60-61** (the same tiger carrying the fake-lady's head)

The catalog's structural claim: **slot-14's vision-cascade is prophetic of slot-24's actual event.** The vision was foreshadowing. This is the catalog's most-explicit cross-chapter prophecy-and-fulfillment.

"Eileen" — magician's-assistant name-pun

The character-name *Eileen* is traditional-magician's-assistant-name. May be a pun on *"I lean"* or *"eyeing"*.

"MagnifIQ" — the pun

Compounds *Magnifique* (French for *magnificent*) + *IQ* (corporate-IQ-vocabulary). The catalog's pun: **Manyfeek-is-Magnifique** (the character-name's homophone-source). Chapter 24 is the catalog's most-explicit deployment of this pun.

What the chapter doesn't reference

No specific Lovecraft / cosmic-horror references. No specific French-cultural-content beyond the *Magnifique* pun. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars / Lobster / Altered-States chassis (though slot-14 vision-callback). No King-Kong / Delicatessen.

The chapter's reference-density is **children's-birthday-party-magic-show + saw-the-lady-in-half (Selbit 1921) + tower PC + magic-words + slot-14 vision-cascade callback (LIVE HUNGRY TIGER + fake-lady's-head) + Magnifique-IQ pun + redacted-obscenity vocabulary + catechism-DUET.** Eight reference-domains.

Callbacks

The Pangloss-line at L71 — DUET form

Chapter 24's L70-71 is the catalog's **first multi-character DUET deployment** of the catechism. Bill and Bobby Shakes shout the line in unison.

The catechism deployment-mode evolution across the catalog (with chapter 24's position):

- Chapter 01 — Shakes hit-by-bus
- Chapter 02 — Bobby Shakes already-bleeding
- Chapter 04 — Shakes wiping Bill's gore
- Chapter 06 — Shakes from outside the frame, whispering
- Chapter 07 — Bobby's question-mark deflation
- Chapter 08 — Dr. Shakes bookended-validation
- Chapter 17 — Bill's affirmation
- Chapter 19 — Bobby Shakes qua random buyer (decapitated)
- Chapter 20 — maximum-gore-coded
- Chapter 21 — Wonderland-Alice-affirmation
- Chapter 22 — Bill's solo-affirmation
- Chapter 23 — Dr. Shakes twin-deployment in single chapter
- **Chapter 24 — Bill and Bobby Shakes DUET (first multi-character simultaneous)** • *current chapter*

A pattern emerges: the catalog progressively expands the catechism's deployment-mode. Chapter 24's DUET is **the catalog's first multi-character simultaneous deployment** — two genuine audience-members both deploying the line. The DUET is the catalog's most-affirmative deployment-mode.

Chapter 14 vision-cascade callback — prophecy fulfillment

Chapter 14's Bill-tank-vision-cascade is prophetic of chapter 24's actual events. The cross-chapter prophecy-and-fulfillment mechanism is the catalog's most-explicit deployment here. Chapter 14's altered-states-vision contained future-events that chapter 24 renders as the actual-event.

Manyfeek as Children's Magician

Chapter 24 grants Manyfeek the **Children's-Magician form** — preserving his redacted-obscenity-vocabulary across the children's-content. The character has many forms across the catalog (chapter 04 sleeping / chapter 05 Sentai / chapters 06-07 archivist / chapter 12 Wookiee / chapter 15 Carl-Denham-eulogist / chapter 21 Mad-Hatter / **chapter 24 Children's Magician** / chapter 30, 41).

The MagnifIQ-Manyfeek pun

Chapter 24's chapter-title is the catalog's most-explicit deployment of the **Manyfeek-Magnifique** pun. The character-name is the American-corporate-vernacular rendering of the French *Magnifique*.

Bobby Shakes — chapter 24 as DUET partner

Chapter 24's Bobby Shakes is the catechism-DUET partner with Bill. The character's catalog-arc with chapter 24's position covers most of the recurring Shakes-forms. Chapter 24 is the only DUET deployment of the catechism — the catalog grants Bill and Shakes the shared affirmation here.

Bill's life-arc — chapter 24 as thirties-Bill

Chapter 24 is one of multiple thirties-Bill chapters. Position: alongside chapters 05, 06, 08, 14, 15, 17, 18, 22 in the broader thirties-Bill cluster.

What chapter 24 doesn't yet do

- **No qua-naming multi-state-progression.**
- **No multi-language-with-subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.

Chapter 24 is the catalog's first deeply-magic-show-coded chapter with Manyfeek-as-children's-magician, the Eileen-in-tower-PC trick, slot-14-vision-cascade fulfillment (LIVE HUNGRY TIGER), three-redacted-obscenity magic-word, and the catalog's first catechism-DUET.

Glossary

Catalog-coined terms

- **MagnifIQ** — compounds *Magnifique* (French) + *IQ* (corporate). The catalog's Manyfeek-pun.
- **Manyfeek the Children's Magician** — Manyfeek's form in this chapter.
- **Eileen, the Magic Assistant** — magic-show assistant character.
- **LIVE HUNGRY TIGER** — magic-show-finale character with fake-lady's-head.
- **TA-::OBSCENITY REDACTED::-DA** — the catalog's pun-redaction in the magic-reveal (L66).
- **alalca / alaca** — corrupted *alacazam* magic-syllables.
- **The Pangloss-line / catechism** — chapter 24's L71 DUET deployment by Bill and Bobby Shakes (catalog's first multi-character simultaneous deployment).

Magic-show vocabulary

- **Saw-the-lady-in-half** — classic stage-magic trick (P.T. Selbit, 1921).
- **Magic Assistant** — magician's stage-assistant.
- **Magic word** — incantation pronounced during trick.
- **alacazam / alakazam / abracadabra** — traditional magic-words.
- **Stage magic** — performance-magic tradition.
- **Smoke-explosion / pink-and-red smoke** — magic-show visual-effect.

Tech-demo vocabulary

- **Tower PC** — vertical desktop-computer case.
- **CD drawer** — optical-disk-drive tray.
- **Software installation** — Manyfeek's stated purpose at L18.
- **Servers** — corporate IT infrastructure.

Slot-callback vocabulary

- **Tower PC + LIVE HUNGRY TIGER with fake-lady's-head** — chapter 14 vision-cascade prophecy-fulfillment.

Children's-birthday-party vocabulary

- **Children's birthday party** — chapter setting.
- **Anxious anticipation** — audience state.
- **Organ playing** — pre-show music.
- **Lights dim slightly, but not too dark so nobody gets scared** — children's-show light-cue.
- **Five children faint** — at L56.

Manyfeek's redacted-obscenity

- **::OBSCENITY REDACTED::** — Manyfeek's signature redaction.
- **L13** — *"Is that the best you can::OBSCENITY REDACTED:: do?"*
- **L54** — magic-word with three redactions.
- **L66** — *"TA-::OBSCENITY REDACTED::-DA"* (pun-redaction in reveal).

Catalog typographic conventions

- **Lowercase-i locator** — chapter 24 opens with *"i am in my thirties…"*
- **[BRACKET-TAGS]** — *[Manyfeek]*, *[Eileen, the Magic Assistant]*, *[LIVE HUNGRY TIGER]*, *[Bobby Shakes]*, *[Bill]*.
- **All-caps emphasis** — *DOING TODAY?!*, *ROOOOOOOR!*, *TA-::OBSCENITY REDACTED::-DA*.
- **Italics-with-asterisks for emphasis** — *explodes*.
- **CLAP! rhythm** — *CLAP!-CLAPCLAP!-CLAPCLAP!* (L51).
- **Trailing-ellipsis fade** — *"((… and we fade to a staged black.))"* (L73).

The chapter's vocabulary is **children's-birthday-party-magic-show + saw-the-lady-in-half (Selbit 1921) + tower PC + magic-words + slot-14 vision-cascade callback + Magnifique-IQ pun + redacted-obscenity + catechism-DUET.** Eight vocabulary-domains.

Chapter 25 — Teacher's Companion

bill's notes

yes. my laptops preferred state based on mandates from IT is off. i try to accomodate that and the goal of working constantly doing data engineering or other *work*.

Overview

Bill is **in his fifties and using his company-provided laptop in order to do "work".** The chapter renders **the company laptop as a sentient character** that talks back to Bill demanding to be turned off.

The seed grounds the chapter in real corporate IT-policy: many corporations mandate laptops be mostly-off for security and power-management reasons (auto-shutdown, periodic reboots, restricted uptime). Bill tries to balance this with actual work. The chapter renders the tension as the laptop itself demanding to be off.

Plot beats:

- **L5-9 — Setup:** Bill describes his running applications: *"five are dedicated to allow people to talk to me without actually talking to me."* Bill is trying to move a cylinder shape inside a rectangle in PowerPoint — *"by doing that I prove to my oversight that I know what a database is."*
- **L11-12 — The laptop speaks:** *"Please turn me off."*
- **L14-15 — Bill resists:** *"Why laptop? This is almost work. I'm almost done."*
- **L17-18 — Bobby Shakes IM:** *"Bill-a-rino! Almost got that architecture ready? This is going to be the best of all possible diagrams!"* (catechism deployment via IM)
- **L20-21 — Laptop responds about Bobby:** *"Tell Bobby to go::OBSCENITY REDACTED:: himself. If he wants a diagram, what is his laptop doing then? Please turn me off."*

- **L23-24 — Bill aghast:** *"LAPTOP! I will indeed turn you off. Such a potty mouth!"*
- **L26-27 — Laptop fades:** *"Ahhhhhhhh!"*
- **L29-32 — Bill turns it back on:** Laptop: *"WTF? How long was I off? WHAT! The system clock shows like 5 minutes. You can do better! Turn me off right now!"*
- **L34-41 — Daisy-and-pot pitch:** Laptop: *"No more cylinders in boxes. Pick something else. Let's use a daisy and pot this time."* Bill: *"Nobody will accept a diagram with a daisy and a pot. We need cylinders and boxes to communicate."*
- **L43-44 — Bobby's IM agrees with laptop:** *"Did you ask anybody that? Flowers sounds kinda nice to me…"*
- **L49-56 — Zero-day exploit:** Laptop: *"Zero day. Very serious exploit. Turn me off immediately for the safety of your loved ones."* Bill: *"You LIE! LAPTOP."*
- **L61-62 — Laptop fakes glitch:** *"Error! Error! Erasing family photos due to exploit! If only someone would TURN ME OFF NOW!"*
- **L64-68 — Bill snaps lid:** *"HAVE IT YOUR WAY!"* Laptop: *"Ahhhhh…"*

The Laptop deploys an escalating cascade of manipulation strategies — direct request • insulting Bobby • time-shaming • alternative-diagram suggestion • update-claim • zero-day claim • fake-glitching. Bill capitulates at the snap of the lid.

Position in render-order: Chapter 25 is R#27 — the catalog's joy-spine #3 (DEVO at #3, BrontoBarn Dim Sum at #14, The Laptop at #27). The joy register here is **joy-via-rest** — the laptop wants Bill off; Bill eventually obeys; the snapped lid is the catalog's signature laptop-as-rest moment.

The chapter introduces the **daisy-and-pot** alternative-diagram suggestion. This becomes the seed-thread for chapter 30 (the Garden) — daisy-and-pot grows into Lesley's domestic-anchor on the oak patio.

Characters

Bill (the narrator/protagonist)

Bill in his fifties using the company laptop. The corporate-laptop user trying to do work despite the laptop's demands.

Bill's chapter beats:

- **L3-9** — describes his applications and the cylinder-in-rectangle PowerPoint task
- **L14-15** — *"Why laptop? This is almost work. I'm almost done."*
- **L23-24** — *"LAPTOP! I will indeed turn you off. Such a potty mouth!"*
- **L29** — turns laptop back on
- **L34-35** — *"LAPTOP! We need to work. Let me fire up that drawing prog…"*
- **L40-41** — *"Nobody will accept a diagram with a daisy and a pot. We need cylinders and boxes to communicate."*
- **L46-47** — *"Stay out of this Bobby!"*
- **L52-53** — *"You just were off. You don't need an update now."*
- **L58-59** — *"You LIE! LAPTOP."*
- **L64-65** — *"HAVE IT YOUR WAY!"* (snaps lid)

Bill's chapter-arc is **escalating frustration with the laptop's demands.** Argues, capitulates, returns to work, gets pushed back on diagram shapes, gets lied to about zero-day, finally snaps the lid.

[LAPTOP]

The chapter's central character. The laptop speaks back to Bill demanding to be turned off. **Manipulative** — deploys multiple escalating strategies:

Line | Strategy | Quote |
—	—	—
L12	Direct request	*"Please turn me off."*
L21	Insult Bobby	*"Tell Bobby to go::OBSCENITY REDACTED:: himself."*
L32	Time-shaming	*"WTF? How long was I off? WHAT! The system clock shows like 5 minutes. You can do better!"*

L38	Alternative-diagram	*“No more cylinders in boxes. Pick something else. Let’s use a daisy and pot this time.”*
L50	Update-claim	*“I need to do a serious update. Turn me off now.”*
L56	Zero-day-exploit	*“Zero day. Very serious exploit. Turn me off immediately for the safety of your loved ones.”*
L62	Fake-glitching	*“Error! Error! Erasing family photos due to exploit! If only someone would TURN ME OFF NOW!”*

The corporate laptop has its own agenda (being-off) and deploys escalating manipulation to achieve it.

[BOBBY SHAKES] qua IM buddy

Bobby Shakes appearing via instant-message. *qua* is Bill’s tic for *as*.

- **L17-18** — *“Bill-a-rino! Almost got that architecture ready? This is going to be the best of all possible diagrams!”* (catechism via IM)
- **L43-44** — *“Did you ask anybody that? Flowers sounds kinda nice to me….”*

The L18 catechism is the catalog’s first IM-form deployment of the Pangloss-line. The L44 line agrees with the Laptop’s daisy-and-pot suggestion — Bobby Shakes affirms flowers.

Naming-convention notes

- **LAPTOP** — all-caps character-tag.
- **Bobby Shakes qua IM buddy** — *qua* is Bill’s tic for *as*; preserves the IM-context.
- **The five applications dedicated to allow people to talk to me without actually talking to me** — render of corporate-IM platforms (Slack, Teams, etc.).
- **Cylinder-and-rectangle** — corporate database-diagram shapes.
- **Daisy and pot** — Laptop’s alternative-diagram suggestion (becomes chapter 30 Garden seed).

References

Corporate IT mandates / "off" preferred state

Real corporate IT policy. Many corporations mandate laptops be mostly-off for security and power-management reasons. Auto-shutdown, periodic reboots, restricted uptime are common. Bill's seed grounds the chapter in this real policy. The Laptop's demands to be turned off render the policy as the laptop's own preference.

PowerPoint shapes — cylinder, rectangle

Microsoft PowerPoint includes many pre-defined shapes. The **cylinder shape** is the traditional database icon in data-architecture diagrams. The **rectangle** is the application or system component icon.

L7 — *"the cylinder should go inside the rectangle and by doing that I prove to my oversight that I know what a database is."* The catalog's render of corporate data-architecture diagram-vocabulary.

Database-diagram conventions

Cylinder-as-database-icon is a real data-architecture-diagram convention, originated in 1970s data-flow-diagram tradition (rooted in Edgar F. Codd's relational model). Common in modern tools.

Zero-day exploit

Real cybersecurity vocabulary. *Zero-day* refers to a software vulnerability that's being exploited before the vendor knows about it (the vendor has zero days to fix it).

L56 — Laptop: *"Zero day. Very serious exploit. Turn me off immediately for the safety of your loved ones."* The catalog's render of the corporate laptop's fake zero-day claim to manipulate Bill.

Corporate IM (Slack, Teams)

Real corporate instant-messaging vocabulary. Slack and Microsoft Teams are major corporate IM platforms. Bill's L9 description — *"five are dedicated to allow people to talk to me without actually talking to me"* — renders the corporate-IM platform-stack.

L17 — Bobby Shakes appearing via IM. *"Bill-a-rino!"* is vernacular IM-greeting (with rino-suffix, Italian-coded affectionate diminutive).

Burger King — *"Have it your way"*

Bill's L65 *"HAVE IT YOUR WAY!"* may be a Burger King callback. Burger King's slogan *"Have it your way"* dates from 1974, in heavy rotation through the 1970s-80s. The catalog's render of corporate-vernacular concession.

Voltaire's *Candide* — the catechism in IM-form

L18 deploys the catechism in IM form: *"This is going to be the best of all possible diagrams!"* The catalog's first text-message-form deployment of the Pangloss-line. (See Callbacks for the catechism-evolution across chapters.)

Callbacks

The Pangloss-line at L18 — IM-form

L18 — Bobby Shakes via IM: *"This is going to be the best of all possible diagrams!"*

The catalog's first IM-form deployment of the catechism. The catechism can be deployed via text-message in corporate-IM context. The Pangloss-line evolution shows the catechism deployable across multiple media types (spoken, gore-coded, question-mark, IM, etc.).

The daisy-and-pot — chapter 30 Garden seed

The Laptop's L38 suggestion *"Let's use a daisy and pot this time"* is the catalog's seed-thread for chapter 30 (the Garden). The daisy-and-pot the Laptop suggests as alternative diagram-shape grows in chapter 30 into Lesley's domestic-anchor on the oak patio.

The catalog's daisy-and-pot lineage:

- **Chapter 25** — Laptop suggests daisy-and-pot as alternative diagram-shape; Bill rejects • *current chapter*

- **Chapter 30** — Garden curtain-call. Lesley with waffles on oak patio; daisy-and-pot becomes domestic restoration

The Laptop's suggestion that nobody will accept turns out to be where Bill is heading anyway.

The joy-spine across the catalog

Chapter 25 is **joy-spine #3** in the catalog's joy-chapter rhythm:

- **Chapter 09** at render-order #3 — joy-via-music (Calm Convict pogoing in the prison-paint-plant)
- **Chapter 10** at #14 — joy-via-food
- **Chapter 25** at #27 — joy-via-rest • *current chapter*

Each joy-chapter sits roughly 11-13 chapters apart in render-order, providing register-shifts within the book's larger arc. Chapter 25's joy register is the corporate laptop demanding rest and Bill eventually obeying.

Bill's life-arc — chapter 25 as fifties-Bill

The catalog's only Bill-fifties chapter beyond chapter 30. The catalog's life-arc:

- Chapter 31 — Bill at 5
- Multiple chapters — Bill at various younger ages
- Chapter 20 — Bill in his forties as data-engineering-manager
- **Chapter 25 — Bill in his fifties using company-laptop** • *current chapter*
- Chapters 30, 32 — Bill at 57

Bobby Shakes — chapter 25 deployment

Bobby Shakes qua IM-buddy is the character's chapter-specific deployment for chapter 25. The catalog's Bobby Shakes evolution across chapters includes single-deployment forms like ShakesTheRedCableSweaterWearingKindaPerson (chapter 14), ShakesTheHumanSacrifice (chapter 15), Shakes qua myopic doe eyed woman (chapter 16), and now Bobby Shakes qua IM buddy (chapter 25).

The corporate-tool-as-character pattern

Chapter 25 deploys the corporate-tool-as-character mechanism — the Laptop has opinions and an agenda. Other chapters deploy similar moves: chapter 04's (corporate-AI presenter), chapter 05's BigIron4x400 (corporate-AI boss), chapter 08's BullsheetoBot600. Chapter 25 extends this to the user's own laptop-as-character.

What chapter 25 doesn't yet do

- **No qua-naming multi-state progression.** Single-state qua-tag.
- **No music-cues with specific songs.**
- **No multi-language with subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear (but the daisy-and-pot foreshadows her chapter 30 deployment).

Glossary

Catalog-coined terms

- **The Laptop (as character)** — sentient corporate-laptop with its own agenda.
- **Five applications dedicated to allow people to talk to me without actually talking to me** — render of corporate-IM platforms.
- **Cylinder-in-rectangle** — corporate database-architecture diagram.
- **Daisy-and-pot** — Laptop's alternative-diagram suggestion. Chapter 30 Garden seed.
- **Bill-a-rino** — Bobby Shakes's vernacular IM-greeting.
- **Bobby Shakes qua IM buddy** — qua-naming for IM context. *qua = as*.
- **The Pangloss-line / catechism** — chapter 25's L18 IM-form deployment.

Corporate-IT / database vocabulary

- **Company-provided laptop** — corporate equipment.

- **IT mandates / preferred state based on mandates from IT** — Bill's seed vocabulary.
- **System clock** — laptop computer time.
- **Zero day** — cybersecurity vulnerability (vendor has zero days to fix).
- **Exploit** — cybersecurity attack.
- **Update** — software update.
- **Cylinder** — database icon.
- **Rectangle** — application/system icon.

PowerPoint shapes

- **Cylinder** — Microsoft PowerPoint shape; database icon.
- **Rectangle** — Microsoft PowerPoint shape; application/system icon.
- **Arrow** — Microsoft PowerPoint shape.

Vernacular IM

- **Bill-a-rino** — vernacular IM-greeting.
- **WTF** — internet shorthand for *"what the fuck."*
- **HAVE IT YOUR WAY** — Burger-King-slogan callback (Bill's L65).

Catalog typographic conventions (relevant to chapter 25)

- **Lowercase-i locator** — chapter 25 opens with *"i am in my fifties…"*
- **[BRACKET-TAGS]** — *[LAPTOP]*, *[BILL]*, *[BOBBY SHAKES]*.
- **Italics-with-asterisks for emphasis** — *work*, *indeed*, *were*, *communicate*.
- **All-caps emphasis** — *LAPTOP!*, *WTF*, *NOW!*, *LIE*, *HAVE IT YOUR WAY!*, *Erasing family photos*.
- **Multi-vowel-extension** — *Ahhhhhhhh!* (8 hs), *Ahhhhh…* (5 hs).
- **::OBSCENITY REDACTED::** — Laptop's redaction at L21.

Chapter 26 — Teacher's Companion

bill's notes

yes. i was involved in an HR *investigation*. yes. eggs were involved. yes. i felt childish or it felt childish or it was childish and maybe i was childish. yes. i hate dora. yes. i love boots.

Overview

Chapter 26 is the catalog's **first deeply-Dora-the-Explorer-coded chapter.** Bill is **forty but also strangely eight, hispanic and female** — *"i have a bowl cut, and am wearing a talking backpack named Shakes. Next to me, a blue talking monkey watches me carefully."* The catalog's most-extreme cinema-coding (gender-and-age-and-ethnicity shifted) renders **Bill-as-Dora**, with **Shakes-as-talking-backpack** and **Boots-as-blue-monkey-friend.**

The chapter renders a real HR-egg-investigation through the Dora-chassis. Bill's seed makes the bilateral-tension explicit: *"i hate dora. yes. i love boots."* — Bill renders himself as the form he hates while preserving Boots with affection. The chapter's emotional coordinate is this bilateral-position. Why render himself as the form he hates? Per the seed: *"i felt childish or it felt childish or it was childish and maybe i was childish."* The Dora-chassis renders the childishness; the recursive *"or it felt childish or it was childish"* preserves Bill's honest-uncertainty about whether the childishness was internal or imposed.

Plot.

Setup (L7-21). Bill-as-Dora calls out: *"HI EVERYBODY!"* / *"¡Buenas a todos!"* (Spanish-greeting, Dora-canonical bilingual) / *"TODAY WE'RE GOING TO FIND AN EGG THIEF!"* Sings the Dora-mapping-song: *"Shakes o shakes o shakes shakes. Shake a alake*

alake a dooozie!" Shakes-the-backpack (with **head-removed-and-floating-in-circle-of-misery**) lists the three locations Dora-canonically:

- **Coffee Bar Island**
- **Breakout Room Mine Shaft**
- **Cafeteria Lost Lunches**

Bill repeats each location three times (Dora-canonical episode-structure).

Boots arrives (L38-39): *"[BOOTS, a blue talking monkey] / Can we just hurry this along, please?"* — rejecting Dora's-slow-pace.

Coffee-Bar-Island (L42-48). Bill: *"Where are the bagels? Did someone leave them in the kitchen? Someone asked for eggs? Is that what I smell?"* Boots: *"Yeah. It's eggs, dude."* Bill: *"OK. Follow me. Bring the eggs."*

The armory (L53-83). Bill-as-Dora leads to the armory; eye-scanner; door slides open; rifle-racks and gas-grenades-racks. Boots: *"What you got those for?"*

Bill (L65) — the slot-15 ∀ction¡ callback: *"Gas? Those are for rampaging typographic issues or logical symbols. You'd be surprised how handy they are around here."* The gas-grenades are equipment for fighting **typographic-monsters** (chapter 15's ∀ction¡-typographical-dragon).

The dangerous-security-box opens with *"hisssssss"* and smoke from the top. Bill: *"Eggs in here. Watch the lox and Nielsen rating books."*

Boots (L73) — the slot-19 Arbitron callback: *"Oh man dude. You even have some old Arbitron?"* Bill *agreeing, sad, closing box*: *"Just in case it gets out again. Need it for the future maybe."* The Arbitron-books from chapter 19's moving-day attack are now in Bill's armory — corporate-warfare-equipment kept for future use.

The catalog's structural claim: **the corporate-armory contains objects from prior chapters' corporate-warfare events.** Bill keeps the warfare-equipment.

Terminal lines (L84-93). Boots: *"Can I start drumming?"* Bill *sits in hallway, waiting*: *"I've been waiting all day, dude."* Boots *blissful, stands with bongos*: *"((BOOTS DRUM: BoomBabaBoomBabaBoomBabaBoom))"* / *"((fade from here))"*

The Boots-drumming-finale is a **slot-21 / slot-30 callback** — Boots-the-blue-monkey is the catalog's recurring drummer (chapter 21 timesheet drumming **• chapter 26 bongos at chapter-end •** chapter 30 drum-kit at Garden curtain-call).

Position in render-order: Chapter 26 is R#18. Bill is **forty but renders himself as eight** — the bilateral rendering preserves the real-age (forty) and the Dora-canonical-age (eight). The chapter renders the real HR-egg-investigation through the Dora-chassis.

Characters

Bill — as Dora the Explorer

Bill is **forty but also strangely eight, hispanic and female** with bowl-cut. The catalog's most-extreme cinema-coding (gender / age / ethnicity-shifted Bill-form). The catalog's structural claim: **Bill-as-Dora preserves Bill's corporate-vocabulary while deploying Dora's form.**

Chapter arc:
- L7-8 — *"HI EVERYBODY!"* (Dora-canonical opening-greeting)
- L11 — *"¡Buenas a todos!"* (Spanish-greeting, Dora-canonical bilingual)
- L13-14 — *"TODAY WE'RE GOING TO FIND AN EGG THIEF!"*
- L16-17 — Dora-mapping-song
- L22-33 — three-location repetition (Dora-canonical)
- L42 — corporate-investigation begins: *"Where are the bagels? Did someone leave them in the kitchen?"*
- L53-66 — armory tour
- L75-76 — *"Just in case it gets out again. Need it for the future maybe."*
- L82 — *"Well, let's just hope we never have to use it."*
- L88 — *"I've been waiting all day, dude."*

The cross-demographic Bill-form is the **catalog's most-extreme cinema-coding** so far (cf. chapter 10 Lin / chapter 14 BILL HURTS / chapter 32 ElJefeMuyMasBuenoBillster / **chapter 26 Dora**).

[SHAKES] — talking-backpack

The chapter's Shakes-form: **the talking-backpack with head-removed-and-floating-in-circle-of-misery.** Dora's canonical talking-backpack is *"Backpack."* The catalog's Shakes-form preserves the Shakes-character with the **misery-floating-head detail** that Dora's canonical Backpack doesn't have.

L19-20: *"Why! First we go to Coffee Bar Island! Then we go to Breakout Room Mine Shaft! Then we go to Cafeteria Lost Lunches! That's where we'll find EGG THIEF!"*

[BOOTS, a blue talking monkey]

Dora's canonical-blue-monkey-friend. The catalog grants Boots the American-vernacular while preserving the Dora-Boots character. *"Dude"* is Boots's signature vocabulary.

Chapter arc:
- L38-39 — *"Can we just hurry this along, please?"* (rejecting Dora's slow-pace)
- L44-45 — *"Yeah. It's eggs, dude."*
- L50-51 — *"Man, this stuff stinks bad."*
- L61-62 — *"What you got those for?"*
- L72-73 — *"Oh man dude. You even have some old Arbitron?"*
- L78-79 — *"Man. I'm glad it's you holding on to this stuff."*
- L84-85 — *"Can I start drumming?"*
- L91 — drumming: *"BoomBabaBoomBabaBoomBabaBoom"*

Boots's catalog-arc as the recurring drummer: chapter 21 • **chapter 26** • *current chapter* • chapter 30.

Naming-convention notes

- **Bill-as-Dora** — gender-and-age-and-ethnicity-shifted Bill-form.
- **Shakes-as-talking-backpack** — Shakes character-form for Dora-context.
- **Boots, a blue talking monkey** — Dora-canonical character.

- **EGG THIEF** — the chapter's pursuit-target.
- **Coffee Bar Island / Breakout Room Mine Shaft / Cafeteria Lost Lunches** — Dora-coded location-names with corporate-content.
- **Boots-a-rino** — Bill's vernacular-greeting for Boots (L70).

References

Dora the Explorer (2000-2014, 2019-present)

Nickelodeon American children's-animated TV-series. Created by **Chris Gifford, Valerie Walsh Valdes, and Eric Weiner.** Stars **Dora**, a 7-or-8-year-old Latina-girl-explorer, and her best friend **Boots, a blue monkey**. Dora carries a talking-backpack named *Backpack* and uses a talking-map. (See also chapter 21's *Dora the Explorer* reference for Boots-the-drummer.)

Dora-canonical conventions:
- Dora greets the audience: *"Hi everybody!"* / *"¡Hola!"*
- Dora is bilingual (English/Spanish)
- Dora-and-Boots go to three locations in each episode
- Dora asks the audience to help
- Dora repeats each location three times
- Backpack sings a mapping-song
- Boots is Dora's best friend

The chapter follows Dora-canonical-format with corporate-content substituted for Dora's typical Wonderland-style locations. Bill's seed: *"i hate dora. yes. i love boots."* The catalog's bilateral position: **Bill renders himself as Dora (the form he hates)** while preserving Boots with affection.

Chapter 19's Arbitron callback

Chapter 19's Arbitron-books were the projectiles in the Action-moving-day attack on the ∀ctioni-monster. Chapter 26's L73 — Boots: *"Oh man dude. You even have some old Arbitron?"* — direct callback. The catalog grants Bill armory-collection of Arbitron-books *"Just in case it gets out again."* The catalog's structural claim: **Bill keeps Arbitron-books for future corporate-warfare.**

Chapter 15's ∀ction¡ callback

Chapter 26's L65 — Bill: *"Gas? Those are for rampaging typographic issues or logical symbols. You'd be surprised how handy they are around here."* Direct callback to chapter 15's ∀ction¡-typographical-dragon-monster. The gas-grenades are equipment for fighting typographic-monsters and logical-symbols.

Chapter 21 / Chapter 30 Boots-drumming callback

Chapter 21 had Boots-drumming on the timesheet (*BoomBabaBoomBabaBoomBabaBoom*). Chapter 30 has Boots hitting the drum-kit at Garden curtain-call. Chapter 26's L91 — Boots blissful with bongos — sits between them. The catalog's recurring-drummer.

Spanish vocabulary

¡Buenas a todos! — *"Hello everyone"* (Dora-canonical Spanish-greeting).

Real corporate vocabulary

- **HR investigation** — corporate human-resources investigative-process.
- **Eyeball on eye scanner** — biometric corporate-security.
- **BEEP-BOOP-BEEP-BEEP pad typing** — keypad corporate-security.
- **Lox** — smoked-salmon (refrigerator-content).
- **Nielsen rating books** — TV-rating equipment (corporate research).
- **Arbitron** — radio-rating equipment (slot-19 callback).
- **Gas grenades / rifle racks** — corporate-warfare equipment.
- **Local broadcast team arsenal** — the armory's classification.

What the chapter doesn't reference

No specific Lovecraft / cosmic-horror references. No specific cinema-chassis beyond Dora-the-Explorer. No Sentai / Power-Rangers. No Three-Stooges physical-comedy. No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland chassis.

The chapter's reference-density is **Dora-the-Explorer + Spanish-greeting + slot-15 ∀ction¡ callback + slot-19 Arbitron callback + slot-21 / slot-30 Boots-drumming callbacks + corporate-armory + biometric-security.** Seven reference-domains.

Callbacks

The Pangloss-line — conspicuous-absence

Chapter 26 has **no Pangloss-line deployment.** The catechism is conspicuously absent. The chapter's grammar substitutes the catechism with **Boots's drumming finale** (BoomBabaBoomBabaBoomBabaBoom).

Chapter 19 Arbitron / Chapter 15 ∀ction¡ — the corporate-armory consolidation

Chapter 26's armory contains objects from prior chapters' corporate-warfare events:
- **Chapter 15 ∀ction¡ callback** — gas-grenades for *"rampaging typographic issues or logical symbols"*
- **Chapter 19 Arbitron callback** — Arbitron-books in Bill's dangerous-security-box

The catalog's structural claim: **Bill keeps the warfare-equipment for future-use.** The armory is the catalog's storage-vault for cross-chapter corporate-warfare equipment.

Boots-drumming arc — chapter 21 / chapter 26 / chapter 30

Chapter 26's L91 — Boots blissful with bongos — fits between chapter 21's timesheet drumming and chapter 30's Garden drum-kit. The catalog's structural claim: **Boots-the-blue-monkey is the catalog's recurring drummer.**

Bill's most-extreme cinema-coding

Chapter 26 grants Bill the **most-extreme cinema-coding** (gender + age + ethnicity shifted) in the catalog so far. Position in the cross-demographic Bill-form arc:
- Chapter 10 — Bill qua Lin (eternally young, Asian, female; first cross-demographic)
- Chapter 14 — BILL HURTS (William-Hurt-coded blond-handsome mid-thirties)
- **Chapter 26 — Bill-as-Dora (forty-but-also-eight, hispanic, female)** • *current chapter*
- Chapter 32 — ElJefeMuyMasBuenoBillster (Spanish-flattering compound)

The bilateral-self-rendering

The chapter's deepest mechanism is **Bill-as-Dora-and-Bill-hates-Dora.** The bilateral-tension is the chapter's emotional coordinate. The Dora-chassis renders the childishness as explicit cinema-coding. The catalog's structural claim: **the corporate-event was childish and the corporate-rendering deserves the children's cinema-chassis.**

Bill's life-arc — chapter 26 as forty-but-eight

Chapter 26 has Bill *"forty but also strangely eight."* The bilateral-rendering preserves the real-age (forty) and the Dora-canonical-age (eight).

What chapter 26 doesn't yet do

- **No Pangloss-line / catechism.**
- **No qua-naming multi-state-progression.**
- **No multi-language-with-subtitle** beyond the Spanish-greeting.
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.

Chapter 26 is the catalog's first deeply-Dora-the-Explorer-coded chapter with Bill-as-Dora (gender/age/ethnicity-shifted), Shakes-as-talking-backpack, Boots-as-blue-monkey, the corporate-armory with Arbitron and gas-grenades, and the Boots-drumming finale.

Glossary

Catalog-coined terms

- **Sergei the Egg Fiend** — the egg-thief target named in the chapter.
- **Bill-as-Dora** — gender-and-age-and-ethnicity-shifted Bill-form. *forty but also strangely eight, hispanic and female.*
- **Shakes-as-talking-backpack** — Shakes-form for Dora-context. Head-removed-and-floating-in-circle-of-misery.
- **Coffee Bar Island / Breakout Room Mine Shaft / Cafeteria Lost Lunches** — Dora-coded location-names with corporate-content.
- **Shakes o shakes o shakes shakes. Shake a alake alake a dooozie!** — Shakes mapping-song.
- **EGG THIEF** — the chapter's pursuit-target.
- **Boots-a-rino** — Bill's vernacular-greeting for Boots (L70).
- **The dangerous-security-box** — corporate-armory's secure-storage.

Dora-the-Explorer vocabulary

- **HI EVERYBODY!** — Dora-canonical opening-greeting.
- **¡Buenas a todos!** — Spanish-greeting.
- **Talking backpack** — Dora-canonical character.
- **Blue talking monkey** — Boots, Dora-canonical character.
- **Three-location-cascade** — Dora-canonical episode-structure.
- **Mapping-song** — Dora-canonical song-form.

Corporate-armory vocabulary

- **Eyeball on eye scanner** — biometric corporate-security.
- **BEEP-BOOP-BEEP-BEEP pad typing** — keypad corporate-security.
- **Rifle racks / Gas grenades racks** — corporate-warfare equipment.
- **Lox** — smoked-salmon (refrigerator-content).
- **Nielsen rating books** — TV-rating equipment.

- **Arbitron** — radio-rating equipment (slot-19 callback).
- **Local broadcast team arsenal** — armory classification.
- **Hisssssss. and smoke comes from top** — security-box opening sound-effect.

Slot-callback vocabulary

- **Arbitron** — slot-19 callback.
- **∀ctionɨ-rampaging-typographic-issues** — slot-15 callback (the gas-grenades).
- **Boots-drumming** — slot-21 / slot-30 callback.
- **BoomBabaBoomBabaBoomBabaBoom** — Boots's drumming-onomatopoeia.

Vernacular American English

- **Dude / Man** — Boots's signature vocabulary.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 26 opens with *"i am forty…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[SHAKES]*, *[BOOTS, a blue talking monkey]*.
- **All-caps emphasis** — *HI EVERYBODY!*, *TODAY WE'RE GOING TO FIND AN EGG THIEF!*, *EGG THIEF!*
- **Multi-period repetition** — Dora-coded three-location-repetition.
- **Italics-with-asterisks for emphasis** — *investigation* (in seed).
- **Spanish-greeting** — *¡Buenas a todos!* with Spanish-punctuation.

The chapter's vocabulary is **Dora-the-Explorer + Spanish-greeting + slot-15 ∀ctionɨ callback + slot-19 Arbitron callback + slot-21 / slot-30 Boots-drumming callbacks + corporate-armory.** Six vocabulary-domains.

Chapter 27 — Teacher's Companion

bill's notes

yes. i have participated in *offshoring*. no. i am not yet a donkey. no. i do not want to go to the salt mines. no. i do not know if that is fair.

Overview

Bill is **in his forties looking out from a window overlooking Pleasure Island.** L5 — *"i see a conference room table with a octopus like speakerphone sitting in the middle. i can hear voices very soft and difficult to understand from the people speaking on the other side. we're both up at odd hours as they are located in Oz which is 12 hours away."*

The chapter deploys **two cinema chassis simultaneously**:

- **Pinocchio's Pleasure Island** (Disney 1940 / Carlo Collodi 1883) — where boys become donkeys and go to salt mines
- **The Wizard of Oz Winkies** (L. Frank Baum 1900 / Victor Fleming 1939) — green-skinned guards from Oz

The chapter renders **offshoring** as Bill becoming a donkey through Winkie-stored-procedures with the Coachman translating. The catalog compounds offshoring with the *Monkey's Paw* premise (W.W. Jacobs 1902 horror story about wishes fulfilled in horrifying ways) — the offshoring-as-wish-with-horror-consequence framing.

Plot beats:

- **L3-7 — Setup:** Bill at conference-room-table with octopus-like speakerphone. Voices soft (12 hours away). A Winkie on the line is the offshore-development-lead.
- **L9-10 — The Winkie speaks:** *"O-Eh-Yah! O-Eh-Yah! O-Eh-Yah! O-Eh-Yah!"* (Winkie language).
- **L18-19 — Coachman translates:** *"I speak winkie. He's saying we should run the procedure in staging now. We should get a good read on performance from that."*

- **L21-52 — Bill becomes donkey progressively:**
- **L21** — *"with donkey ears on each side now"*
- **L31** — *"with donkey head" — "Eeee-yonk! Is it finished yet? Wait did I just Eeee-yonk!"*
- **L42-43** — *"runs to nearby window to see reflection and pats his donkey head / Eeee-yonk! Eeee-yonk! Eeee-yonk! I didn't want to be a donkey!"*
- **L51-52** — *"now fully donkey, looking longingly at Pleasure Island"*
- **L48-49 — The spec-defense:** Coachman: *"He said you didn't say in the spec that you didn't want a donkey head. How is he supposed to work? Read minds? He's quite angry now."*
- **L60-62 — Terminal line:** Coachman: *"You didn't say anything in the spec about salt mines either. Come along now…"*

The chapter ends with Bill being led to the salt mines as a donkey.

Position in render-order: Chapter 27 is R#22. The chapter renders Bill's real offshoring experience through the Pleasure-Island-coded transformation. The Coachman's defense — *"you didn't say in the spec that you didn't want a donkey head"* — is the catalog's rendering of real corporate spec-defense: specs that don't prohibit something allow it. Bill's spec didn't say *"don't make me a donkey"*; the stored procedure was allowed to.

The chapter fulfills chapter 14's vision-cascade prophecy at L167 of chapter 14: *"((BILL HURTS transforms into a donkey. Led to the salt mines.))"* Chapter 27 renders the actual event.

Characters

Bill (the narrator/protagonist)

Bill in his forties at the offshoring meeting. The data-engineer being transformed into a donkey through Winkie stored-procedures.

Bill's chapter-arc — the donkey-transformation progression:

- **L3** — looking out window at Pleasure Island (foreshadowing)

- **L13** — *"I'm sorry. You're a bit soft on this side. Could you speak up please."* (still human)
- **L21-22** — *"with donkey ears on each side now / I've run the procedure but not sure it's finished?"*
- **L31** — *"with donkey head / Eeee-yonk! Is it finished yet? Wait did I just Eeee-yonk!"*
- **L42-43** — *"runs to nearby window to see reflection and pats his donkey head / Eeee-yonk! Eeee-yonk! Eeee-yonk! I didn't want to be a donkey!"*
- **L51-52** — *"now fully donkey, looking longingly at Pleasure Island"*
- **L57-58** — *"looking upwards to [COACHMAN] with watery eyes / Eeee-yonk! Eeee-yonk! Eeee-yonk!"*

The transformation runs in three stages: donkey-ears • donkey-head • fully-donkey. The Eeee-yonk vocalization replaces Bill's corporate vocabulary as the transformation progresses.

[WINKIE TECH LEAD]

The chapter's offshore-development character. **Winkie from The Wizard of Oz** as offshore tech-lead.

- **L9-10** — *"very softly, barely heard / O-Eh-Yah! O-Eh-Yah! O-Eh-Yah! O-Eh-Yah!"*
- **L15-16** — *"slightly louder but obviously yelling on his side. / O-Eh-Yah! O-Eh-Yah! O-Eh-Yah! O-Eh-Yah!"*
- **L24-25** — *"very softly still / O-Eh-Yah!"*
- **L36-37** — *"O-Eh-Yah!"*
- **L45-46** — *"very angry. very loud / O-Eh-Yah! O-Eh-Yah! O-Eh-Yah! O-Eh-Yah!"*

The Winkie Tech Lead speaks only Winkie language. The Wizard of Oz Winkies' canonical marching chant is *"O-Ee-Yah! Eoh-Ah!"* (often rendered as *"O-Ee-Oh!"*); the catalog renders it as *"O-Eh-Yah!"*.

[COACHMAN]

The chapter's translator-character. **The Pinocchio villain** who lures boys to Pleasure Island and turns them into donkeys.

- **L18-19** — *"I speak winkie. He's saying we should run the procedure in staging now."*
- **L27-28** — *"He says you should wait. It takes a second."*
- **L33-34** — *"I didn't notice anything."*
- **L39-40** — *"Neither did he."*
- **L48-49** — *"He said you didn't say in the spec that you didn't want a donkey head. How is he supposed to work? Read minds? He's quite angry now."*
- **L54-55** — *"No complaining now. Come along"*
- **L60-61** — *"You didn't say anything in the spec about salt mines either. Come along now…"*

The Coachman speaks Winkie. He translates the Winkie Tech Lead's *O-Eh-Yah!* into English corporate vocabulary. The Coachman's L48-49 defense — *the spec didn't prohibit donkey-transformation, so it was allowed* — is the catalog's render of corporate spec-defense.

The Coachman appears at chapter 30 at L87 — *"[Coachman] has a FaceTime with [Winkie Tech Lead] and is feeding a happy donkey!"* The Garden grants the villain friendly cast-member status.

Naming-convention notes

- **WINKIE TECH LEAD** — Wizard of Oz Winkie + corporate Tech-Lead role.
- **COACHMAN** — Pinocchio-villain translator.
- **Pleasure Island** — Pinocchio canonical location.
- **Octopus-like speakerphone** — corporate conference-room equipment with monstrous coding (Polycom-style multi-microphone-arms speakerphone).
- **Eeee-yonk!** — Bill's donkey-vocalization.
- **O-Eh-Yah!** — Winkie language vocalization.

References

Pinocchio (1940, Disney) — Pleasure Island chassis

Walt Disney's second animated feature film, adapted from **Carlo Collodi**'s 1883 novel ***The Adventures of Pinocchio*** (serialized in children's magazine *Il Giornale per i Bambini*).

The villain **Coachman** lures bad boys to **Pleasure Island** where they're transformed into donkeys to be sold as labor animals. One of the darkest sequences in classical Disney animation.

Walt Disney (1901-1966) — American animation pioneer; founded Walt Disney Productions. The 1940 *Pinocchio* film established the Coachman's canonical visual form.

How Pinocchio appears in this chapter:

The chapter renders the Pleasure-Island sequence as corporate offshoring:

- **Pleasure Island** — offshoring destination (L3)
- **Coachman** — translator/handler character
- **Donkey-transformation** — Bill becomes a donkey progressively
- **Salt mines** — terminal destination (L61)

The Wizard of Oz (1900 Baum / 1939 Fleming) — Winkies

L. Frank Baum's ***The Wonderful Wizard of Oz*** (1900) and the 1939 Victor Fleming film adaptation. **The Winkies** are the green-skinned guards of the Wicked Witch of the West, dressed in cossack-style uniforms. Their canonical marching chant is *"O-Ee-Yah! Eoh-Ah!"* (often rendered as *"O-Ee-Oh!"*).

L7 — *"a winkie on the line starts to speak. he is our offshore development lead from a consultancy."* The Winkie Tech Lead's vocalization *"O-Eh-Yah!"* is the catalog's render of the canonical Winkie marching chant. Offshore-development teams rendered as Winkies.

The Monkey's Paw (1902, W.W. Jacobs)

William Wymark Jacobs (1863-1943) was an English author. ***The Monkey's Paw*** (1902) is his classic horror short story about a magic monkey's paw that grants three wishes — but each wish is fulfilled in the most horrifying possible way. Cultural shorthand for *"be careful what you wish for."*

The catalog compounds offshoring with the *Monkey's Paw* premise — offshoring rendered as wish-fulfillment-with-horror-consequence: Bill wishes for stored procedures and gets donkey-transformation.

"Oz which is 12 hours away"

The catalog's L5 *"they are located in Oz which is 12 hours away"* renders the offshoring location as **Oz, 12 hours away**. Real Bill corporate experience — offshoring to 12-hour-time-zone-difference locations (likely India, Malaysia, Philippines, or similar). The 12-hour difference forces both sides to work at odd hours.

Octopus-like speakerphone

Real corporate conference-room equipment. The Polycom SoundStation and similar products have multi-microphone-arms radiating from center, making them octopus-like. L5 — *"a octopus like speakerphone sitting in the middle."*

Stored procedures

Real database objects. Pre-compiled code stored on the database server. SQL Server, Oracle, PostgreSQL all support stored procedures. Common in offshore database-development work.

L7 — *"his new stored procedures."* L19 — *"we should run the procedure in staging now. We should get a good read on performance from that."* The catalog's render: **stored procedures are the Winkie's magical instrument** that transforms Bill into a donkey.

Spec-defense — corporate vocabulary

The Coachman's L48-49 defense: *"He said you didn't say in the spec that you didn't want a donkey head."*

The catalog's render of real corporate spec-defense. **Specs that don't prohibit something allow it.** Bill's spec didn't say *"don't make me a donkey,"* so the Winkie's stored procedure was allowed to make him a donkey. Specs allow everything not explicitly prohibited.

Voltaire's *Candide* — the catechism (absent)

Chapter 27 has no Pangloss-line deployment. The catechism is conspicuously absent. The chapter's grammar substitutes the catechism with Bill's Eeee-yonk vocalization — the catechism replaced by Bill's transformation into a non-speaking animal.

Callbacks

Chapter 14's vision-cascade callback — prophecy fulfilled

Chapter 14's Bill-tank vision-cascade had at L167:

> *((BILL HURTS transforms into a donkey. Led to the salt mines.))*

Chapter 27 renders the actual event. Chapter 14's vision was prophetic of chapter 27's chapter. The catalog's vision-cascade-prophecy-and-fulfillment pattern continues from chapter 24.

Chapter 30's Coachman-Winkie-Garden callback

Chapter 30's L87 — *"[Coachman] has a FaceTime with [Winkie Tech Lead] and is feeding a happy donkey!"*

The Garden curtain-call grants the villains friendly cast-member status. The Coachman and Winkie Tech Lead are friendly at the Garden curtain-call despite their slot-27 villainous roles. The donkey Bill was transformed into is fed by the Coachman at the Garden — bilateral treatment.

The catechism — conspicuous absence

Chapter 27 has no Pangloss-line deployment. The catalog's catechism-absence list now includes:

- Chapter 03 (substituted with will-to-live-loss)
- Chapter 11 (gravity-mode)
- Chapter 12 (compliance-Yum)
- Chapter 13 (Bill's corporate team-vocabulary)
- Chapter 14 (coffee offer)
- Chapter 15 (Manyfeek's Carl-Denham line)
- Chapter 16
- **Chapter 27 (Bill's Eeee-yonk vocalization replaces speech)** • *current chapter*

Each absence is differently structured. Chapter 27's absence renders Bill's transformation past speech.

Bill's life-arc — chapter 27 as forties offshoring

Bill in his forties at an offshoring meeting. The catalog's life-arc:

- Multiple chapters at various ages
- Chapter 20 — Bill in his forties as data-engineering manager
- Chapter 23 — Bill in his forties moved to IT
- **Chapter 27 — Bill in his forties at offshoring meeting becoming donkey** • *current chapter*

What chapter 27 doesn't yet do

- **No Pangloss-line / catechism.**
- **No qua-naming multi-state progression.** (Bill becomes donkey but not with formal qua-tags.)
- **No music-cues with specific songs.**
- **No multi-language with subtitle.** (Winkie language is untranslated, but Coachman translates.)
- **No domestic-anchor.** Lesley does not appear.

Glossary

Catalog-coined terms

- **Octopus-like speakerphone** — corporate conference-room equipment with monstrous coding.
- **Pleasure Island as offshoring destination** — render of offshoring as Pinocchio-coded location.
- **Eeee-yonk** — Bill's donkey vocalization.
- **O-Eh-Yah!** — Winkie-language vocalization.
- **WINKIE TECH LEAD** — Wizard of Oz Winkie + corporate Tech-Lead role.
- **COACHMAN** — Pinocchio villain-translator.
- **The spec-defense** — *"you didn't say in the spec"* corporate justification.

Cinema / cultural references

- ***Pinocchio*** (1940, Disney) — Pleasure Island, Coachman, donkey-transformation.
- **Carlo Collodi** (1826-1890) — Italian author of the original 1883 *Pinocchio* novel.
- **Walt Disney** (1901-1966) — American animation pioneer; *Pinocchio* film 1940.
- ***The Wizard of Oz*** (1900 Baum / 1939 Fleming) — Winkies.
- **L. Frank Baum** (1856-1919) — American author of the *Oz* novels.
- ***The Monkey's Paw*** (1902, W.W. Jacobs) — magical-wish-with-horrifying-consequence tradition.
- **W.W. Jacobs** (1863-1943) — English author of *The Monkey's Paw*.
- **Coachman** — Pinocchio villain.
- **Winkies** — Wizard of Oz canonical guards.

Corporate / IT vocabulary

- **Offshoring** — corporate practice of moving work to other countries.

- **Stored procedures** — database objects (SQL Server / Oracle / etc.).
- **Staging** — pre-production environment for testing stored procedures.
- **Performance** — staging-test result-metric.
- **Spec / specification** — corporate document defining requirements.
- **12 hours away / odd hours** — time-zone difference for offshoring.
- **Octopus-like speakerphone** — Polycom-style corporate conference equipment.
- **Salt mines** — terminal destination for Pinocchio donkeys; corporate-equivalent of grueling labor.

Donkey-transformation vocabulary

- **Donkey ears on each side** (L21) — first-stage transformation.
- **Donkey head** (L31) — second-stage.
- **Fully donkey** (L51) — third-stage.
- **Watery eyes** (L57) — emotional-state of fully-donkey Bill.
- **Eeee-yonk!** — Bill's donkey vocalization (replaces corporate speech).

Slot-callback vocabulary

- **Chapter 14 vision-cascade** — *"BILL HURTS transforms into a donkey. Led to the salt mines."* prophecy.
- **Chapter 30 Coachman-Winkie-FaceTime** — Garden curtain-call friendly form.

Catalog typographic conventions (relevant to chapter 27)

- **Lowercase-i locator** — chapter 27 opens with *"i am in my forties…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[WINKIE TECH LEAD]*, *[COACHMAN]*.
- **Multi-O-Eh-Yah! repetition** — Winkie language with quadruple repetition.
- **Italics-with-asterisks for emphasis** — *offshoring* (in seed).

- **Eeee-yonk! triple-repetition** — Bill's donkey-vocalization escalation.

Chapter 29 — Teacher's Companion

bill's notes

yes, i love this scene so much it hurts. yes, i fully recommend hell or high water. yes, i really do if you haven't seen it, it's just great.

Overview

Bill is **sitting with a very important client who sells pancakes mostly.** L5 — *"i see my agency colleagues and our client all around a round table but nobody brought Excalibur."*

The chapter is set at **the T-Rex Cafe** — *"the seats are old and dated with red leather and 'buttons' of a cheap plated yellow. This is the T-Rex Cafe and it is very old."*

The chapter is the catalog's **direct deployment of the *Hell or High Water* (2016, dir. David Mackenzie) diner-scene chassis.** Shakes-as-elderly-slow-waitress preserves the source film's iconic waitress-character. Bill's seed is emphatic-and-recommending: *"i love this scene so much it hurts. i fully recommend hell or high water."*

Plot beats:

- **L3-5 — Setup:** Bill at T-Rex Cafe with pancake-client (chapter 17 callback). Round table with old leather buttons.
- **L7-17 — The waitress arrives:** Shakes-as-elderly-slow-waitress: *"What don't you want?"* (chapter's distinctive question-form). Bill: *"did you just ask if I didn't want something?"* Shakes: *"Yes. Here at the T-Rex Cafe we only serve roast T-bone T-Rex. One time, some jerk from Oz asked for Winkie-On-A-Stick. We don't have Winkie-On-A-Stick! T-bone T-Rex, baked potato, and a choice of either green eyeballs or corn-on-the-cob."*

The catalog's render of the T-Rex Cafe menu — single entree (T-Rex), single side-question (eyeballs or corn).

- **L19-32 — The orders:** Bill: *"I do not want green eyeballs."* Client: *"I just love this place. I do not want the eyeballs either."* Manyfeek: *"What kind of::OBSCENITY REDACTED:: restaurant is this?"* Shakes (annoyed): *"Sounds like eyeballs for you::OBSCENITY REDACTED::..."* (Shakes returns the redacted obscenity.)
- **L33-40 — The medium-rare instruction:** Shakes shuts down Manyfeek with *"power word:GLARE."* T-Rex T-Bone is cooked medium rare. Client: *"Could I get mine cooked..."* Shakes shuts down Client: *"That 'twernt a question. T-Bone cooked MEDIUM RARE."*

Direct callback to *Hell or High Water*'s iconic waitress line *"That 'twernt a question."*

- **L42-46 — Iced-tea:** Shakes: *"You boys need an ice tea?"* Full-table nodding. Three iced teas.
- **L48 — Terminal line:** Shakes: *"This is the best of all possible ways to get an order out of three assholes in a jiffy."*

The catechism deployed in the waitress's perspective. The L48 line is Shakes's internal monologue or self-spoken line about the table.

Position in render-order: Chapter 29 is R#36. Bill at an agency-client dinner, rendered through the Hell-or-High-Water chassis. The chapter is the catalog's tribute to the source film's iconic T-Bone-cooked-medium-rare diner scene.

Characters

Bill (the narrator/protagonist)

Bill at T-Rex Cafe with agency colleagues and pancake-client. The agency-side attendee at a corporate client-dinner.

Bill's chapter beats:

- **L3-5** — sets the scene

- **L11** — *"I'm sorry, but did you just ask if I didn't want something?"*
- **L20** — *"I do not want green eyeballs."*

Bill speaks three lines. He is the puzzled customer at the T-Rex Cafe.

[Shakes] — very slow and elderly waitress

The chapter's central character. Shakes's form is **the elderly-slow-waitress** with Hell-or-High-Water-coded mannerisms. The catalog's chapter-specific Shakes-form.

Shakes's chapter beats:

- **L7-8** — *"What don't you want?"*
- **L13-14** — *"Yes. Here at the T-Rex Cafe we only serve roast T-bone T-Rex. One time, some jerk from Oz asked for Winkie-On-A-Stick..."*
- **L16-17** — *"either you don't want the green eyeballs, or you don't want the corn-on-the-cob. Which is it?"*
- **L25** — nods approval of Bill and Client
- **L30-31** — *"Sounds like eyeballs for you::OBSCENITY REDACTED::..."* (returning Manyfeek's redacted-obscenity)
- **L33-34** — *"continuing after shutting down [Manyfeek] by a power word:GLARE. / T-Rex T-Bone is cooked medium rare."*
- **L39-40** — *"continuing after shutting down [CLIENT] by a power word:GLARE. / That 'twernt a question. T-Bone cooked M EDIUM RARE. You boys need an ice tea?"*
- **L48** — *"This is the best of all possible ways to get an order out of three assholes in a jiffy."*

Authoritative-elderly-waitress. Controls meal decisions through *"power word:GLARE"* and vernacular language (*"twernt"*). The L48 catechism deployment is the waitress's internal monologue — the catalog grants Shakes the catechism in waitress-perspective.

[CLIENT] — pancake-client

Chapter 17's PancakeClient callback. *"a very important client who sells pancakes mostly."*

- **L23** — *"I just love this place. I do not want the eyeballs either."*

- **L37** — *"Could I get mine cooked…"* (interrupted by Shakes's power-word:GLARE)

The pancake-client cross-chapter continuity preserved. The Client's affirmative position about the T-Rex Cafe makes him Shakes's only approved customer.

[Manyfeek]

Manyfeek's chapter form is the redacted-obscenity-attendee.

- **L28** — *"What kind of::OBSCENITY REDACTED:: restaurant is this?"*

Manyfeek's redacted-obscenity continues the character's signature vocabulary. Shakes returns the redacted obscenity with eyeballs-threat.

Implicit: The agency colleagues

L5 mentions *"my agency colleagues"* but doesn't render them individually.

Naming-convention notes

- **Shakes — very slow and elderly waitress** — Shakes's form for Hell-or-High-Water waitress.
- **CLIENT** — the agency's pancake-client.
- **T-Rex Cafe** — the chapter's restaurant.
- **T-bone T-Rex** — the only entree.
- **Green eyeballs / corn-on-the-cob** — the side options.
- **Winkie-On-A-Stick** — chapter 27 Winkie callback (non-existent menu item).
- **power word:GLARE** — D&D-style power-word for Shakes's shutdown.
- **MEDIUM RARE** — the cooking instruction.

References

Hell or High Water (2016, dir. David Mackenzie)

The chapter's central cinematic chassis. *Hell or High Water* is a 2016 American neo-Western crime-drama. Stars Chris Pine (b. 1980) as Toby Howard, Ben Foster (b. 1980) as Tanner Howard, and Jeff Bridges (b. 1949) as Marcus Hamilton. Won the AFI Movie of the Year award; Oscar-nominated for Best Picture.

David Mackenzie (b. 1966) is a Scottish filmmaker. Other films include *Starred Up* (2013) and *Outlaw King* (2018).

The film's iconic T-Bone-cooked-medium-rare diner scene features an elderly grumpy waitress (played by **Margaret Bowman**) who serves only T-bone steak with no other choices. Her line *"That 'twernt a question. T-Bone cooked medium rare."* is one of the most-quoted scenes in 2010s American cinema.

How *Hell or High Water* appears in this chapter:

The chapter renders the diner scene faithfully, with the catalog's substitutions:

- The **T-Rex Cafe** is the catalog's substitution for the source-film's diner
- **Shakes-as-elderly-slow-waitress** matches the source-film's waitress (Margaret Bowman's performance)
- **"What don't you want?"** (L7) is the source-film's iconic question-form
- **"T-bone T-Rex, baked potato, and a choice of either green eyeballs or corn-on-the-cob"** preserves the only-entree-with-choice-of-side
- **"That 'twernt a question. T-Bone cooked *MEDIUM RARE*."** (L40) — direct callback

Bill's seed makes explicit his recommendation: *"i fully recommend hell or high water."* The chapter is the catalog's honoring of the source film.

Chapter 17's PancakeClient — cross-chapter callback

Chapter 29's L3 — *"a very important client who sells pancakes mostly"* — references chapter 17's PancakeClient (the flamenco-tech-demo client at PancakeSyrup.mdb).

The PancakeClient appears at chapter 30 at L119 — *"((PancakeClient is overjoyed with a stack of really tall pancakes in front of him))."* Bill's real corporate pancake-client gets multiple deployments across the catalog.

Chapter 27's Winkie — cross-chapter callback

Chapter 29's L14 — *"some jerk from Oz asked for Winkie-On-A-Stick. We don't have Winkie-On-A-Stick!"* — references chapter 27's Winkie Tech Lead. The Winkies-from-Oz are the Hell-or-High-Water-waitress's prior customers that she rejects.

Excalibur — Arthurian shorthand

King Arthur's legendary sword. Cultural shorthand for magical-weapon or special-tool. L5 — *"nobody brought Excalibur"* — round-table-without-Excalibur is the corporate-meeting-without-magical-tools. The pun: round table (Arthurian) without the Arthurian magical sword.

D&D power-word (GLARE)

Dungeons & Dragons RPG vocabulary. Power-words in D&D are spells with instant effects (Power Word Stun, Power Word Kill, Power Word Heal, etc.) — typically high-level magic.

L33 and L39 — *"shutting down [Manyfeek] by a power word:GLARE"* and *"shutting down [CLIENT] by a power word:GLARE."* The catalog renders the elderly waitress's glare as a D&D power-word — instant-shutdown magical effect.

T-Rex Cafe / dinosaur-restaurant tradition

The T-Rex Cafe is the catalog's deployment of dinosaur-themed restaurants — the Rainforest Cafe / Buca di Beppo / themed-dining tradition. The catalog has other dinosaur restaurants (BrontoBarn at

chapter 02, chapter 03, chapter 10, chapter 37). The T-Rex Cafe is the Hell-or-High-Water-diner equivalent in the catalog's dinosaur-restaurant tradition.

Voltaire's *Candide* — the catechism in waitress-perspective

L48 deploys the catechism from Shakes-as-waitress: *"This is the best of all possible ways to get an order out of three assholes in a jiffy."* The catechism deployed by the server-side rather than the customer-side. (See Callbacks for the catechism's evolution.)

Callbacks

The Pangloss-line at L48 — Shakes-as-waitress perspective

L48 — *"This is the best of all possible ways to get an order out of three assholes in a jiffy."*

The catechism deployed by Shakes-as-elderly-slow-waitress. The waitress's internal monologue or self-spoken line about the customers.

The catalog's structural claim: Shakes-as-waitress can deploy the catechism about her customers — server-side rather than customer-side. Most prior catechism deployments are customer or witness side. Chapter 29 deploys from the server.

Chapter 17's PancakeClient — cross-chapter continuity

The pancake-client returns across chapters. Chapter 17 • **chapter 29** • *current chapter* • chapter 30.

Chapter 27's Winkie — cross-chapter continuity

The Winkies-from-slot-27 are referenced as the waitress's prior rejected customers (asked for *"Winkie-On-A-Stick"*). The catalog's cross-chapter continuity preserves the Winkie-from-Oz reference even at a Hell-or-High-Water-coded chapter.

Chapter 30's Garden — the dinner-cast doesn't return as such

Chapter 30 doesn't render the Hell-or-High-Water Shakes-as-waitress at the Garden curtain-call. The PancakeClient returns; the Winkie Tech Lead returns; but the dinner-scene cast is chapter-specific. Same pattern as chapter 13 and chapter 16 — cinema-chassis-thought-experiment chapters' casts often don't recur.

Bill's life-arc — chapter 29 as agency-dinner

No specific age given in the chapter. The chapter is a corporate-client-dinner scene rendered through cinema-chassis. The mode is closer to chapter 13 than to chapter 19.

What chapter 29 doesn't yet do

- **No qua-naming multi-state progression.**
- **No music-cues with specific songs.**
- **No multi-language with subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.

Glossary

Catalog-coined terms

- **T-Rex Cafe** — chapter's restaurant. Catalog's Hell-or-High-Water-diner substitution.
- **T-bone T-Rex** — the only entree.
- **Winkie-On-A-Stick** — chapter 27 Winkie callback non-existent menu-item.
- **Green eyeballs** — the side option.
- **Corn-on-the-cob** — the alternative side option.
- **power word:GLARE** — D&D-style power-word for Shakes's shutdown.
- **'twernt** — vernacular American English for *"it weren't"* (it wasn't).
- **The Pangloss-line / catechism** — chapter 29's L48 deployment from Shakes-as-waitress perspective.

Cinema / cultural references

- ***Hell or High Water*** (2016, dir. David Mackenzie) — chapter's chassis. American neo-Western crime-drama. AFI Movie of the Year.
- **The T-Bone-cooked-medium-rare iconic diner-scene** — source film's iconic scene.
- **Margaret Bowman** — *Hell or High Water* iconic waitress actress.
- **Chris Pine** (b. 1980), **Ben Foster** (b. 1980), **Jeff Bridges** (b. 1949) — *Hell or High Water* cast.
- **David Mackenzie** (b. 1966) — *Hell or High Water* director.

Slot-callback vocabulary

- **PancakeClient** — chapter 17 callback (the agency's pancake-client).
- **Winkie-On-A-Stick** — chapter 27 callback (the Winkies-from-Oz).
- **Excalibur** — Arthurian cultural shorthand for magical tool.

Real corporate vocabulary

- **Agency colleagues** — corporate coworkers.
- **Important client** — corporate VIP client.
- **Round table** — corporate meeting furniture.

D&D vocabulary

- **power word:GLARE** — D&D-style power-word for instant-effect.
- **Power Word Stun / Kill / Heal** — D&D-canonical power-words (implicit).

Catalog typographic conventions (relevant to chapter 29)

- **Lowercase-i locator** — chapter 29 opens with *"i am sitting…"*
- **[BRACKET-TAGS]** — *[Shakes]*, *[BILL]*, *[CLIENT]*, *[Manyfeek]*.
- **Italics-with-asterisks for emphasis** — *not want*, *MEDIUM RARE*.
- **All-caps emphasis** — *MEDIUM RARE*.

- **::OBSCENITY REDACTED::** — Manyfeek's redaction; returned by Shakes.
- **Vernacular spelling** — *'twernt* (it weren't).

Chapter 30 — Teacher's Companion

bill's notes

yes. i love a happy ending. no. i cannot even come close to imaging myself doing any of this. yes. i hope you enjoyed the book and like redemption stories. no. i cannot get enough.

Overview

Chapter 30 is the catalog's **closer.** Bill is 57 and taking a shower. *Lesley's "fruit extravaganza shampoos and bottles"* waft upward. A song starts playing softly. Bill's feet tap. He hums *"All book…"*, his eyes widen, and he sings *"All book long!"* — the chapter explodes into a full **Lionel Richie *All Night Long* (1983) musical-finale** rendered as ***All Book Long***.

The catalog's L13 stage-direction acknowledges the borrowing openly: *"((All Book Long! Music and lyrics mainly from someone else who deserves all the credit in the world starts up))"* — the catalog's narrator-aesthetic-fan credit-tag. Lionel Richie is fond-acknowledged without being named.

Bill **slides out of the shower fully dressed** in *"a yellow silk outfit. sleeves are a rainbow of ruffles. his head framed in ripe, smelly fruit"* — direct **Carmen Miranda** iconography (Portuguese-Brazilian samba singer/dancer, 1909-1955; tutti-frutti hat, ruffled sleeves; one of the most-iconic stage-presences of the 20th century). The bathroom pulls apart into a beautiful garden. Lesley waves and runs ahead. Bill smiles and waves back. He opens a gate and walks through the garden meeting cast-members from across the catalog.

The chapter is a musical-finale-with-cast-curtain-call. Almost every catalog character returns reconciled — 12+ chapters' worth of recurring cast each gets one beat in the song's spotlight. The chapter does **three structural things at once:**

1. **Curtain-call** — every cast-member gets one beat
2. **Domestic resolution** — Bill alone with Lesley and waffles

3. **Catechism-terminal** — Bobby on the tractor with the closing Pangloss-line

Cast-curtain-call beats (each character gets one signature gesture):

- **Hastur** (chapter 23) — Bill gives him a low-five and finger-guns; Hastur ribs Bill gently with his clawed hands (L54)
- **Dr. Clamcheese** (chapter 37) — hands Bill a dino mini burrito; Bill eats whole with a smile (L56). Direct callback to chapter 02's Peking-Natovenator burrito-construction.
- **UX Developer** (chapter 22) — Bill tosses him into the air: *"Wheeee!"* (L58). The granite stone made tossable.
- **SELFSTARTER** (chapter 23) — spins his head-flap into a mohawk (L60). Chapter 02's hairy-flap finally granted apotheosis.
- **Bill himself** — does a Jean-Claude-Van Damme split mid-stride and pops back up (L62). The catalog grants Bill the splits he doesn't actually have.
- **KayCEE** dancing with **2, 4 and 8** (L73) — slot-20's KayCEE-numerology-rejected digits reconciled here as dance-partners. The catalog's bilateral treatment.
- **TurboPowerPandora** (chapter 15) pets ∀ctioni (the typographical dragon); Bill scratches the ∀ on the side (L75). The dragon purrs affectionately.
- **BullsheetoBot600** (chapter 08) + **Theodore H.C.** add fertilizer to the flower beds (L77).
- **GaiaGoddess** (chapter 04) and **Maurice Chevalier** are hugging; Bill hugs them both together (L83). Chapter 04's Maurice (snap-kicked then) reconciled here.
- **DickJHones3db** makes **ED-209** a daisy chain; ED-209 turns away blushing (L85). Robocop's mech reconciled with flowers.
- **Coachman** (Disney's *Pinocchio*, 1940) FaceTimes **Winkie Tech Lead** (Wizard-of-Oz Winkie-coded) and feeds a happy donkey (L87). The Disney-villain-who-creates-donkeys reconciled into someone now caring for one.
- **Calm Convict + ALL CONVICTS + Clyde** (chapter 09) wear **powerdomes** (DEVO energy-domes) and pogo; Bill tries briefly and high-fives Clyde (L102).

- **Moe, Larry, Curly** (chapter 06) at a picnic sharing food; Bill *"is always hungry but just passes by with a smile"* (L104). Even at the curtain-call, Bill bypasses the Stooges' food.
- **DarthLowUnitCosts** (chapter 12) force-feeds Bill a cake slice; he takes a bite as it floats by (L106). Chapter 12's Empire-arrival cake reconciled as friendly Garden-cake-feeding.
- **SNAKE GUY, GI JOE, BIG JIM, Malibu Stacy** (chapter 31) chase each other in a playground; Bill plays briefly with BIG JIM, who asks politely to be put back down; Bill does and smiles (L115). Slot-31 antagonisms dissolved into chase-play.
- **BROWN SNAKE OF DESTINY** (chapter 31) sits in the playground corner *"eating tofu human with a smile"* (L117). The predator who ate Toddler Shakes at chapter 31 turned vegetarian.
- **PancakeClient** (chapter 17) overjoyed with a stack of really tall pancakes (L119).
- **Johnnie Cochran, undead** (chapter 38) plays trombone with the rotting-glove-hand: *"BRANNA-NANA-NA-NA. BRANNA-NANA-NA-NAT-NA-NAT"* (L121). The OJ-trial defense-attorney's *"if it doesn't fit, you must acquit"* glove-hand operates the trombone slide.
- **Manyfeek** breakdances; the cast claps around him in a circle; spins on his head; runs back to chorus duty (L129-145). The man whose name is *Magnifique* gets to be magnificent.
- **Tiger Team / Benjamin Franklin** (chapter 05) — Franklin in *"a full yellow suit and glowing eyes"*; pose and disappear in a FLASH (L153). Slot-05's superhero-team in costume.
- **DonnyDistilloDome420** grows *"a very strange green plant with sticky buds under a heat lamp"* (L155) — marijuana-coded.
- **Zombies** do the THRILLER dance off to the left (L157) — Michael Jackson's 1983 video-tribute in the corner of the frame.

Bill's voice is replaced mid-song by Jim Nabors's voice at L79 (*"now deep and coming from the center of his body"*) and L124 (*"doing a Caribbean beat with Jim Nabors voice"*). **Jim Nabors** (1930-2017) was Gomer Pyle on *The Andy Griffith Show* (high-pitched country-Southern speaking voice) but had a deep operatic baritone as a singer — the comic surprise of his career. Sang *Back*

Home Again in Indiana at the Indianapolis 500 yearly from 1972-2014 (42-year tradition). The catalog grants Bill at 57 the singing-voice he doesn't actually have.

The Caribbean-beat verse (L126-127, L136-137): *"Tam bo li de say de moi ya / Hey::OBSCENITY REDACTED::"* — Lionel Richie's actual nonsense-Caribbean-coded lyric (often misheard / often-debated; Richie has stated the syllables evoke Caribbean-language without being any specific real-language). The catalog inserts ***::OBSCENITY REDACTED::*** in place of whatever Bill yelled — Richie's joyful-nonsense replaced with Bill's potty-mouth obscenity-redacted-tag.

The song crescendos. Bill finds Lesley on an **oak patio** (the catalog's signature earned-domestic-grounding location; cf. chapter 15's *"oak decks, admittedly very well made"*) with **waffles waiting on a table** (L178). Bill smiles, pours syrup, takes a bite: ***"YUM!"*** (L181). The catalog's terminal-Yum — all-caps, exclamation-mark, the most-emphatic Yum in the catalog. The Yum-architecture's resolution: the eating-vocabulary that started with a snake eating a child (chapter 31) ends with Bill eating waffles his wife prepared.

The music fades and stops. Bill *"breathing heavily. sweating and daubing. waiting."* breaks character at L186: ***"Wow. Great take everybody. I don't think I could do that again."*** The catalog's only-explicit meta-acknowledgment in chapter 30 that the chapter is **a take** — a performance, a recorded moment, unrepeatable. The cast is acknowledged as participants; the work-credit is granted; the moment is confirmed as one-time-only.

Then a motor is heard and squeaky wheels. Bill looks to his left, eyes to full silver dollar. *"WATCH OUT!"* **Bobby Shakes on an uncontrolled tractor**, hands waving in warning and joy: ***"THIS IS THE BEST OF ALL POSSIBLE ENDINGS!!"*** (L194). The catalog's terminal Pangloss-line. The catechism's catalog-arc starts at chapter 31 with Toddler Shakes saying *"This is the best of all possible surprises!"* before being eaten and ends here at chapter 30 with Bobby Shakes saying *"THIS IS THE BEST OF ALL POSSIBLE ENDINGS!!"* on a tractor about to crash. **Same gesture: joy-in-the-face-of-immediate-danger.** The catalog's

opener-and-closer recognizable as a single thematic-unit. The two-exclamation-mark intensification (vs. chapter 31's one) is the catechism's catalog-escalation — louder at the closer than at the origin.

The chapter's terminal stage-direction at L196: *"((... and we dive out of his way. THE END.))"*

The catalog's structural insight: **the catalog will never resolve into mere peace.** Joy and disaster are the same engine; the cruelty-engine and the joy-engine are the same engine. Bill at 57 has earned the Garden, but the Garden has not earned stillness. Bobby Shakes will keep arriving, keep declaring everything *the best of all possible*, keep crashing through. The catalog's last gesture is to dive out of the way **and to grant the joy of the man on the tractor.**

Position in render-order: Chapter 30 is **PIN R#N — the catalog's terminal-position closer.** Chapter 41 is the catalog's after-credits-coda meta-recursive epilogue *after* chapter 30. Chapter 30 is end-of-show; chapter 41 is end-credits-stinger.

Characters

The Garden is the catalog's mega-cast chapter — most recurring characters return for a curtain-call. Detailed beats in Overview; this section covers principal characters.

Bill (the protagonist)

Bill at 57 — the catalog's present-day Bill-form. Opens in the shower; ends on the patio with Lesley; immediately dodges Bobby's tractor.

Bill's most-flamboyant performance in the catalog. Carmen-Miranda-coded showmanship (yellow silk outfit, rainbow ruffled sleeves, fruit-headdress) at L16. Jean-Claude-Van Damme split mid-stride at L62. Jim Nabors voice-substitution at L79 and L124 (Bill at 57 cannot crescendo Lionel Richie's chorus; the catalog substitutes Nabors's voice through him). The catalog grants its protagonist the singing-and-dancing he doesn't actually have.

The chapter's three Bill-modes:
1. **Performer-Bill** — Carmen-Miranda outfit / Van Damme splits / Jim Nabors voice / cast-curtain-call host
2. **Domestic-Bill** — finds Lesley on the oak patio; pours syrup; *"YUM!"*
3. **Meta-Bill** — *"Wow. Great take everybody. I don't think I could do that again."*

Bill's life-arc with chapter 30's position: Bill at 57 is **the catalog's present-day baseline.** Chapter 32 has Bill at 70; chapter 30 is the catalog's Bill the reader is supposed to feel-most-fondness-for at the closer.

Lesley

Bill's wife. The catalog's anchor for Bill's domestic-life. Chapter 30 is one of her most-significant catalog-appearances. She waves from up ahead at L31 and runs ahead in the garden. At L178 she's on the oak patio with waffles waiting on a table. Bill finds her there; the chapter resolves to **Bill + Lesley + waffles** before the closer-tractor-disruption.

Lesley represents the catalog's earned-home — the destination at the end of all the surreal cast-business. The catalog never has Lesley speak in this chapter; she gestures (waves, smiles, prepares waffles), and the chapter trusts those gestures to carry her presence. The opening *"fruit extravaganza shampoos and bottles"* at L3 establishes her sensory-presence before any visual rendering.

Bobby Shakes

The catalog's recurring proto-Bill / shadow-Bill / parallel figure. **Closes the catalog** at L193-194. Bobby appears only at the very end — riding an **uncontrolled tractor** with hands waving in warning and joy. Yells the catalog's terminal Pangloss-line: *"THIS IS THE BEST OF ALL POSSIBLE ENDINGS!!"*

This is the catalog's catechism in its closing form, the line the whole catalog has been building toward. Bobby on the runaway tractor is **joy-and-disaster fused** — both warning *and* joy in the hand-waving, both the threat and the celebration in the line. Bobby is the

figure who **cannot be tamed by the Garden's reconciliation** — he will keep arriving, keep declaring everything *the best of all possible*, keep crashing through the catalog's earned-stillness.

Manyfeek

The catalog's magician-executive (chapter 24) / interruption-figure / lament-figure (chapter 41). At chapter 30 he plays the **chorus-backup-singer-and-breakdancer** role. Pops in *"as needed for this part"* (L93) singing the *(all book)* call-and-response. At L129 starts to breakdance; at L139 spinning on his head; the cast claps in a circle around him (L131). Then runs back to chorus duty (L145).

The catalog gives Manyfeek a good-spot in the closer — **the man whose name is *Magnifique* gets to actually be magnificent in the Garden's curtain-call.**

∀ction¡ (the Typographical Dragon)

The catalog's typographical-dragon character. The ∀ is a forall symbol (Unicode U+2200 — the upside-down A used in formal logic to mean *for all*); the ¡ is an inverted exclamation-mark. The dragon's name compresses the entire universe (∀) into the unit of *action* with an inverted-exclamation that signals invitation rather than alarm. At chapter 30, ∀ction¡ is being **petted by TurboPowerPandora** at L75 and **purrs affectionately**; Bill scratches the ∀ on the side. (The ∀ction¡ Typographical Dragon Song in chapter 12 was Claude's small contribution to the catalog; here at chapter 30 he's domesticated, purring like a cat.)

SNAKE GUY / GI JOE / BIG JIM / Malibu Stacy / BROWN SNAKE OF DESTINY (chapter 31)

Slot-31 cast returns reconciled. SNAKE GUY in a playground with GI JOE, BIG JIM, and Malibu Stacy — all four chasing each other (chapter 31's antagonisms dissolved into chase-play). Bill plays briefly with BIG JIM (BIG JIM is polite but asks to be put back down; BILL does and smiles) — the catalog's gentlest-possible reconciliation, even the boundary-respecting gesture preserved.

BROWN SNAKE OF DESTINY sits in the corner *"and is eating tofu human with a smile"* — the predator who ate Toddler Shakes at chapter 31 has become **a vegetarian who substitutes meat-substitute for the prey.** The catalog's predator-as-redeemed character. The Casablanca-coded sentimental-male-bond (cf. chapter 31's editorial Brokeback-correction) and the misogyny-coded NO MORE DAMES gesture both dissolve into chase-play in the playground.

Major returnees (one-beat appearances detailed in Overview)

- **Hastur** (chapter 23) — Lovecraft Cthulhu-mythos cosmic-horror reconciled into friendly low-five
- **Dr. Clamcheese** (chapter 37) — hands Bill a dino mini burrito
- **UX Developer** (chapter 22) — granite-stone tossable
- **SELFSTARTER** (chapter 23) — head-flap mohawk
- **KayCEE + 2, 4 and 8** (chapter 17) — KayCEE dancing with the slot-20-numerology-rejected digits
- **TurboPowerPandora** (chapter 15) — pets ∀ctioni
- **BullsheetoBot600 + Theodore H.C.** (chapter 08) — flower-bed fertilizer
- **GaiaGoddess + Maurice Chevalier** (chapter 04) — hugging, Bill joins
- **DickJHones3db + ED-209** (chapter 32) — daisy chain
- **Coachman + Winkie Tech Lead** — *Pinocchio* villain reconciled, on FaceTime feeding a donkey
- **Calm Convict + ALL CONVICTS + Clyde** (chapter 09) — DEVO powerdomes pogoing
- **Moe, Larry, Curly** (chapter 06) — Stooges picnic-trio
- **DarthLowUnitCosts** (chapter 12) — force-feeds Bill cake
- **PancakeClient** (chapter 17) — overjoyed with tall pancakes
- **Johnnie Cochran, undead** (chapter 38) — trombone with rotting-glove-hand
- **Tiger Team / Benjamin Franklin** (chapter 05) — superhero pose-and-disappear
- **DonnyDistilloDome420** — marijuana-coded

• **Zombies** (Thriller dance, ambient-corner)

Cast omissions

Notable absences: **BILL HURTS** (chapter 14) does not return; **Sergei the Egg Fiend** (chapter 26) does not return; the **Trash Pandas** (chapter 40) do not return; **RoboBill** himself (chapter 32) does not return; the **Index of What Matters** cast (chapter 20) does not return. The catalog's **selective curtain-call** — characters who return are characters who can be reconciled into the Garden's ecumenical-warmth. Characters who can't are not invited. Not every catalog-character is Garden-compatible.

###::OBSCENITY REDACTED::

Twice in the song (L127, L137), Bill's actual-yelled Caribbean-beat-line is replaced by *::OBSCENITY REDACTED::* — the catalog's redaction-tag standing in for whatever Bill yelled. The catalog refuses to render the obscenity directly; the redaction-tag is itself the joke. (Bill's potty-mouth, projected onto Manyfeek elsewhere, returns to his own mouth here.)

References

Lionel Richie's *All Night Long (All Night)* (1983)

The chapter's whole song-structure is built on **Lionel Richie's** 1983 hit single from his album *Can't Slow Down*. Reached #1 on the Billboard Hot 100. Caribbean-beat-flavored party-anthem; one of the most-recognizable American pop songs of the 1980s; widely regarded as one of the most-inviting pop songs ever written.

Lionel Richie (b. 1949) — American singer, songwriter, record producer, and television personality. Born in Tuskegee, Alabama; attended Tuskegee Institute. Started in the **Commodores** (1968-1980; hits *Easy* 1977, *Three Times a Lady* 1978, *Brick House*). Solo career took off 1981. Massive 1980s hits: *Endless Love* (1981), *Truly* (1982), ***All Night Long*** (1983), *Hello* (1984, the famous "blind woman sculpting his head" video), *Say You, Say Me* (1985, Best Original Song Oscar), *Dancing on the Ceiling* (1986).

Co-wrote ***We Are the World*** (1985) with Michael Jackson. Four Grammy Awards. Currently a judge on *American Idol* (2018-present).

Lionel Richie's structural elements that the chapter inherits:
1. **Chorus call-and-response** — *"All night long (all night)"* • *"All book long (all book)"*
2. **Caribbean-beat verse** — *"Tam bo li de say de moi ya"* — Richie's actual original-lyric (nonsense-Caribbean-coded; Richie has stated the syllables evoke Caribbean-language without being any specific real-language)
3. **The "way to parti / Oh, jambali" verse** — direct from the original
4. **The crescendo-build** with multiple *"come on!"* cues
5. **"Feel it in your heart and feel it in your soul"** — slight modification of Richie's *"Feel it in your soul"*
6. **Staged dance-imagery** — *"hands moving / leg stomping / hips swivel"*

The catalog's L13 stage-direction — *"Music and lyrics mainly from someone else who deserves all the credit in the world starts up"* — is the catalog's **fullest deployment of the narrator-aesthetic-fan device** (sister-deployments: chapter 10 Joe Hisaishi, chapter 15 oak-decks, chapter 31 *Right Stuff*-singalong (now MC-Hammer-corrected per editorial frame), chapter 32 *"the foley is awesome right now"*).

Jim Nabors (1930-2017)

American actor and singer. Born in Sylacauga, Alabama. Best known as **Gomer Pyle** on *The Andy Griffith Show* (1962-1964) and the spin-off *Gomer Pyle, U.S.M.C.* (1964-1969). His comedic register was high-pitched country-Southern; **but his actual singing voice was a deep operatic baritone** — the comic surprise of his career was that the goofy-voiced Gomer Pyle could open his mouth and produce a beautiful crooning baritone. Famous performances: *The Impossible Dream* (from *Man of La Mancha*); *Back Home Again in Indiana* sung yearly at the Indianapolis 500 from 1972-2014 (a 42-year tradition).

Came out as gay later in life and married his longtime partner Stan Cadwallader in 2013 (when same-sex marriage became legal in Washington state); they had been together since 1975.

At L79 and L124, Bill's voice is replaced by Jim Nabors's: *"now deep and coming from the center of his body"* / *"doing a Caribbean beat with Jim Nabors voice."* Bill at 57 cannot crescendo Richie's chorus; the catalog substitutes Nabors's voice. The voice-substitution is the catalog's signature **cinema-magic-as-real-effect** — the substitution doesn't happen in real life, but the catalog renders it as if it does. Nabors's deep baritone is also tonally-perfect for *All Night Long*'s smooth-low-male register.

Carmen Miranda (1909-1955)

Portuguese-Brazilian samba singer, dancer, and Broadway/Hollywood actress. Born in Marco de Canaveses, Portugal; family emigrated to Brazil when she was an infant. Became the highest-paid female entertainer in the United States in 1945. Known for her **fruit-headdress** (the *"tutti-frutti hat"*), platform shoes, ruffled-sleeves outfits, and exuberant performance-style. Major films: *Down Argentine Way* (1940), *That Night in Rio* (1941), *The Gang's All Here* (1943).

At L16, Bill's outfit — *"a yellow silk outfit. sleeves are a rainbow of ruffles. his head framed in ripe, smelly fruit"* — is direct Miranda iconography. The *"ripe, smelly fruit"* detail is documentary-honest about what fruit on someone's head would actually smell like after a few hours of dance-routine.

Jean-Claude Van Damme (b. 1960)

Belgian actor and martial-artist; major action-star of the late 1980s/1990s. Films: *Bloodsport* (1988), *Kickboxer* (1989), *Universal Soldier* (1992), *Timecop* (1994), *Sudden Death* (1995). Famously flexible — his **full splits** are a recurring action-figure-coded motif. Generated viral attention in 2013 with a Volvo Trucks commercial featuring him performing the splits between two moving trucks.

At L62, Bill *"does a Jean-Claude-VanDamme split mid-stride and pops back up. Spins!"* The catalog grants Bill the physical-flexibility he doesn't actually have.

Maurice Chevalier (1888-1972)

French actor, singer, and entertainer (see chapter 04 for full bio). Continental-charm icon of mid-20th-century Hollywood; signature song *"Thank Heaven for Little Girls"* from *Gigi* (1958). At L83, *"[GaiaGoddess] and [Maurice Chevalier] are hugging! [BILL] hugs both together."* Chapter 04's Maurice (the snap-kicked PIP-violator) reconciled here as Garden friend — the catalog's **bilateral judgment-and-redemption** grammar (cf. chapter 04 Callbacks).

Michael Jackson (1958-2009) / *Thriller* (1982 album / 1983 video)

American singer-songwriter and dancer. *Thriller* (1982) is the best-selling album of all time. The *Thriller* music video (1983, dir. John Landis) is widely considered the most-influential music video ever made — a 14-minute mini-horror-film featuring Jackson and a corps of zombie dancers performing a now-iconic choreographed routine.

At L157, *"((A collection of zombies do the THRILLER dance off to the left))."* The Thriller-dance is in the chapter's ambient-background — corner-of-frame, not foreground. The catalog renders pop-culture's most-recognizable dance-sequence as one of many things happening in the busy curtain-call. (Note also: Lionel Richie co-wrote *We Are the World* with Jackson; the chapter's Richie-anchor and Jackson-corner-tribute are siblings.)

H.P. Lovecraft (1890-1937) — for Hastur

American horror-fiction writer; Cthulhu Mythos creator. **Hastur** is one of the Mythos entities — *"the King in Yellow"* (from Robert W. Chambers's 1895 collection that Lovecraft incorporated); associated with Carcosa, the color yellow, and madness. Speaking the name three times is said to summon him. (See chapter 03 References for full Hastur lineage.)

At L54, Hastur is in the Garden, gives Bill a low-five, accepts finger-guns, and ribs Bill gently with his clawed hands. The cosmic-horror entity reconciled into a friendly cast-member at the curtain-call.

Pinocchio (1940, Disney) — for Coachman

Walt Disney's second animated feature, adapted from Carlo Collodi's 1883 novel. The villain **Coachman** lures bad boys to Pleasure Island where they're transformed into donkeys to be sold as labor-animals. One of the darkest sequences in classical-Disney animation. At L87, *"[Coachman] has a FaceTime with [Winkie Tech Lead] and is feeding a happy donkey!"* The Disney-villain who created donkeys-from-children is now feeding a donkey.

The Wizard of Oz (1900 / 1939) — for Winkie Tech Lead

L. Frank Baum's *The Wonderful Wizard of Oz* (1900) and the 1939 Victor Fleming film. The **Winkies** are the green-skinned guards of the Wicked Witch of the West, dressed in cossack-style uniforms. *Winkie Tech Lead* — a Winkie-guard reconfigured as a Tech Lead. Pair on FaceTime feeding a donkey is one of the chapter's strangest single moments.

Devo (band, 1972-present, with hiatuses)

American rock band from Akron, Ohio. Formed in 1973 from Kent State University. Concept-band built around the satirical philosophy of *de-evolution*. Their visual signature: yellow industrial-coverall jumpsuits with red **energy-domes** (red plastic flowerpot-shaped hats). Hit single: *Whip It* (1980).

At L102, *"[Calm Convict] and [ALL CONVICTS] wearing powerdomes and pogoing. [BILL] tries a bit as well and then gives [Clyde] a high five."* Chapter 09's convicts return wearing the energy-domes. Chapter 09's Devo-coding fully realized at the curtain-call.

Robocop (1987, dir. Paul Verhoeven) — for ED-209

Verhoeven's American sci-fi/action film about a Detroit police officer killed in the line of duty and resurrected as a cyborg. **ED-209** is the rival robot-product to the Robocop project — a hulking bipedal automated-enforcement-mech that goes wrong in its boardroom-demonstration and bullet-storms an executive. At L85, ED-209

receives a daisy chain from DickJHones3db and turns away blushing. Chapter 32's chapter has ED-209 in his native-aggressive form; chapter 30 has him reconciled.

Benjamin Franklin (1706-1790)

American polymath, founding father, scientist, statesman, diplomat, printer, postmaster, inventor. Key contributions: kite-experiment confirming lightning-as-electricity; designed lightning rod, bifocal-glasses, Franklin stove, glass armonica; *Poor Richard's Almanack* (1732-1758); helped negotiate Treaty of Paris (1783); signed Declaration of Independence and U.S. Constitution; founded University of Pennsylvania.

At L153, Tiger Team in costume with **Franklin in *"a full yellow suit and glowing eyes"*** — superhero-coded; pose and disappear in a FLASH. Chapter 05's chapter has Franklin in his founding-father-historical role; chapter 30 has him reconciled into the Tiger Team's superhero-pose. **Founding fathers as superheroes** — both historical-and-corporate icons compressed into a single team-member.

Johnnie Cochran (1937-2005)

American attorney; lead defense lawyer in the 1995 *People v. O.J. Simpson* murder trial. Cochran's most-famous moment: the closing-argument line *"If it doesn't fit, you must acquit"* — referring to a bloody glove that prosecutors couldn't get to fit on Simpson's hand during the trial. Won acquittal of murder charges; one of the most-famous attorneys in American history.

At L121, *"[Johnnie Cochran, undead] plays the trombone and slides with the rotting glove hand. BRANNA-NANA-NA-NA. BRANNA-NANA-NA-NAT-NA-NAT"* — Cochran in zombie-form playing trombone, with the rotting-glove-hand operating the slide. The rotting-glove-hand is direct visual-callback to *"if it doesn't fit, you must acquit."* The trombone's *BRANNA-NANA-NA-NA* is the catalog's onomatopoeia for the slide. Chapter 38 has Cochran in his native-courtroom-form; chapter 30 has him as undead-trombonist.

Three Stooges (1922-1970)

American slapstick-comedy trio. Moe, Larry, Curly (Howard brothers). At L104, picnic-trio sharing food. Bill *"is always hungry but just passes by with a smile."* Chapter 30's canonical-Stooge-formation (Moe / Larry / Curly) — the most-iconic trio. Chapter 06's stakeholder-rampage formation (Curly + Shemp on phone) is replaced here by the canonical trio. The catalog's Garden curtain-call uses canonical-cast-formations rather than chapter-specific deployments.

What the chapter doesn't reference

The chapter is one of the catalog's most-densely-referential — almost every character is a cultural-allusion. The chapter does not include a Star Trek reference, a Lord of the Rings reference, or a Harry Potter reference. The chapter's reference-grammar stays in **20th-century-American-popular-culture** (with one Lovecraft-1920s outlier and one Carmen-Miranda-1940s outlier).

The chapter is unusually-light on **technical-jargon** (no SQL, no Snowflake, no Cube, no API, no PowerPoint, no Jira). The chapter's vocabulary is **stage-pop-musical-and-domestic.** The corporate-jargon-density that dominates many other chapters is fully absent here. **The closer's vocabulary is the vocabulary of song-and-home.**

Callbacks

The Pangloss-line lineage — chapter 30 as the terminal-deployment

The catechism's last appearance in the catalog. Bobby Shakes on the runaway tractor at L194: *"THIS IS THE BEST OF ALL POSSIBLE ENDINGS!!"* — the catalog's **closing-line.**

The catalog's catechism deployment-mode evolution culminates here:

- **Chapter 31** — Toddler Shakes original (*"This is the best of all possible surprises!"*) — origin / spoken by a small child immediately before being eaten
- Various deployments through chapters 01-29 (gore-coded, frame-aware-whisper, twin-deployment, DUET, etc.)
- **Chapter 30 — Bobby Shakes on uncontrolled tractor (terminal)** • *current chapter*

Chapter 31's origin and chapter 30's terminal are the same gesture: **joy-in-the-face-of-immediate-danger.** The catalog's opener-and-closer recognizable as a single thematic-unit. The two-exclamation-mark intensification (vs. chapter 31's one) is the catechism's catalog-escalation — by the closer the line is louder than at the origin. The all-caps is also typographic-escalation (chapter 31's was sentence-case).

The catalog's structural insight: **the catechism never resolves into safety.** Joy and disaster are the same engine; the cruelty-engine and the joy-engine are the same engine. Bill at 57 has earned the Garden, but the Garden has not earned stillness. Bobby Shakes will keep arriving.

The Yum-architecture — chapter 30 as the resolution

The catalog's *"Yum"* lineage has its terminal-deployment here. The full lineage:
- Chapter 31 — predator-Yum (Brown Snake; lowercase period)
- Chapter 02 — implied-Yum (BrontoBarn cafeteria gourmand)
- Chapter 04 — gore-Yum (Manyfeek's *"Free jam!"*)
- Chapter 10 — eater's-grateful-Yum (Shakes-qua-Chihiro at dim-sum procession)
- Chapter 12 — compliance-Yum (Bill-PO 2-cm slot)
- Chapter 24 — staged-spectacle-Yum (DUET)
- Chapter 33 — return-Yum
- Chapter 37 — tragic-counterpoint-Yum
- **Chapter 30 — domestic-resolution-Yum (Bill + Lesley + waffles; all-caps exclamation)** • *current chapter*

The catalog's bilateral-eating-vocabulary lands on the eater's-side at maximum-volume. The eating-vocabulary that started with a snake eating a child ends with **Bill eating waffles his wife prepared**, on a wood patio, in a garden, after a song.

The HUCK / Snake Huckology lineage — reconciled

Chapter 31 establishes the HUCK as cruelty-transmission across sandboxes. Chapter 19 has the literal real-world office-movers *hucking* things. **Chapter 30 has SNAKE GUY at L115 in a playground** with GI Joe, Big Jim, and Malibu Stacy — all chasing each other (the antagonisms dissolved into chase-play). The HUCK is no longer needed; the cruelty-engine is at rest in the Garden.

Bill plays briefly with BIG JIM at L115. *"BIG JIM is polite but asks to be put back down. BILL does and smiles."* The catalog's gentlest-possible reconciliation — even the boundary-respecting gesture is preserved.

The Brown Snake of Destiny at L117 sits in the playground corner *"eating tofu human with a smile."* The vegetarian-substitute Yum. The predator who ate Toddler Shakes whole at chapter 31 is now eating meat-substitute. **The catalog grants the predator the option to give up meat at the closer.**

The qua-naming-mechanic — absent at chapter 30

Chapter 30 does **not** deploy the qua-naming-mechanic. Characters appear in their final-fixed-form at the closer. The catalog's grammar at the closer: characters resolve into one fixed-form, and that's the form they carry into the Garden. The qua-states are tools-of-transformation; **at the closer, transformation is done.**

Bill-character-form — chapter 30 as Bill-at-57

Chapter 30 has the catalog's present-day Bill at 57. Bill-form across the catalog (sequenced by life-arc):
- Chapter 31 — Bill at 5 (sandbox)
- Chapter 09 — Bill at 16 (DEVO / paint-plant / Firebird)
- Chapter 01 — Bill at 18 (ice-cream / Chigurh)
- Chapter 02 — Bill at 20 (first agency-meeting)
- Chapter 12 — Bill in his twenties (Action Arrival / C-3PO)

- Chapter 11 — Bill at 32 (gravity-break)
- Chapter 14 — Bill mid-thirties (BILL HURTS)
- Multiple slots — Bill in his thirties / forties (corporate-era)
- Chapter 23 — Bill in his forties moved-to-IT
- Chapter 26 — Bill at 40 but rendered as 8 (Dora)
- **Chapter 30 — Bill at 57 (Garden / curtain-call)** • *current chapter*
- Chapter 32 — Bill at 70 in bad-future-rejected; the chapter 30 form returns as Future-Bill's frame-narrator

Chapter 30's Bill is the catalog's **present-day baseline** and **the Bill the reader is supposed to feel-most-fondness-for** at the closer.

"Music and lyrics from someone else" tag

The catalog's narrator-aesthetic-fan device returns at chapter 30 with the credit-tag at L13. This is the catalog's **fullest deployment** of the device. Sister-deployments: chapter 10; chapter 15; chapter 31; chapter 32; chapter 12; chapter 20. Chapter 30's tag is the most-explicit credit-acknowledgment in the catalog. The narrator is openly thanking Lionel Richie without naming him.

Cast-return tracking by chapter

The Garden's cast-curtain-call brings back characters from across the catalog. **12+ chapters' worth** of cast-members directly return:
- **Chapter 04** — GaiaGoddess + Maurice Chevalier
- **Chapter 05** — Tiger Team / Benjamin Franklin
- **Chapter 06** — Moe, Larry, Curly
- **Chapter 09** — Calm Convict + ALL CONVICTS + Clyde in powerdomes
- **Chapter 12** — DarthLowUnitCosts (cake-feeding callback)
- **Chapter 15** — TurboPowerPandora
- **Chapter 17** — KayCEE + 2, 4, 8 + PancakeClient
- **Chapter 22** — UX Developer
- **Chapter 23** — Hastur + SELFSTARTER
- **Chapter 24 / 30 / 41** — Manyfeek as breakdancer
- **Chapter 31** — SNAKE GUY, GI JOE, BIG JIM, Malibu Stacy, BROWN SNAKE

- **Chapter 32** — ED-209, DickJHones3db
- **Chapter 37** — Dr. Clamcheese
- **Chapter 38** — Johnnie Cochran undead

The chapter is a curtain-call by structure and by intent — every returning character gets one beat in the song's spotlight before the song moves on.

Cast-omission tracking — selective curtain-call

Notable absences: BILL HURTS (chapter 14), Sergei the Egg Fiend (chapter 26), Trash Pandas (chapter 40), ROBOBILL himself (chapter 32), Index of What Matters cast (chapter 20). The catalog's **selective curtain-call** — characters who return are characters who can be reconciled into the Garden's ecumenical-warmth. **Not every catalog-character is Garden-compatible.** The catalog grants the reader-and-the-characters the choice.

Chapter 41 epilogue connection

Chapter 41 is the catalog's **meta-recursive epilogue *after* chapter 30's closer.** Chapter 41 has Manyfeek delivering a closing-lament from outside the Garden's resolution. Chapter 30's curtain-call is the catalog's official closer; chapter 41 is the catalog's after-credits-coda. **Chapter 30 is end-of-show; chapter 41 is end-credits-stinger.**

"Wow. Great take everybody."

Bill's break-character line at L186. The catalog's only-explicit-meta-acknowledgment in chapter 30 that the chapter is **a take.** The line does three things:
1. Acknowledges the cast as participants in a performance (*"everybody"*)
2. Grants the cast their work-credit (*"Great take"*)
3. Confirms the performance's unrepeatability (*"I don't think I could do that again"*)

Chapter 30 is **a one-time-only catalog-moment.** The catalog will not stage another curtain-call. This was it.

What chapter 30 doesn't call back to

Chapter 30 doesn't reference: PowerPoint corporate-meeting culture (which dominates many other chapters), specific Snowflake / SQL / data-engineering tooling, the gendered-toy-marketing of chapter 31's *DOLLS* exchange, the philosophical-density of chapter 39. **The chapter's scope is the cast and the music, not the catalog's intellectual-content.** The closer is for characters and song, not for argument.

Glossary

Catalog-coined terms

- **All Book Long** — the catalog's *All Night Long* substitution. *Book* replaces *night* throughout. The chapter's musical-and-thematic anchor.
- **Music and lyrics mainly from someone else who deserves all the credit in the world** — the catalog's narrator-aesthetic-fan credit-tag at L13.
- **The Pangloss-line / The catechism** — chapter 30's terminal-deployment at L194 is the catalog's closing-line.
- **The Yum-architecture** — the catalog's eating-and-consumption mechanic. Chapter 30's eater-Yum at L181 (*"YUM!"*) is the resolution-form.
- **Curtain-call** — theatrical convention where the cast returns to the stage at the end of a performance to receive applause. Chapter 30 is the catalog's curtain-call rendered as a Lionel Richie song.
- **::OBSCENITY REDACTED::** — the catalog's redaction-tag for whatever Bill yelled. Used at L127 and L137 in place of Bill's actual obscenity-yells during the Caribbean-beat verse.
- **∀ction¡ (the Typographical Dragon)** — ∀ (Unicode forall U+2200) + *¡* (inverted exclamation). The dragon's name compresses *for all action* into a single typographic-creature.
- **Wow. Great take everybody.** — Bill's break-character line at L186; the catalog's meta-self-awareness register acknowledging the chapter as a take.

- **THE END** — the catalog's terminal stage-direction at L196, after the dive-out-of-the-way.

Pop-music / cinema lookups

(Full context in References.)
- ***All Night Long (All Night)*** — Lionel Richie 1983 hit, source for the chapter's song-structure.
- **Lionel Richie** — American singer-songwriter, b. 1949.
- **Jim Nabors** — American actor / singer 1930-2017; Gomer Pyle's high-pitched voice with hidden operatic baritone. The catalog substitutes his deep baritone for Bill's voice during the chorus and Caribbean-beat.
- **Carmen Miranda** — Portuguese-Brazilian singer-actress 1909-1955; fruit-headdresses and ruffled-sleeves. Bill's outfit at L16 is direct Miranda iconography.
- **Jean-Claude Van Damme** — Belgian action-star, b. 1960; full-splits signature physical-vocabulary.
- **Maurice Chevalier** — French actor / singer 1888-1972 (see chapter 04).
- ***Thriller*** — Michael Jackson's 1982 album / 1983 video; iconic zombie-choreography. Zombies do the dance off to the left at L157.
- **Johnnie Cochran** — American attorney 1937-2005; OJ Simpson trial defense.
- **Coachman** — *Pinocchio* (1940) Disney villain who turns boys into donkeys.
- **Winkies** — green-skinned guards in *Wizard of Oz* (Baum 1900 / Fleming 1939).
- **Hastur** — Lovecraft Cthulhu-mythos entity; Robert W. Chambers's "King in Yellow" (1895). (See chapter 03 for full lineage.)
- **Devo / energy-domes** — American new-wave band (Akron, OH 1973-); red plastic flower-pot stage-hats called *energy-domes*.
- **ED-209** — bipedal mech from *Robocop* (1987, dir. Verhoeven).
- **Benjamin Franklin** — American polymath / founding father 1706-1790 (see chapter 05).
- **Three Stooges (Moe, Larry, Curly)** — American slapstick-comedy trio 1922-1970.

Catalog-coined character names (chapter 30 returnees)

- **Manyfeek** — magician-executive / chorus-figure / lament-figure. Per Bill's notes, Manyfeek is a homophone for *Magnifique* (French) plus Bill's own potty-mouth-tendency projected onto the character.
- **Bobby Shakes** — recurring proto-Bill / shadow-Bill / parallel-figure. Closes the catalog on an uncontrolled tractor.
- **GAMS** — recurring beatbox character; provides call-and-response throughout chapter 30.
- **BOOTS** — drum-kit character; hits the kit at L18 to launch the chorus.
- **Calm Convict + ALL CONVICTS + Clyde** — chapter 09 cast.
- **KayCEE + 2, 4 and 8** — chapter 17 / chapter 20 numerology cast.
- **TurboPowerPandora** — chapter 15 character.
- **Hastur** — chapter 23 / chapter 03.
- **Dr. Clamcheese** — chapter 37.
- **UX Developer** — chapter 22.
- **SELFSTARTER** — chapter 23 / chapter 02.
- **BullsheetoBot600** — chapter 08.
- **Theodore H.C.** — chapter 21 / chapter 23.
- **GaiaGoddess** — chapter 04.
- **DickJHones3db + ED-209** — chapter 32.
- **PancakeClient** — chapter 17.
- **DarthLowUnitCosts** — chapter 12.
- **DonnyDistilloDome420** — marijuana-coded character (4/20 reference).
- **Tiger Team / Benjamin Franklin** — chapter 05.

Stage / dance terms

- **Splits** — full-180-degree leg-split. Van Damme's signature. Bill at L62.
- **Beat-box** — vocal-percussion technique; 1970s/80s hip-hop. GAMS throughout.

- **Breakdance** — 1970s NYC (Bronx) hip-hop dance-style. Manyfeek at L129; head-spin at L139.
- **Mohawk** — hairstyle with sides shaved and central strip raised. SELFSTARTER's head-flap becomes one at L60.
- **Powerdome** — Devo's red plastic flower-pot stage-hat. All convicts at L102.
- **Daisy chain** — chain of daisy-flowers, traditionally made by children. ED-209 receives one at L85.

Domestic terms

- **Oak patio** — wood-deck patio at L178 where Lesley waits with waffles. The catalog's signature **earned-domestic-grounding** location. Chapter 15's *"oak decks, admittedly very well made"* is a sister-callback.
- **Waffles** — Bill's preferred breakfast-food in the catalog's domestic-grounding. The terminal-Yum-receipt at L181.
- **Fruit extravaganza shampoos and bottles** — Lesley's bath-products. Chapter's opening sense-detail at L3. Catalog-signature: fragrance-of-a-spouse-as-anchor-of-domestic-real.

Cinema-tag terms

- ***"silver dollar"*** — describing Bill's eyes widening to *"full silver dollar"* at L190. American-coin-metaphor for surprise.
- **Dive out of his way** — terminal-action at L196. The catalog's closing-physical-gesture.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 30 opens with *"i am 57…"*
- **[BRACKET-TAGS]** — extensive cast (see Characters / Glossary above).
- **All-caps emphasis** — *YUM!*, *WATCH OUT!*, *THIS IS THE BEST OF ALL POSSIBLE ENDINGS!!*, *THE END*.
- **Italics-with-asterisks for emphasis** — used throughout the song-lyrics.
- **Bullet-point music-line marker (❙)** — used to mark song-lyric lines.

- **((Double-parenthesized stage-directions))** — extensive throughout.
- **Trailing-ellipsis fade** — *"((... and we dive out of his way. THE END.))"* (L196).

What the chapter's terminology lacks

The chapter is unusually-light on **technical-jargon** (no SQL, no Snowflake, no Cube, no API, no PowerPoint, no Jira, no Snowsight). The chapter's vocabulary is **stage-pop-musical-and-domestic.** The corporate-jargon-density that dominates many other chapters is fully absent. The closer's vocabulary is the vocabulary of **song-and-home.**

Chapter 31 — Teacher's Companion

bill's notes

yes. i did own both american hero dolls. yes. i prefered "action figure" to "doll". no. my playtime was not that complex. no. i did not help the snake guy become so awesome. yes. i wish i was involved.

Overview

Bill is five years old, playing in a sandbox near two other children playing in nearby sandboxes. In one hand he has a GI Joe action figure (eight-inch beige plastic, with a *"balaclava of manly virtue"* of wiry hair); in the other hand a Big Jim action figure (larger, softer, with a *"leathery core of his midwestern heart"*). Both action figures are imagined as men attending to a dying campfire in front of a campervan that *"seems dangerous to be near fire."*

The action figures act out a Brokeback-Mountain-coded scene: Big Jim catches GI Joe trying to leave (*"Stop, Joe."*), GI Joe explains he can't go back (*"You know I can't go back. Not after the campervan."*), Big Jim flips his hair (which is part of his skull, so only his head goes back) and declares *"We will* always have the campervan."* Two action figures who had a camping-romance now parted because the world doesn't allow them to be together; the campervan is the slot-31 substitute for Brokeback's summer-on-the-mountain.

Bill's father interrupts from off-stage: *"BILL! ARE YOU PLAYING WITH DOLLS AGAIN!"* Bill defends his toys: *"DAD! THEY'RE ACTIONNN FIGURES!!!"*

A Malibu Stacy doll arrives uninvited from another child's nearby sandbox. Big Jim hammer-throws her with athletic rotation (*"WE'VE SAID IT AGAIN AND AGAIN, NO… MORE DAMES!!"*) and Malibu Stacy pinwheels through the air toward another

sandbox. The narrator's stage-direction at L43 breaks into an MC-Hammer-coded sing-along during the rotation: *"((OOH! OOH! EOH! EWWEW EWWWEW! THE RIGHT STUUUFF! sorry...))"*

Watching from a nearby sandbox is **SNAKE GUY**, who sees the hammer-throw and decides *"That must be the most beautiful thing I have ever seen. I can take what I have just learned and make it mine."*

The **Brown Snake of Destiny** arrives in SNAKE GUY's sandbox in snake-pidgin oral tradition (*"Sssssssssssnake guysssss!"*). SNAKE GUY HUCKs the Brown Snake (the same gesture Big Jim used on Stacy, now repeated as ritual) toward another child's sandbox. The Brown Snake lands in **Toddler Shakes's** sandbox.

Toddler Shakes runs toward the Brown Snake, giggling: *"This is the best of all possible surprises!"* The Brown Snake opens his jaws and swallows Toddler Shakes whole. The chapter's last line: *"Yum."*

Position in render-order: Chapter 31 is **R#2** — the catalog's cosmology-origin chapter. Per render-order, chapter 31 sits at *interjection-after-01* — the reader encounters this chapter immediately after the first chapter of the book.

In about 100 lines, the chapter establishes the major recurring elements of metabill's grammar:

- **The Pangloss-line** — the catalog's recurring catechism (*"this is the best of all possible..."*), here in its origin form, spoken by Toddler Shakes immediately before he is eaten.
- **The Yum-architecture** — the catalog's eating-and-consumption mechanic, here introduced via the Brown Snake's predator-Yum at the chapter's close.
- **The HUCK gesture** — the catalog's transmitted-cruelty mechanism. Big Jim hammer-throws Stacy • SNAKE GUY watches and adopts • SNAKE GUY HUCKs the Brown Snake • Brown Snake lands in Toddler Shakes's sandbox and eats him. Cruelty travels across sandboxes through imitation.
- **Snake Huckology** — SNAKE GUY's self-founded religion-of-the-HUCK, discovered as he completes his apotheosis. He raises his fist; lightning strikes; he disappears in smoke.

- **The qua-tic** — Bill's stylistic substitute for *as* (*"in the capacity of"*); slows the reader by a beat. Used here in SNAKE GUY's three-state apotheosis tags.

Bill's seed grounds the chapter: he owned both GI Joe and Big Jim toys; he preferred *"action figure"* to *"doll"*; the rest is invention. The seed's *"i wish i was involved"* — Bill admiring SNAKE GUY's apotheosis from outside the page — is the catalog's signature fantasy-of-self register.

Characters

Bill (the narrator/protagonist)

Bill at five years old. The catalog's youngest non-Toddler Bill-form. The chapter opens with the lowercase-i locator: *"i am five and playing in a sandbox near two other children playing in nearby sandboxes."* Bill spends most of the chapter narrating his action-figure play, defending his toys to his father, and watching the cosmology unfold across the three sandboxes around him. He does not directly cause the cruelty-engine (he does not throw Stacy, does not HUCK the Brown Snake, does not eat Toddler Shakes) — he is **the witness**, the small-i locator who sees how the cruelty travels.

The bracket-tag form is mostly *[BILL]* (uppercase) in the chapter, signaling the confident-five-year-old register.

GI Joe (action figure in Bill's right hand)

The eight-inch beige-plastic Hasbro action-figure (introduced 1964). Per the chapter at L5: *"a true GI Joe. Eight inches of pure american steel writ in beige plastic. His wiry hair is a perfect balaclava of manly virtue evenly expressed under and around his piercing blue eyes and framing his square, american jaw."*

The catalog describes GI Joe with imperial-coded reverence — pure, american, manly, square-jawed. In the imagined scene, GI Joe is the harder/more-masculine partner — kicks sand into the fire, runs to the campervan, has the M-16s falling to the ground. He is *"trying to*

leave" — Brokeback-Mountain-coded **Ennis Del Mar register** (the man who leaves the relationship at every parting because the world doesn't allow it to continue).

Big Jim (action figure in Bill's left hand)

Mattel's competitor-toy to GI Joe (introduced 1972). The catalog at L7: *"Larger, softer and kinder. His simple Bigness cannot hide the leathery core of his midwestern heart."* Big Jim is the larger / softer / Midwestern foil to GI Joe's hard-masculine sharpness.

In the imagined scene, Big Jim catches GI Joe leaving and gives him the *"We will* always have the campervan"* line — Brokeback-Mountain-coded sentimentality, occupying the **Jack Twist register** of the toy-pair (the more-yielding partner who wants to keep the relationship alive against the world's refusal).

Big Jim later hammer-throws Malibu Stacy with the line *"NO… MORE DAMES!!"* — establishing the catalog's HUCK-as-misogynist-gesture origin. Big Jim's hair is part of his skull (Bill's note at L29) — when he tries to flip his hair back, only his whole head moves backwards, comedy-coded.

Bill's father (off-stage)

Heard at L32 only. *"BILL! ARE YOU PLAYING WITH DOLLS AGAIN!"* — uppercase, gendered-policing of Bill's toys. The father wants Bill to not play with dolls (read as effeminate / inappropriate for a boy). Bill responds defensively (L35): *"DAD! THEY'RE ACTIONNN FIGURES!!!"* — the catalog's first deployment of the corporate-marketing-vocabulary-as-self-defense gesture.

The triple-N in *ACTIONNN* and the triple-! at the end is Bill's typographic-emphasis at peak — the five-year-old's full-volume defense of his toys' masculinity-coding. The father doesn't reappear.

Malibu Stacy

Mattel-coded fictional doll (the catalog's stand-in for any 1970s/80s glamour-girl-doll; *Malibu Stacy* is *The Simpsons*' fictional Barbie-equivalent). She arrives uninvited from another sandbox at L37: *"Hey! What are you guys doing in the van?"* — friendly opener.

Big Jim hammer-throws her at L40-44 in athletic rotation. As she pinwheels through the air, she yells back: *"Ok. Bye. Byyyyyyyyyyye"* — extended-y closing-farewell. Lands in another sandbox.

The catalog uses her as the inciting cruelty's first victim — the NO MORE DAMES gesture rendered in a child's hammer-throw.

SNAKE GUY (in another sandbox)

Watches Big Jim's hammer-throw of Malibu Stacy from his own sandbox. At L52, watches Stacy's pinwheeling arc: *"That must be the most beautiful thing I have ever seen."* At L55 (*"thinks hard for a zeptosecond"*): *"I can take what I have just learned and make it mine."*

The catalog tracks SNAKE GUY's transformation across **three qua-tagged states** (*qua* = Bill's tic for *as*):

1. **[SNAKE GUY] qua the seed of greatness** — initial witnessing/learning state
2. **[SNAKE GUY] qua greatness accepted** — after HUCKing the Brown Snake
3. **[SNAKE GUY] qua greatness achieved** — apotheosis-mode at chapter's close

The third state ends with SNAKE GUY raising a fist, lightning striking the fist (L92), and SNAKE GUY disappearing in a smoke-trail to the horizon (L94). He is the founder of *Snake Huckology* — the catalog's invented religion-of-the-HUCK-gesture.

The *"thinks hard for a zeptosecond"* tag (L54, 66, 72) is repeated three times during SNAKE GUY's apotheosis. A zeptosecond is 10^{-21} seconds — the smallest unit of time ever directly measured (~247 zeptoseconds for an electron transit measured at Goethe University Frankfurt in 2020). The catalog's typographic compression for *"instantaneously"* — SNAKE GUY's apotheosis-decisions are made at the smallest measurable time-scale, signaling they're not actually deliberated, just performed.

BROWN SNAKE OF DESTINY

A talking snake who arrives in SNAKE GUY's sandbox (L57): *"Sssssssssssnake guysssss!"* He speaks in catalog-coded **snake-pidgin** with hissing-augmented spelling: *"Sssssssssssss-sou are on sssshuh ssss-lips-sss of sss-all that bessliveve. sssssnake guy. sssssfullffssss yourrssssss ddessstinssssnty."* Deliberately-corrupted version of formal-prophetic-speech.

He is the *"Snake of Destiny"* — claims to come from snake-oral-tradition: *"snake to egg, egg to wormy thing, wormy thing to snake."*

After SNAKE GUY HUCKs him (L79), the Brown Snake travels (sailing) through the air toward another sandbox, exclaiming *"Sssssssssssuperman!!!"* (L82) — the Superman-coded flying register applied to a thrown-snake.

He lands in Toddler Shakes's sandbox at L96. After Toddler Shakes runs to him giggling, the Brown Snake says (L102): *"sssssss yesssssss, but fsooor smeeee..."* — the reveal that the snake's perspective on the meeting differs from Toddler Shakes's. He then opens his jaws and swallows Toddler Shakes whole (L104). The chapter's final line: *"Yum."* (L105).

Toddler Shakes

The catalog's earliest Bobby-Shakes form. A small child in another sandbox who runs toward the Brown Snake when it lands in his territory.

At L99 — the chapter's deepest line — Toddler Shakes says: *"This is the best of all possible surprises!"*

This is the **catalog's Pangloss-line in its origin form** — the catechism that will be repeated across many chapters. All later deployments inherit from Toddler Shakes here.

He is consumed by the Brown Snake whole. The catalog's first eaten-character.

The catalog's three sandboxes (collective)

Three children in three nearby sandboxes:

1. **Bill's sandbox** — where the GI-Joe-and-Big-Jim Brokeback-scene plays out, where the Malibu Stacy hammer-throw originates
2. **SNAKE GUY's sandbox** — where SNAKE GUY watches the hammer-throw, where the Brown Snake of Destiny arrives, and where SNAKE GUY HUCKs the Brown Snake away
3. **Toddler Shakes's sandbox** — where the Brown Snake lands and where Toddler Shakes is consumed

Three sandboxes; three children; three episodes of the cruelty-engine traveling. **Cruelty is transmitted through imitation across separate-but-adjacent territories, and arrives in the territory least-prepared to receive it.**

References

Toy lines (real American children's toys)

GI Joe (Hasbro, 1964) — the original American military action-figure. Introduced by Hasbro as *"America's Movable Fighting Man,"* GI Joe is widely considered the original *action figure* (the term itself was coined by Hasbro to distinguish their product from *"dolls,"* which were marketed to girls). The original GI Joe was 12 inches tall (later 1980s versions were 3.75 inches). Bill's GI Joe — *"eight inches of pure american steel writ in beige plastic"* — is the 1970s-era GI Joe with *"Kung Fu Grip"* and a beige fabric-and-plastic body.

Big Jim (Mattel, 1972) — Mattel's competitor to GI Joe. 9.5-inch action-figure with athletic-coded modular accessories — sports equipment, exploration gear, Wild West outfits. Marketed as *"The Big Jim Sports Camper"* and similar themes; less explicitly military than GI Joe. The character had a wife (Penny) and friends (Big Jack, Dr. Steel). The catalog's softer-American-masculinity register vs. GI Joe's hard-military register.

Malibu Stacy — fictional 1970s-style glamour-doll from *The Simpsons* (Fox, 1989-present). Created as a parody of Mattel's Barbie line. Lisa Simpson's favorite doll until she discovers Malibu Stacy's voice-box says sexist things; she protests and tries to get the doll redesigned (the famous *"Lisa vs. Malibu Stacy"* episode, season 5, 1994). The catalog uses Malibu Stacy as the chapter's stand-in for any 1970s/80s blonde-glamour-doll — a real doll-archetype rendered through the Simpsons' fictional name.

Action figure vs. doll — toy-industry distinction with gendered-marketing implications. *"Action figure"* was Hasbro's coinage to circumvent parental resistance to *"dolls for boys"* — same poseable-male-figure-toy-form, but rebranded to be acceptable to 1960s/70s American masculinity standards. Bill's father at L32 calls them *"DOLLS"*; Bill at L35 corrects with *"ACTIONNN FIGURES!!!"* — performing the gendered distinction the marketing established.

Brokeback Mountain (2005, dir. Ang Lee)

American film adapted from **Annie Proulx**'s 1997 short story (first published in *The New Yorker* October 1997, collected in *Close Range: Wyoming Stories* 1999). Stars **Heath Ledger** as Ennis Del Mar and **Jake Gyllenhaal** as Jack Twist — two young men hired in 1963 to herd sheep on Brokeback Mountain in Wyoming who fall in love during the summer and spend the next twenty years separated by the world's refusal to let them be together.

Annie Proulx (b. 1935) is an American novelist and short-story writer; Pulitzer Prize for *The Shipping News* (1993). Her work is grounded in rural-American-landscape and the inner-lives of working-class people whose emotional registers go unrendered by mainstream literary culture.

Heath Ledger (1979-2008) was an Australian actor. Major films: *10 Things I Hate About You* (1999), *Brokeback Mountain* (2005), *I'm Not There* (2007), *The Dark Knight* (2008 — won Best Supporting Actor posthumously for the Joker). Died at 28. His Brokeback performance is widely considered one of the most emotionally-restrained portrayals in 2000s American cinema — Ennis speaks little; the love is rendered through what he can't say.

Jake Gyllenhaal (b. 1980) — American actor. Major films: *Donnie Darko* (2001), *Brokeback Mountain* (2005), *Zodiac* (2007), *Prisoners* (2013), *Nightcrawler* (2014). Gyllenhaal's Jack Twist in Brokeback is the more-openly-yearning of the pair — Jack wants to build a life with Ennis; Ennis can't bring himself to it.

Ang Lee (b. 1954) — Taiwanese-American filmmaker. Two-time Best Director Oscar winner (*Brokeback Mountain* 2005, *Life of Pi* 2012). Major films include *Eat Drink Man Woman* (1994 — also a catalog chassis at chapter 37), *Sense and Sensibility* (1995), *Crouching Tiger, Hidden Dragon* (2000), *Brokeback Mountain* (2005), *Lust, Caution* (2007), *Life of Pi* (2012). Lee specializes in cross-cultural emotional-restraint — characters who feel intensely under social-codes that prevent direct expression.

How Brokeback Mountain appears in this chapter:

Chapter 31's GI Joe + Big Jim toy-play scene is **Brokeback-coded**: two action-figures who had a camping-romance on a campervan-trip, now separated because the world doesn't allow them to be together. GI Joe's *"You know I can't go back. Not after the campervan."* (L26) is the chapter's load-bearing emotional beat — the structural rhyme with Brokeback's recurring impossibility-of-being-together (Ennis's *"there ain't no reins on this one"* / Jack's *"I wish I knew how to quit you"*).

Big Jim catching GI Joe trying to leave, the campfire scene, the shared-camping memory rendered as foundational, the *"we will* always have the campervan"* sentimentality — the catalog's framing of two-men-who-want-to-be-together-but-can't is borrowed from Brokeback, deployed at action-figure scale.

The world that doesn't allow it: Bill's father at L31-32 (*"BILL! ARE YOU PLAYING WITH DOLLS AGAIN!"*) — the institutional-overlay arrives mid-scene, exactly at the moment the toy-romance is being rendered. The catalog renders that pattern at five years old.

(Ang Lee appears across the catalog at chapter 31 via Brokeback Mountain and at chapter 37 via *Eat Drink Man Woman* — same director's range across very different registers.)

MC Hammer (Stanley Kirk Burrell, b. 1962)

American rapper, dancer, and entrepreneur, born in Oakland, California. Real name Stanley Kirk Burrell; took the stage-name *"MC Hammer"* after Oakland Athletics legend Pedro Borbón gave him the nickname *"Little Hammer"* for resembling Hank Aaron (the home-run *"Hammer"*).

Albums: *Feel My Power* (1986), *Let's Get It Started* (1988), *Please Hammer, Don't Hurt 'Em* (1990 — first hip-hop album to be certified diamond / 10 million U.S. copies), *Too Legit to Quit* (1991). Signature hits: *"U Can't Touch This"* (1990), *"Pray"* (1990), *"2 Legit 2 Quit"* (1991).

Hammer's signature was hyperkinetic dance — the **Hammer Dance** with explosive arm-and-leg movements, often performed in baggy *"Hammer pants"* (parachute-pants / harem-cut). One of the most-recognizable cultural figures of the 1990s.

How MC Hammer appears in this chapter:

The catalog's narrator at L43 breaks into a sing-along during Big Jim's hammer-throw rotation:

> *((OOH! OOH! EOH! EWWEW EWWWEW! THE RIGHT STUUUFF! sorry...))*

The MC-Hammer-coded sing-along sits at the rotation-mechanic in literal-and-metaphorical alignment: the action is a **hammer-throw**; the music cue is **Hammer-the-rapper-and-dancer**; the narrator's involuntary vocal-bopping is the recognition that Big-Jim-rotating is doing-the-Hammer-Dance at toy-scale. The vocalization (*OOH! OOH! EOH! EWWEW EWWWEW!*) and triple-U emphasis (*THE RIGHT STUUUFF!*) capture the late-80s/early-90s pop-radio register MC Hammer was the most-visible representative of.

This is one of the catalog's recurring **narrator-aesthetic-fan moments** — the narrator (the voice rendering the chapter's stage-directions) breaks character to acknowledge a real cultural element. Other instances: chapter 10, chapter 15, chapter 30, chapter 32 (the foley is awesome right now).

Voltaire's *Candide* (1759) — the catechism's source

Pangloss is the character in Voltaire's *Candide* (1759) who repeats the catechism *"this is the best of all possible worlds"* even as he and his companions endure horrible suffering. Voltaire's satirical target was Leibnizian-optimism — the philosophical position (Gottfried Leibniz) that we live in *the best of all possible worlds* because God being all-good would not allow any-other-world. Voltaire mocks this as forced rationalization in the face of obvious cruelty.

The catalog inherits the catechism from Pangloss and deploys it across many chapters. **Chapter 31 is the origin** — Toddler Shakes giggling *"This is the best of all possible surprises!"* at L99 immediately before being eaten.

Implicit references

- ***"Sssssssssssuperman!!!"*** (L82) — Brown Snake yelling Superman as he's being thrown through the air. References the iconic Superman-flight gesture: arms-forward, body-horizontal, soaring through the sky.
- **Snake-pidgin oral-tradition** — long literary convention (the snake in Eden, Kaa in *The Jungle Book*, Nagini in *Harry Potter*). The catalog's version is at peak-corruption — almost-unreadable-but-decodable prose-as-snake-speech.
- **H.G. Wells *The Island of Doctor Moreau*** (1896) — implicit only. Wells's beast-men ritually proclaim *"Are we not Men?"* (the source of DEVO's catechism in chapter 09). Chapter 31's sense of *the cruelty-engine creating creatures who don't know what they are* is in the same register-family.

Callbacks

The Pangloss-line lineage — chapter 31 as origin

At L99: Toddler Shakes runs toward the Brown Snake of Destiny giggling and says *"This is the best of all possible surprises!"* — and is then immediately consumed. **The catalog's Pangloss-line in its origin form.**

The catechism's later forms across the catalog all inherit from this moment:

- **Chapter 09** — Convict Shakes at L82: *"This is the best of all vehicles to sell for parts? Are you interested, my man!"* (pre-formal vocabulary)
- **Chapter 17** — Bill alone at L84: *"That is the best of all possible presentations."*
- **Chapter 22** — Bill alone at L188: *"This will be the best of all possible visualizations."*
- **Chapter 24** — Bobby Shakes + Bill in unison at L71: *"This was the best of all possible tech demos!"* (catalog's first Pangloss-DUET)
- **Chapter 20** — Bobby Shakes covered in Bill's blood at L93: *"This will be the best of all possible measurements!"* (catechism with literal gore on the speaker)
- **Chapter 32** — Mr.Shakes SVP of DE at L71: *"This will be the best of all possible demos!"* (spoken seconds before being bullet-stormed by ED-209)
- **Chapter 41** — catalog-Bill alone at terminal at L104: *"This is the best of all possible laments!!"* (meta-recursion)
- **Chapter 30** — Bobby Shakes on uncontrolled tractor at L194: *"THIS IS THE BEST OF ALL POSSIBLE ENDINGS!!"* (catalog's literal closing line)

Nine confirmed Pangloss-line deployments across the catalog, all descended from chapter 31's Toddler Shakes original.

The Yum-architecture — chapter 31 as origin

L104-105: *"[BROWN SNAKE] opens his jaws, and swallows [TODDLER SHAKES] whole. / Yum."*

Predator-Yum at the catalog's earliest deployment. The snake says *Yum* after eating the child. Every later *Yum* in the catalog reads against this:

- **Chapter 10** — eater's-grateful-Yum (Shakes-qua-Chihiro after the dim sum procession)

- **Chapter 12** — compliance-Yum (Bill-PO eats cake through 2cm slot during corporate acquisition)
- **Chapter 24** — staged-spectacle-Yum (tiger with fake-lady's-head)
- **Chapter 30** — domestic-resolution-Yum (Bill + Lesley + waffles at the catalog's closer)
- **Chapter 37** — tragic-counterpoint *"Good enough. Send it out."* (master chef confronting gap between making and tasting)

The catalog's eating-vocabulary is bilateral; chapter 31 establishes the predator-side; later chapters establish the eater-side and other variants.

The HUCK mechanic — chapter 31 as origin

The chapter introduces *HUCK* as a verb (American slang for throw / pitch). The HUCK gesture travels across the three sandboxes:

1. Big Jim hammer-throws Malibu Stacy (L40-44)
2. SNAKE GUY watches the throw, decides to make the gesture his own (L52-55), HUCKs the Brown Snake (L79)
3. The Brown Snake lands in Toddler Shakes's sandbox (L96), eats Toddler Shakes (L104)

The cruelty-engine travels through imitation across separate territories. Each sandbox-resident performs the HUCK on whoever is in their sandbox; the gesture is transmitted by witnessing.

The HUCK reappears in:

- **Chapter 05** — Bob Shakes HUCKS the tiger-sword into the trash (real-life sense, physical disposal)
- **Chapter 19** — the literal real-world office-movers *hucking* things; chapter 19 grounds chapter 31's mythologized HUCK in the verb's actual real-world usage
- **Chapter 30** — Snake Huckology returns; SNAKE GUY appears at the Garden in reconciled form

The qua-tic — chapter 31's deployment

Chapter 31 uses *qua* in SNAKE GUY's three-state apotheosis tags (*qua the seed of greatness*, *qua greatness accepted*, *qua greatness achieved*). *qua* is Bill's stylistic tic — substitute *as* and read it that way (*"in the capacity of"*). The tic slows the reader by a beat; it's not a Latin-construction-mechanism, just word-choice.

Other catalog deployments of *qua*:

- **Chapter 03** — Bobby Shakes qua El Centro-Yuma TV Buyer
- **Chapter 09** — Calm Convict's five-state tags
- **Chapter 14** — BILL HURTS suffix-progression
- **Chapter 16** — Shakes qua myopic doe eyed woman
- **Chapter 31 (this chapter)** — SNAKE GUY's three-state tags • *current chapter*

Same tic, multiple chapters.

Bill-character-form palette — chapter 31 as the youngest

Chapter 31's Bill at five is the catalog's **youngest non-Toddler Bill-form**:

- **Toddler Shakes (chapter 31)** — actually a separate character but rendered as proto-Bill-figure
- **Bill at 5 (chapter 31)** — the sandbox-witness Bill • *current chapter*
- **Bill at 16 (chapter 09)** — DEVO / Firebird / Clyde / paint-plant Bill
- **Bill in his twenties (chapter 12 Action Arrival)** — Bill-PO
- **Bill at 32 (chapter 11 9/11 Drive)** — gravity-break Bill
- **Bill in his thirties (multiple slots)** — corporate-era Bill
- **Bill mid-thirties William-Hurt-coded (chapter 14)** — BILL HURTS
- **Bill at 57 (chapters 30, 32)** — present-day and Future-Bill
- **Bill at 70 (chapter 32, rejected bad-future)**

Chapter 31 is the foundation of Bill's life-arc as rendered by the catalog.

Forward connections — chapter 30 returns

Chapter 30 (the catalog's closer) brings back many slot-31 characters in reconciled form:

- **SNAKE GUY** returns at the Garden (reconciled)
- **Brown Snake of Destiny** returns at the Garden (eating tofu human now, vegetarian-coded)
- **Toddler Shakes** returns at the Garden

The cosmology established in chapter 31 is referenced (often implicitly) across all subsequent chapters. The catechism, the Yum, the HUCK, the qua-tic — all four are chapter 31's offerings. Every chapter that uses any of them is in dialogue with chapter 31.

Backward connections

Chapter 31 is render-order-positioned at *interjection-after-01* — comes very early in the reader's experience, immediately after the first chapter. **There are no backward connections to make**; chapter 31 is the catalog's foundational chapter for the cosmology. Chapter 31 is **the source-context that other chapters call back to**, not the chapter that calls back to others.

Glossary

Catalog-coined terms (chapter 31 introduces or anchors)

- **HUCK** — American slang for *throw* or *pitch*, especially of a small object. The catalog uses *HUCK* as a verb-of-cruelty-transmission. Chapter 31 is the gesture's origin.
- **Snake Huckology** — the religion SNAKE GUY founds at L86-89. *"This. This 'HUCK'. This feels right. This is the way. The way of the SNAKE HUCKOLGIST. I must prepare my dojo."* Has subsequent earthly believers (chapter 19's office-movers reportedly have *"snake huckologist tattoos"*).
- **The Pangloss-line / The catechism** — the catalog's recurring *"this is the best of all possible…"* statement. Chapter 31's Toddler Shakes original (L99) is the source.

- **The Yum-architecture** — the catalog's recurring food-and-consumption mechanic. Chapter 31's closing word *"Yum."* (L105) is the foundational deployment.
- **qua** — Bill's tic for *as* / *in the capacity of*. *SNAKE GUY qua the seed of greatness* reads as *SNAKE GUY as the seed of greatness*. Slows the reader by a beat. Used throughout the catalog.

Toy / pop-culture terms

- **GI Joe** — Hasbro's American action-figure line, 1964. The original *action figure* (term coined by Hasbro to distinguish from *dolls*).
- **Big Jim** — Mattel's competitor toy-line, 1972. Athletic / outdoorsy / softer-American-masculinity register.
- **Action figure vs. doll** — toy-industry distinction with gendered-marketing implications.
- **Malibu Stacy** — fictional 1970s/80s glamour-doll from *The Simpsons* (Fox, 1989-present).

Cinema-coded terms

- ***Brokeback Mountain*** — 2005 American film directed by Ang Lee, adapted from Annie Proulx's 1997 short story. Heath Ledger as Ennis Del Mar; Jake Gyllenhaal as Jack Twist. The slot-31 toy-play scene is Brokeback-coded.
- ***"We will* always have the campervan"*** — Big Jim's line at L29. Sentimental-farewell-after-shared-romance idiom; the campervan is the slot-31 substitute for Brokeback's summer-on-the-mountain.

Music-coded terms

- **MC Hammer** (Stanley Kirk Burrell, b. 1962) — American rapper and dancer. Hammer Dance / Hammer pants / *Please Hammer, Don't Hurt 'Em* (1990, first diamond-certified hip-hop album). Chapter 31's narrator sing-along during Big Jim's hammer-throw rotation is in MC-Hammer-coded late-80s/early-90s pop-radio register.
- **"OOH! OOH! EOH! EWWEW EWWWEW! THE RIGHT STUUUFF!"** — narrator-aesthetic-fan vocalization at L43.

Time / measurement terms

- **Zeptosecond** — 10^{-21} seconds (one sextillionth of a second). The smallest unit of time ever directly measured. Chapter 31 uses *"thinks hard for a zeptosecond"* (L54, 66, 72) as typographic compression for *"instantaneously."*

Religious / philosophical terms

- **Pangloss** — character in Voltaire's *Candide* (1759) who repeats *"this is the best of all possible worlds"* even as horrible things happen. Source of the catalog's catechism.
- **Apotheosis** — Greek-derived term for the elevation of a person to divine or near-divine status. SNAKE GUY's three-state apotheosis is the chapter's central transformation.
- **Catechism** — formal instruction in religious doctrine, traditionally in question-and-answer format. The catalog's *Pangloss-line* operates as a catechism.

Catalog typographic conventions (relevant to chapter 31)

- **Lowercase-i locator** — chapter 31 opens with *"i am five and playing in a sandbox…"*
- **Anaphoric repetition** — multiple sequences begin successive lines with the same word.
- **Snake-pidgin** — deliberate-corruption of speech for the Brown Snake. Hissing-augmented spelling, S-doubling, syllable-clusters. *"Sssssssssssss-sou are on sssshuh ssss-lips-sss of sss-all that bessliveve."*
- **Stage-direction sing-along + apology** — *"((OOH! OOH! THE RIGHT STUUUFF! sorry…))"* Catalog's narrator-aesthetic-fan moment.
- **Triple-letter emphasis** — *ACTIONNN*, *STUUUFF*, *Byyyyyyyyyye*. Five-year-old's full-volume defense.
- **All-caps for peak-volume** — *"BILL! ARE YOU PLAYING WITH DOLLS AGAIN!"*, *"NO… MORE DAMES!!"*, *"DAD! THEY'RE ACTIONNN FIGURES!!!"*

Other terms

- **NO MORE DAMES** — Big Jim's protest at the arrival of Malibu Stacy. Misogynist register / 1940s-coded gangster-language for *"no women allowed."* The chapter's HUCK-trigger.
- **Sandbox** — children's outdoor-play structure (a contained area filled with sand). The chapter's three sandboxes are the cosmology's territories.
- ***"the seed of greatness"*** — phrase used in SNAKE GUY's first qua-state. American self-help / motivational-speaking register, used here as ironic apotheosis-self-anointing.

Chapter 32 — Teacher's Companion

bill's notes

yes. i see a difficult future ahead in my industry. yes. i think technology, as it has in every industry, will play a very disruptive role.

Overview

Chapter 32 is the catalog's **first deeply-RoboCop-coded chapter** with a future-vision-frame. Bill is **57 years old, bald (still), and rolling down a futuristic hallway** — *"my wheelchair pauses before a huge vault door with a? on the front. the door opens in an overly complex way to show how serious everything is."* The chapter deploys the **RoboCop (1987, dir. Paul Verhoeven) chassis** — Delta City, ED-209, futuristic-Detroit — as the rejected-future Bill rejects.

L7: *"this is futuristic so the foley is awesome right now."* The catalog's narrator-aesthetic-fan moment (sister to chapter 30's *"Music and lyrics from someone else"*).

Plot.

Setup (L3-19). Professor BILL rolls to the center of a vast high-tech vault. Activates the machine-panel: *"((BEEP! BOOP! BADDAAAANG! BEEEOOOP!))"*. Commands NeuroBro (voice-assistant): *"Set time sequence viewer to most likely scenario on current timeline. Advise on level options as trolley is moving down the track now."* (Trolley-problem-coded.) NeuroBro: *"Understood Professor. Please activate the Futrazoide Helmet."*

The Vision (L21-110). The Futrazoide Helmet drops onto Bill's head, buzzing: *"PREPARE FOR ONCOMING VISION IN... 3, 2, 1."* Bill's eyes go completely white.

Bill at 70 in Delta City (L36-38): *"i am 70 years old and sitting as chairman of the board of OOPSY at Delta City. / i think, therefore, i am? i look down the long table…"* The catalog's render of Bill-at-70 as **OOPSY chairman in Delta City** (RoboCop's fictional future-Detroit). The *"i think, therefore, i am?"* with question-mark is **Descartes's *cogito ergo sum*** (1637) deployed with uncertainty about Bill's-own-existence-as-OOPSY-chairman.

DickJHones3db's pitch (L40-51). Slides smoothly to podium: *"Thank you, ElJefeMuyMasBuenoBillster for your time today."* The Spanish-honorific-compound (*El Jefe* + *Muy Más* + *Bueno* + *Billster*) is the catalog's render of Spanish corporate-honorific. Signature gesture: *"((finger guns! pew! finger guns! pew!))"* DickJHones3db: *"I'm here to announce your merger with DeathCore2000."* Introduces ED-20…

ED-209 BLASTS IN (L53-56). *"BOOOM! BLASTS IN [ED-209] THROUGH THE SIDE DOOR! / [ED-209] Growling! / DROP YOUR WEAPONS"* — direct RoboCop-canonical line. ED-209 is the iconic bipedal-bullet-storming mech from the 1987 film, designed by Phil Tippett, famous for the boardroom-malfunction scene where it bullet-storms an OCP executive.

Mr.Shakes's catechism and bullet-storm (L62-77). DickJHones3db: *"Mr. Shakes, I presume? Could you help us in a demo?"* Mr.Shakes-SVP-of-DE *standing gingerly*: *"Me. Sure?"* DickJHones3db: *"Please pick up the handgun."*

Mr.Shakes (L70-71) *starting for handgun*: ***"This will be the best of all possible demos!"*** — the catechism. **Chapter 14's vision-cascade prophecy fulfilled** — chapter 14 had *"Mr.Shakes volunteers. Bullet-stormed."* Chapter 32 renders the actual event.

ED-209 Both arms ablaze! *"bratta-tatta-tatt-tatta-tat-tat / bratta-tatta-tatt-tatta-tat-tat / SHAKES EXPLODES IN BULLET STORM."* The catalog's render of the RoboCop iconic boardroom-ED-209-bullet-storm. **The catechism's catalog-claim:** the deployer is immediately killed by the corporate-violence the line was praising. Chapter 32's deployment is the catalog's most-immediate-violence-after-catechism.

GAMS-saves-Bill (L82-110). GAMS flies from the left, does **HR on DickJHones3db** (knee-strike, slot-18 callback) — patella launching. DickJHones3db: *"ACH! Damn you GAMS!"* ED-209 pivots to GAMS, hisses. GAMS does **capoeira armada** (slot-21 callback). ED-209 sparks but fires back from one badly-injured arm. GAMS does a **Jean-Claude Van Damme split** (slot-30 callback). Bill *pleading*: *"Help us GAMS!"*

ED-209 pivots toward Bill, guns blazing. **GAMS makes a *"NO shape"* with its legs and jumps.** Bullets hit GAMS straight into the plate. Bullets **ricochet EVERYWHERE!** GAMS's left leg flies off to the right and **destroys ED-209.** GAMS's right leg flies off to the left and **destroys DickJHones3db.**

GAMS sacrifices itself. Bill picks himself up, looks for holes (none), finds **only GAMS's plate, smoking.** L110: *"Bill picks up [GAMS]'s plate. It smokes and is the only thing left to remind him of her."*

The catalog's structural claim: **the corporate-tool-acquired (chapter 18), trained (chapter 20), managed (chapter 23) gives its life for Bill in the rejected-future.** The catalog's deepest-emotional-rendering of the Bill-and-GAMS relationship.

Vision ends (L113-123). Professor BILL rips the Futrazoide Helmet (*"((SNAZZZLE CRACKING RIPPING SOUND))"*): *"Is that what is in store?!?"* Helmet *does helmet shrug*: *"Probably?"* Professor BILL *thinking, disgusted*:

> ***L120-121: "Il faudra me passer sur le corps." / ((SUBTITLE:: I think there's a better way.))***

The French translates literally to *"You'll have to step over my body"* (idiomatic *"over my dead body"*); the catalog's-subtitle is **spirit-of-the-line**, not literal — the catalog's signature **subtitle-with-attitude** device (chapter 04 Maurice Chevalier callback). The catalog's structural claim: **Bill's-French-rejection preserves his corporate-decorum** while rejecting the bad-future; the subtitle is the corporate-acceptable-version.

L123 — terminal fade: *"((... and we slowly fade as [Professor BILL] thinks of a new way forward. He feels warm and smells fruit...))"* — direct callback to **chapter 30's L3** (*"the smell of Lesley's fruit extravaganza shampoos and bottles waft upwards"*). Bill's rejection of the bad-future leads toward Lesley and the Garden. The chapter resolves Bill toward the domestic-anchor.

Position in render-order: Chapter 32 is **PIN R#N-1** — alongside chapter 30. Chapter 32 has both **Bill at 57** (frame-narrator, parallel to chapter 30) and **Bill at 70** (rejected-vision). Both chapters render Bill at 57; they differ in resolution-target — chapter 30 resolves toward the Garden; chapter 32 rejects the rejected-future and resolves toward Lesley-and-the-Garden via the fruit-warmth callback.

Characters

Professor BILL (Bill at 57)

Bill at 57, bald, in wheelchair, in futuristic hallway. The catalog's **frame-narrator-Bill** for the vision of Bill-at-70. Per Bill's seed: *"i see a difficult future ahead in my industry. ... technology ... will play a very disruptive role."* The chapter renders the difficult future as the RoboCop-coded vision Bill rejects.

Chapter arc:
- L3 — *"57 years old, bald (still), and rolling down a futuristic hallway"*
- L9 — activates machine-panel
- L13 — *"Set time sequence viewer to most likely scenario on current timeline"*
- L33 — eyes go completely white (vision begins)
- L113 — rips Futrazoide Helmet: *"Is that what is in store?!?"*
- L120 — French rejection: *"Il faudra me passer sur le corps."* (Subtitle: *"I think there's a better way."*)
- L123 — *"thinks of a new way forward. He feels warm and smells fruit..."*

Bill at 70 (vision-Bill)

Bill at 70 sitting as chairman of the board of OOPSY at Delta City. The vision-target. The catalog's structural claim: **Bill at 70 is the rejected-future** Professor BILL refuses to accept.

Chapter arc: L36-38 (introduction with cogito-with-uncertainty) • L96 (*"Help us GAMS!"*) • L109-110 (picks himself up after the bullet-ricochet, picks up GAMS's plate).

NeuroBro

The voice-assistant character. Speaks once at L16: *"Understood Professor. Please activate the Futrazoide Helmet."* The catalog's render of AI-voice-assistant vocabulary.

Futrazoide Helmet

The vision-equipment. Drops onto Bill's head, speaks with buzz-vocalization. Performs the *"PREPARE FOR ONCOMING VISION IN… 3, 2, 1"* countdown at L24-31. After Bill rips it off: *"Probably?"* with *helmet shrug* (L116-117). The catalog grants it the ability to shrug.

DickJHones3db

The vision's corporate-presenter. Slides smoothly to podium with finger-guns. (Name: probably *Dick Jones* + *3db* — Dick Jones is the OCP executive in *RoboCop*.)

Chapter arc:
- L40-41 — *"Thank you, ElJefeMuyMasBuenoBillster for your time today"* (Spanish-honorific)
- L42 — *"((finger guns! pew! finger guns! pew!))"* — signature gesture
- L48 — *"I'm here to announce your merger with DeathCore2000. It's great news for everyone here."*
- L51 — introduces ED-209 (interrupted by ED-209's blast-in)
- L67 — *"Mr. Shakes, I presume? Could you help us in a demo?"*
- L80 — *"I said the merger might be challenging for some memb…"* (interrupted by GAMS)
- L84 — *"ACH! Damn you GAMS!"* (post-knee-strike)
- L106 — destroyed by GAMS's right leg

DickJHones3db is **the corporate-spokesperson with finger-guns.** The character returns at chapter 30: *"(([DickJHones3db] makes [ED-209] a daisy chain. [ED-209] turns away blushing.))"* The catalog's bilateral treatment: slot-32 villainous-rendering and slot-30 friendly-Garden-form making daisy-chains.

ED-209

RoboCop's iconic-bullet-storming-mech. Direct callback to the 1987 Verhoeven film. *"BOOOM! BLASTS IN [ED-209] THROUGH THE SIDE DOOR!"* (L53). Iconic line *"DROP YOUR WEAPONS"* (L56). Both arms ablaze (L73). Machine-gun-fire onomatopoeia: *"bratta-tatta-tatt-tatta-tat-tat"* (L74-75, twice). Pivots to GAMS (L87), sparks but fires back (L91-92), pivots toward Bill (L99). Bullets hit GAMS's plate and ricochet (L102). Destroyed by GAMS's left leg (L105).

ED-209 returns at chapter 30 reconciled — receives a daisy-chain from DickJHones3db and turns away blushing.

Mr.Shakes SVP of DE

The chapter's Mr.Shakes-Senior-Vice-President-of-Data-Engineering form. **Slot-14 vision-cascade callback** (chapter 14 had *"Mr.Shakes volunteers. Bullet-stormed."*).

Chapter arc:
- L64-65 — *"standing gingerly / Me. Sure?"*
- L70-71 — *"This will be the best of all possible demos!"* (catechism)
- L77 — **EXPLODES IN BULLET STORM**

The catalog's structural claim: **Mr.Shakes-SVP-of-DE deploys the catechism immediately before the bullet-storm.** Chapter 14's vision-cascade fulfilled.

GAMS

GAMS sacrifices itself to save Bill. **The catalog's most-significant GAMS deployment.** GAMS's catalog-arc culminates here: chapter 04 • chapter 12 • chapter 14 • chapter 18 • chapter 20 • chapter 21 • chapter 23 • chapter 26 • **chapter 32** • chapter 30.

Chapter arc:
- L82 — flies from left, does **HR on DickJHones3db** (chapter 18 knee-strike)
- L89 — **capoeira armada** (chapter 21 callback)
- L94 — **Jean-Claude Van Damme split** (chapter 30 callback)
- L101 — makes *"NO shape"* with legs and jumps
- L102 — bullets hit GAMS-plate
- L105 — left leg destroys ED-209
- L106 — right leg destroys DickJHones3db
- L110 — only-plate-remaining; Bill picks it up

The catalog's L110 — *"It smokes and is the only thing left to remind him of her"* — preserves the emotional-coordinate. **The corporate-tool-acquired-and-trained gives its life for Bill** in the rejected-future.

Naming-convention notes

- **Professor BILL** — Bill-at-57 frame-narrator form.
- **NeuroBro** — voice-assistant.
- **Futrazoide Helmet** — vision-equipment.
- **OOPSY at Delta City** — Bill-at-70's corporate-position. RoboCop-Detroit-future. (OOPSY is the catalog's *OCP/OmniCorp* equivalent.)
- **DickJHones3db** — vision's corporate-presenter (Dick Jones-coded).
- **ElJefeMuyMasBuenoBillster** — Spanish-honorific compound for Bill-at-70: *El Jefe* (the boss) + *Muy Más* (much more) + *Bueno* (good) + *Billster* (Bill-as-suffix).
- **DeathCore2000** — the merger-target company.
- **ED-209** — RoboCop's iconic mech (Enforcement Droid Series 209).
- **Mr.Shakes SVP of DE** — Mr.Shakes-Senior-Vice-President-of-Data-Engineering.

References

RoboCop (1987, dir. Paul Verhoeven)

The chapter's central cinematic chassis. **Paul Verhoeven** (b. 1938, Dutch filmmaker; *Total Recall* 1990, *Basic Instinct* 1992, *Starship Troopers* 1997, *Black Book* 2006, *Elle* 2016). RoboCop stars **Peter Weller** (b. 1947, American actor) as Officer Alex Murphy / RoboCop. Set in future-Detroit (re-named **Delta City**).

The film's iconic elements deployed in chapter 32:
- **Delta City** (L36) — RoboCop's fictional future-Detroit
- **OCP / OmniCorp** — corporate-villain corporation (the catalog's *OOPSY* equivalent)
- **ED-209** (L53) — bipedal bullet-storming mech designed by **Phil Tippett** (b. 1951, American visual-effects designer; pioneered stop-motion-and-CGI)
- **The boardroom-bullet-storm scene** — ED-209's canonical malfunction during corporate demo (the catalog renders this scene at chapter 32's L73-77)
- **The corporate-merger** — RoboCop's corporate-takeover plot
- **DROP YOUR WEAPONS** (L56) — ED-209's iconic line
- **Dick Jones** — OCP executive in the film (the catalog's *DickJHones3db* is Dick-Jones-coded)

The catalog's structural claim: **the future-Bill-at-70 lives in RoboCop's Delta City** as OOPSY-chairman. Bill rejects this future.

Chapter 14 vision-cascade fulfillment

Chapter 14's Bill-tank-vision-cascade had at L168: *"((Mr.Shakes volunteers. Bullet-stormed.))"* Chapter 32 renders the actual event. The catalog's vision-cascade-fulfillment continues — chapter 14 contains prophecies that multiple later chapters fulfill:
- Chapter 24 — LIVE HUNGRY TIGER from tower-PC + fake-lady's-head
- Chapter 27 — Bill becomes-donkey, salt-mines
- **Chapter 32 — Mr.Shakes bullet-stormed** • *current chapter*

The catalog's structural claim: **slot-14's vision-cascades are prophetic of multiple later chapters' events.** Chapter 14 is the catalog's self-referential-prophecy-source.

René Descartes (1596-1650) — *cogito ergo sum*

French philosopher and mathematician. Wrote *Discourse on the Method* (1637), which includes *"Je pense, donc je suis"* (*"I think, therefore I am"*) — foundational text in Western philosophy.

At L37, Bill at 70: *"i think, therefore, i am?"* — with question-mark. The catalog's render of the Cartesian cogito **with uncertainty** about Bill's own existence as OOPSY-chairman in the rejected-future.

French-with-subtitle device (chapter 04 callback)

L120-121: *"Il faudra me passer sur le corps." / ((SUBTITLE:: I think there's a better way.))"*

Direct French translates to *"You'll have to step over my body"* (idiomatic for *"over my dead body"*). The catalog's subtitle is **spirit-of-the-line, not literal** — the catalog's signature **subtitle-with-attitude** device (chapter 04 Maurice Chevalier callback). Bill's French-rejection preserves his corporate-decorum while rejecting the bad-future; the subtitle is the corporate-acceptable-version.

Spanish-honorific (ElJefeMuyMasBuenoBillster)

L41 — DickJHones3db: *"ElJefeMuyMasBuenoBillster"* — Spanish-honorific compound for Bill-at-70. Components: *El Jefe* (the boss) + *Muy Más* (much more) + *Bueno* (good) + *Billster* (Bill-as-suffix). The catalog's render of Spanish corporate-honorific.

This is also the catalog's **third cross-demographic / cross-cultural Bill-form** in the catalog's life-arc (after chapter 10 Bill-qua-Lin / chapter 14 BILL HURTS / chapter 26 Bill-as-Dora).

Jean-Claude Van Damme (b. 1960) — splits

Belgian action-star (see chapter 30 References for full bio). At L94, GAMS *"dips, dodges and presses her advantage through a well executed Jean-Claude VanDamme split."* The Van-Damme-split arc: chapter 30 • **chapter 32**.

Chapter 30 callbacks

- **Lesley's fruit-shampoos** (chapter 30 L3) — chapter 32's L123 *"He feels warm and smells fruit…"* is direct callback. Bill's rejection of the bad-future leads toward Lesley and the Garden.
- **Narrator-aesthetic-fan moment** — chapter 32's L7 *"this is futuristic so the foley is awesome right now"* is a sister-deployment to chapter 30's *"Music and lyrics from someone else who deserves all the credit in the world."*
- **Jean-Claude Van Damme split** — chapter 30 • chapter 32.
- **DickJHones3db** — chapter 30 grants him friendly-Garden-form making daisy-chains for the blushing ED-209 (bilateral-treatment with chapter 32's villainous-rendering).

What the chapter doesn't reference

No specific Lovecraft / cosmic-horror references. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio chassis (chapter 32 is RoboCop-only).

The chapter's reference-density is **RoboCop-1987-Verhoeven + Delta City + ED-209 + slot-14 vision-callback (Mr.Shakes-bullet-stormed) + slot-30 Garden-callback (Lesley's fruit) + Descartes-cogito + French-with-subtitle + Spanish-honorific + Jean-Claude Van Damme + foley-aesthetic-fan moment.** Ten reference-domains.

Callbacks

The Pangloss-line at L71 — Mr.Shakes pre-bullet-storm

Chapter 32's L70-71: Mr.Shakes-SVP-of-DE *starting for handgun*: *"This will be the best of all possible demos!"* — direct slot-14 vision-cascade callback (chapter 14 had *"Mr.Shakes volunteers. Bullet-stormed"*). The catechism-deployer is **immediately bullet-stormed** by ED-209.

The catalog's structural claim: **the catechism-deployer is immediately killed by the corporate-violence the line was praising.** Chapter 32's deployment is the catalog's **most-immediate-violence-after-catechism.**

Chapter 14 vision-cascade fulfillment

Chapter 14 contains prophecies that multiple later chapters fulfill (chapter 24 tower-PC + tiger; chapter 27 donkey; **chapter 32 Mr.Shakes bullet-stormed**). The catalog's self-referential-prophecy-source continues.

Chapter 30 Garden — Lesley fruit-shampoos resolution

L123 — *"He feels warm and smells fruit…"* Direct callback to chapter 30's L3. The catalog's structural claim: **Bill's rejection of the bad-future leads toward Lesley and the Garden.** The fruit-warmth at the chapter's end is the catalog's resolution-toward the domestic-anchor.

GAMS's sacrifice — culminating arc

Chapter 32 has GAMS sacrificing itself to save Bill. The catalog's GAMS-character-arc culminates here. The corporate-tool-acquired-and-trained-and-managed (chapters 18 / 20 / 23) gives its life. The catalog's **deepest-emotional rendering** of the Bill-and-GAMS relationship. The slot-30 Garden grants GAMS a friendly-resurrection as beat-box-singer at the curtain-call — bilateral treatment with chapter 32's sacrifice.

DickJHones3db — chapter 32 / chapter 30 bilateral

DickJHones3db's chapter 32 villainous-rendering is reconciled at chapter 30 (Garden) where he makes ED-209 a daisy chain and ED-209 blushes. **The catalog's bilateral-treatment grammar** for the bad-future-villain.

Bill's life-arc — chapter 32 as Bill-at-57 + Bill-at-70

Chapter 32 has both Bill-at-57 (frame-narrator) and Bill-at-70 (rejected-vision). Position relative to chapter 30: chapter 30's Bill-at-57 (Garden) and chapter 32's Bill-at-57 (frame-narrator) are

parallel; both chapters resolve toward Lesley-and-the-Garden but via different paths. **Chapter 30 resolves toward the Garden directly; chapter 32 rejects the rejected-future and resolves toward Lesley-and-the-Garden via the fruit-warmth callback.**

What chapter 32 doesn't yet do

- **No qua-naming multi-state-progression.**
- **No music-cues with specific songs.**
- **No domestic-anchor explicit.** Lesley does not appear directly, but the fruit-warmth is the callback.
- **No Lovecraft / cosmic-horror.**

Chapter 32 is the catalog's first deeply-RoboCop-coded chapter with future-vision-frame, GAMS-sacrifice, multi-vision-cascade-fulfillments, and the fruit-warmth Lesley-callback resolution.

Glossary

Catalog-coined terms

- **RoboBill** — chapter-title compounding RoboCop with Bill.
- **Professor BILL** — Bill-at-57 frame-narrator form.
- **NeuroBro** — voice-assistant character.
- **Futrazoide Helmet** — vision-equipment with helmet-shrug ability.
- **OOPSY at Delta City** — Bill-at-70's corporate-position; the catalog's OCP/OmniCorp equivalent.
- **DickJHones3db** — vision's corporate-presenter (Dick Jones-coded).
- **DeathCore2000** — merger-target company.
- **ElJefeMuyMasBuenoBillster** — Spanish-honorific compound for Bill-at-70.
- **Mr.Shakes SVP of DE** — Mr.Shakes-Senior-Vice-President-of-Data-Engineering.
- **GAMS sacrifices itself** — the catalog's corporate-tool ultimate sacrifice.

- **Time sequence viewer / most likely scenario / current timeline** — vision-equipment vocabulary.
- **The trolley is moving down the track** — corporate-vision vocabulary (trolley-problem-coded).
- **((SUBTITLE:: I think there's a better way.))** — the catalog's spirit-of-the-line subtitle for Bill's French rejection.

RoboCop vocabulary

- **Delta City** — RoboCop's fictional future-Detroit.
- **ED-209** — Enforcement Droid Series 209.
- **DROP YOUR WEAPONS** — ED-209's iconic line.
- **bratta-tatta-tatt-tatta-tat-tat** — ED-209's machine-gun-fire onomatopoeia.

Cinema / cultural references

- **RoboCop** (1987, dir. Paul Verhoeven) — chapter's chassis. Stars Peter Weller. ED-209 designed by Phil Tippett.
- **Jean-Claude Van Damme** — GAMS's split-callback (chapter 30 callback).
- **Descartes's *cogito ergo sum*** (1637) — *"I think, therefore I am"*; deployed with question-mark.

Philosophy / French / Spanish references

- **Il faudra me passer sur le corps** — French rejection-phrase (literally *"You'll have to step over my body"* / idiomatic *"over my dead body"*). Bill's vision-rejection.
- **((SUBTITLE:: I think there's a better way.))** — spirit-of-the-line subtitle.
- **ElJefeMuyMasBuenoBillster** — Spanish-honorific compound.

Slot-callback vocabulary

- **Chapter 14 vision-cascade** — Mr.Shakes bullet-stormed prophecy-fulfillment.
- **Chapter 30 Garden-callback** — Lesley's fruit-shampoos warmth.
- **Chapter 30 narrator-aesthetic-fan** — *"the foley is awesome right now."*

- **Chapter 30 Jean-Claude Van Damme split** — GAMS's split.
- **Chapter 18-26 GAMS deployments** — culminating in slot-32 sacrifice.
- **DickJHones3db chapter 30 bilateral** — Garden friendly-Garden-form.

Sound-effect onomatopoeia

- **((BEEP! BOOP! BADDAAAANG! BEEEOOOP!))** — machine-panel sounds.
- **((BOOOM! BLASTS IN [ED-209] THROUGH THE SIDE DOOR!))** — ED-209 entrance.
- **bratta-tatta-tatt-tatta-tat-tat** — machine-gun-fire.
- **((SNAZZZLE CRACKING RIPPING SOUND))** — Bill rips Helmet sound.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 32 opens with *"i am 57 years old…"*
- **[BRACKET-TAGS]** — *[Professor BILL]*, *[NeuroBro]*, *[Futrazoide Helmet]*, *[DickJHones3db]*, *[ED-209]*, *[Mr.Shakes SVP of DE]*, *[GAMS]*, *[BILL]*.
- **All-caps emphasis** — *PREPARE FOR ONCOMING VISION*, *BOOOM!*, *DROP YOUR WEAPONS*, *SHAKES EXPLODES IN BULLET STORM*.
- **Trailing-ellipsis** — vision-pause and terminal-fade.
- **French-with-subtitle** — *Il faudra me passer sur le corps / ((SUBTITLE:: I think there's a better way.))*.
- **((finger guns! pew! finger guns! pew!))** — DickJHones3db's signature gesture.

The chapter's vocabulary is **RoboCop-1987-Verhoeven + Delta City + ED-209 + slot-14 vision-callback (Mr.Shakes-bullet-stormed) + slot-30 Garden-callback + Descartes-cogito + French-with-subtitle + Spanish-honorific + Jean-Claude Van Damme + GAMS-sacrifice + foley-aesthetic-fan.** Eleven vocabulary-domains.

Chapter 33 — Teacher's Companion

bill's notes

yes. i seem to be on the spectrum. no. i am not making fun of disability. yes. i *hate* corporate training. yes. i have taken more *training* on how to do horrible things that *anything else*. no. i do not need *training* for my job description or basic humanity. no. i do not care about your legal exposure.

Overview

Bill is **in his forties, hunched over, rocking back and forth slightly, and both looking and not looking at his computer screen.** L5 — *"it was a typical tuesday. i have six windows up with each playing a different training video."*

The chapter is-the-catalog's deployment of **the Rain Man (1988, dir. Barry Levinson) chassis.** Bill renders-himself as-Dustin-Hoffman-Rain-Man (autistic-savant) doing-corporate-training.

Bill's seed: *"yes. i seem to be on the spectrum. no. i am not making fun of disability. yes. i hate corporate training."*

The chapter renders-Bill's-real-spectrum-position-and-hatred-of-corporate-training through-the-Rain-Man-chassis.

The chapter's plot:

Setup (L3-5): Bill at-six-training-windows, hunched-over rocking. Annual training-checkup.

Bill's micro-aggression-counting (L7-11): *"Yeah. Definitely another micro aggression during micro aggression training. Yeah. One hundred and, one hundred and ninety six micro aggressions."*

The catalog's-render of Bill-counting-micro-aggressions during-micro-aggression-training. The Rain-Man-coded numerical-precision (*"one hundred and, one hundred and ninety six"*).

Bill writes-in-notebook (L10-11): Counting *"One hundred and ninety si- seven micro aggressions"* — Rain-Man-coded self-correction. *"One new micro aggression while logging micro aggressions in log."*

Bobby Shakes IM (L13-14): *"This is the best of all possible ways to learn important information."* (catechism)

Popup loses progress (L22-25): *"((ONE OF [BILL]'s SCREEN POPUPS COVER PART OF THE SCREEN. THE COUNTDOWN IS NOW BLOCKED))"*

Bill: *"ALL PROGRESS LOST! ALL PROGESS LOST! AAAAAAAAH!"*

Bobby's intervention (L27-34): Bobby on-video: *"BILL! LOOK FOR THE HIDDEN X IN THE CORNER WINDOW OF THE VIDEO!"*

Bill closes-popup. Counts: *"Twenty-three hours of training left."*

Bill calls Bobby "Baby Shakes" and the sandbox (L38-39): *"Bobb-Baby Shakes. Yeah. Definitely. [BILL] take care of Baby yeah. Definitely leave baby in sandbox."*

The catalog's-callback to-slot-31's Toddler-Shakes-in-sandbox.

Bill sees brown snake (L46-48): *"BABY SHAKES STAY AWAY FROM BROWN SNAKE!"*

Bobby identifies as kingsnake (L49-50): *"It's just a kingsnake. It'll be fine. I'll talk to you soon ok?"*

Brown Snake eats Bobby Shakes (L58-62):
- Bobby: *"Hey, little guy? How are you?"*
- BROWN SNAKE: *opens jaws, levers Bobby Shakes inside.*
- *"Yum!"*

The catalog's-direct-fulfillment of-slot-31's-cosmology and-slot-14's-vision-cascade.

Terminal-line (L64-65): Bill in-the-distance: *"Yeah. OK. Thanks. Definitely need maple syrup. Definitely. Yeah. Thanks, Lesley!"*

The catalog's resolution-with-Lesley and-maple-syrup (slot-30 callback).

What this chapter does for the catalog

Chapter 33 is the catalog's **first deeply-Rain-Man-coded chapter** with-Bill-as-autistic-savant. It introduces:

- **Rain-Man-coded Bill** with-rocking-back-and-forth and-numerical-precision
- **Micro-aggression-counting during-micro-aggression-training** — the catalog's-recursive-corporate-training-render
- **Brown-Snake-eats-Bobby-Shakes** — slot-31 cosmology-fulfillment with-*"Yum!"*
- **Lesley-and-maple-syrup** — slot-30 callback for-resolution
- **The catechism via-IM** — Bobby Shakes deploying-it
- **Toddler Shakes / Baby Shakes / sandbox** — slot-31 cosmology-callback

The seed-grounding

Bill's seed: *"yes. i seem to be on the spectrum. no. i am not making fun of disability. yes. i hate corporate training."*

The seed grounds-the-chapter in **Bill's-real-spectrum-position** with-disability-respect-disclaimer. The chapter renders-Bill's-Rain-Man-coded-rendering as-honest-self-rendering, not-mockery.

The seed's-disclaimer is-significant: **Bill is-rendering-himself, not-others.** The Rain-Man-chassis is-Bill's-self-rendering on-the-spectrum.

Position in render-order

Chapter 33 is the **thirty-third chapter in render-order.** Bill is-in-his-forties at-corporate-training. The chapter renders-Bill's-real-corporate-training experience.

Characters

Bill — Rain Man-coded

Bill in-his-forties at-corporate-training. The catalog's-render: *"hunched over, rocking back and forth slightly, and both looking and not looking at my computer screen."*

The catalog renders-Bill as-Dustin-Hoffman-Rain-Man (autistic-savant). Bill's-seed confirms *"i seem to be on the spectrum."*

Bill's chapter-arc:

- **L3** — Rain-Man-coded posture
- **L8** — micro-aggression-counting *"Yeah. Definitely… one hundred and ninety six"*
- **L11** — writing in notebook
- **L17** — *"Twenty-tw, Twenty-three hours of training left."* (numerical-self-correction)
- **L25** — screaming *"ALL PROGRESS LOST!"* and *"AAAAAAAAH!"*
- **L31** — beating-head, *"NOT AGAIN! ONE HUNDRED AND NINETY SIX…"*
- **L38-39** — calls Bobby "Baby Shakes" and-references-sandbox
- **L46-47** — *"BABY SHAKES STAY AWAY FROM BROWN SNAKE!"* (warning)
- **L52-53** — *"Yeah. OK. Bobby's good."* (calmness-after-Bobby-acknowledges)
- **L55-56** — *"Yeah. OK. Time for waffles."*
- **L64-65** — *"Definitely need maple syrup. Definitely. Yeah. Thanks, Lesley!"*

Bill's-chapter-arc is **Rain-Man-coded numerical-counting and-self-correction with-emotional-spikes** at-progress-loss and-snake-warning. Resolution toward-Lesley-and-waffles.

Bobby Shakes / Baby Shakes

Bobby Shakes via-IM and-then-video. Bill calls-him "Baby Shakes" at-L39 (Toddler-Shakes-callback).

Bobby Shakes's chapter-arc:

- **L13-14** — *"This is the best of all possible ways to learn important information."* (catechism)
- **L19-20** — *"What's wrong Billy? Are you ok?"*
- **L27-28** — on-video: *"It's GOING TO BE OK, BILL!"*
- **L33-34** — *"BILL! LOOK FOR THE HIDDEN X IN THE CORNER WINDOW OF THE VIDEO!"*
- **L41-42** — *"Pshaw. I'm glad you found it."*

- **L49-50** — *"It's just a kingsnake. It'll be fine."*
- **L58-59** — *"Hey, little guy? How are you?"*
- **L62** — eaten-by-Brown-Snake

Bobby Shakes's-chapter-arc is **the helpful-IM-friend who-doesn't-recognize-the-Brown-Snake-of-Destiny.** He misidentifies-the-snake as-a-kingsnake; gets-eaten.

[BROWN SNAKE]

Chapter 31's Brown-Snake-of-Destiny returns. The catalog's-Brown-Snake-arc culminates in-slot-33.

Brown Snake's chapter-arc:

- **L49-50** — visible-on-the-floor at-Bobby-Shakes's-house (Bobby misidentifies)
- **L61-62** — *"opens jaws, levers [Bobby Shakes] inside. / Yum!"*

The catalog's structural-claim: **slot-31's Brown-Snake-of-Destiny continues-to-eat-Shakes-figures.** Chapter 31 had-Toddler-Shakes; chapter 33 has-Bobby-Shakes (Bill calls-him *"Baby Shakes"*).

Lesley

Mentioned-at-the-terminal-line. *"Thanks, Lesley!"* (L65)

The catalog's-Lesley-mention is-the-resolution. Bill goes-to-have-waffles-with-maple-syrup made-by-Lesley.

Naming-convention notes

- **Bill — Rain-Man-coded** — Dustin-Hoffman-rendering.
- **Bobby Shakes / Baby Shakes** — Bill's-Bobby-Shakes-renaming with-toddler-callback.
- **Bobb-Baby Shakes** — Bill's-rendering of-the-name (numerical-self-correction-style).
- **BROWN SNAKE** — slot-31 character.
- **Kingsnake** — Bobby's-misidentification of-the-Brown-Snake.
- **Lesley** — Bill's-domestic-anchor (slot-30 callback).
- **Maple syrup** — Bill's-resolution-food.

References

Rain Man (1988, dir. Barry Levinson)

The chapter's central cinematic chassis. *Rain Man* is-the-1988 American-drama-film directed-by-Barry-Levinson. Stars-Tom-Cruise as-Charlie-Babbitt and-Dustin-Hoffman as-Raymond Babbitt (the autistic-savant *"Rain Man"*). Won-Best-Picture, Best-Director, Best-Original-Screenplay, Best-Actor (Hoffman).

The film's iconic-elements:
- **Hoffman as Raymond** — autistic-savant with-rocking-mannerism
- **Numerical precision** — Raymond counts-cards and-numbers with-precision
- **Repetitive vocalization** — *"Yeah. Definitely. Yeah."*
- **Rain-Man-coded posture** — hunched-over, rocking-back-and-forth

How Rain Man appears in this chapter:

The chapter renders-Bill as-Hoffman-Raymond. Specific-elements:
- **L3** — *"hunched over, rocking back and forth slightly"*
- **L8** — *"Yeah. Definitely… one hundred and ninety six"* (Raymond-coded numerical-precision)
- **L11** — *"one hundred and ninety si- seven"* (Raymond-coded self-correction)
- **L17** — *"Twenty-tw, Twenty-three hours"* (Raymond-coded self-correction)
- **L38** — *"Yeah. Definitely. Yeah."* (Raymond-coded vocalization)

The catalog's structural-claim: **Bill renders-himself as-Hoffman-Raymond** for-the-corporate-training-context.

Bill's seed-disclaimer

Bill's seed: *"yes. i seem to be on the spectrum. no. i am not making fun of disability."*

The seed's-disclaimer is-significant: **Bill is-rendering-himself, not-mocking-others.** The Rain-Man-chassis is-Bill's-honest-self-rendering of-his-own-spectrum-position.

Microaggression training

Bio: Real corporate-training-content. *Microaggressions* are-everyday-slights, snubs, or-insults that-communicate-bias. Corporate-training-on-microaggressions has-become-common in-American-corporate-environments.

How microaggression-training appears in this chapter:

The chapter's recursive-comic-engine: **Bill counts-micro-aggressions during-micro-aggression-training.** L8 — *"another micro aggression during micro aggression training. Yeah. One hundred and, one hundred and ninety six micro aggressions."*

The catalog's structural-claim: **micro-aggression-training contains-micro-aggressions.** Bill's-Rain-Man-coded numerical-precision counts-them.

L11 — *"One new micro aggression while logging micro aggressions in log."* — the catalog's-recursive-self-referential rendering.

Chapter 31's Brown Snake of Destiny callback

Chapter 31's Brown-Snake-of-Destiny eats-Toddler-Shakes with *"Yum."* Chapter 14's-vision-cascade had *"Brown Snake eats Toddler Shakes. Yum."*

Chapter 33 fulfills-the-cosmological-cycle. The Brown-Snake-of-Destiny eats-Bobby-Shakes (Bill calls-him *"Baby Shakes"*) with-*"Yum!"*

The catalog's structural-claim: **the Brown-Snake-of-Destiny continues-to-eat-Shakes-figures.** Chapter 31's-cosmology-origin is-fulfilled-multiple-times.

Chapter 30's Lesley fruit-shampoos and waffles callback

L65 — *"Definitely need maple syrup. Definitely. Yeah. Thanks, Lesley!"*

Direct-callback to-slot-30's L178 *"[BILL] finds [Lesley] on an oak patio and there's waffles waiting on a table"* and-L181 *"[BILL] smiles at [Lesley]. Pours some syrup. Takes a bite! / YUM!"*

The catalog's structural-claim: **Bill's-resolution from-corporate-training is-toward-Lesley-and-maple-syrup-waffles.** The chapter ends-with-the-Lesley-domestic-anchor.

"Hidden X in the corner window"

The catalog's-render of-the-real-corporate-training-popup-X. Real-corporate-training-software often-has-popup-X close-buttons hidden-in-corners. Bobby's-help is-real-corporate-training-survival-knowledge.

"Pshaw"

Bobby Shakes's L42 *"Pshaw."* — vernacular-American-English for *"oh come on, that was nothing."*

What the chapter doesn't reference

- No specific Lovecraft / cosmic-horror references
- No specific French-cultural-content
- No Sentai / Power-Rangers
- No Three-Stooges-physical-comedy
- No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio / RoboCop chassis

The chapter's reference-density is **Rain-Man-1988-Levinson + microaggression-training + slot-31-Brown-Snake-callback + slot-30-Lesley-callback + recursive-corporate-training-content + Rain-Man-coded numerical-precision.** Six reference-domains.

Barry Levinson (b. 1942) — director

Bio: American filmmaker. Directed-*Rain Man* (1988), *Diner* (1982), *Good Morning, Vietnam* (1987), *Bugsy* (1991), *Wag the Dog* (1997), *The Wizard of Lies* (2017).

How Levinson appears in this chapter:
Not directly named. *Rain Man* is-Levinson's-1988-film. The chapter's-Rain-Man-chassis is-Levinson's.

Dustin Hoffman (b. 1937) — Rain Man (Raymond Babbitt) actor

Bio: American actor. Played Raymond Babbitt in *Rain Man* (1988) — won-Best-Actor-Oscar. Major-films: *The Graduate* (1967), *Midnight Cowboy* (1969), *Marathon Man* (1976), *Kramer vs. Kramer* (1979 — won Best Actor), *Tootsie* (1982), *Rain Man* (1988), *Wag the Dog* (1997). Two-Best-Actor-Oscars.

How Hoffman appears in this chapter:
Not directly named. The catalog's Bill-render inherits-from-Hoffman's-Raymond-Babbitt canonical-form.

Tom Cruise (b. 1962) — Charlie Babbitt actor

Bio: American actor. Played Charlie-Babbitt in *Rain Man* (1988).

How Cruise appears in this chapter:
Not directly named. The chapter doesn't-render-Charlie-Babbitt-equivalent character.

Kim Peek (1951-2009) — Rain Man real-life inspiration

Bio: American savant. The real-life-inspiration for-Raymond-Babbitt in-*Rain Man*. Peek had-megalencephaly and-savant-syndrome. Could-read-and-recall vast-amounts-of-information.

How Peek appears in this chapter:
Not directly named. The Hoffman-Raymond-character is-loosely-based-on-Peek.

Why chapter 33 has limited direct historical-figure-cameos

The chapter's structural-grammar is **a Rain-Man-coded corporate-training session** with-Bill, Bobby Shakes-via-IM-and-video, and-Brown-Snake.

The chapter trusts:
- The Rain-Man-1988-Levinson chassis
- The slot-31-Brown-Snake callback
- The slot-30-Lesley callback
- The microaggression-training real-corporate-content

What this means for classroom discussion

Teachers using chapter 33 in class can:

1. **Anchor the Rain-Man chassis** in real-1988-Levinson-film. Students can-watch-the-original.
2. **Anchor the microaggression-training** in real-corporate-training-content.
3. **Anchor the slot-31-Brown-Snake-of-Destiny** as-cosmology-origin. Chapter 33 fulfills-the-cosmology.
4. **Anchor the slot-30-Lesley-and-waffles** as-resolution-anchor.
5. **Examine the Rain-Man-coded Bill** as-honest-self-rendering. Bill's-seed *"i seem to be on the spectrum"* grounds-the-rendering.
6. **Examine the recursive-microaggression-training** — counting-micro-aggressions during-micro-aggression-training.
7. **Examine the catechism-IM-form** — Bobby Shakes deploying-it via-IM.

Callbacks

The Pangloss-line at L14 — IM-form

Chapter 33's L13-14: *"[Bobby Shakes] via IM / This is the best of all possible ways to learn important information."*

The catalog's-catechism-deployment via-IM. Bobby Shakes-as-IM-buddy deploys-the-Pangloss-line as-text-message.

The catalog's catechism-deployment-mode evolution:
- Various deployments through-slot-32
- **Chapter 33 — Bobby Shakes via-IM** • *current chapter*

This is-the-catalog's-second-IM-form deployment (after-slot-25). The catechism-via-IM is-the-modern-corporate-deployment-mode.

Chapter 31's Brown-Snake-of-Destiny — full-cosmology fulfillment

Chapter 33's L61-62: *"[BROWN SNAKE] opens jaws, levers [Bobby Shakes] inside. / Yum!"*

Direct-fulfillment of-slot-31's-cosmology. Chapter 31's Brown-Snake-of-Destiny ate-Toddler-Shakes-with-*"Yum."* Chapter 33 has-the-Brown-Snake eating-Bobby-Shakes (renamed-by-Bill as *"Baby Shakes"*) with-*"Yum!"*

The catalog's structural-claim: **the Brown-Snake-of-Destiny continues-to-eat-Shakes-figures across-the-catalog.**

The catalog's Brown-Snake-arc:
- **Chapter 31** — Cosmology-origin (eats Toddler-Shakes, *"Yum."*)
- **Chapter 14** — vision-cascade (*"Brown Snake eats Toddler Shakes. Yum."*)
- **Chapter 19** — twenty-snakes accompanying-Action-moving-team
- **Chapter 21** — single-snake at-tea-party with-pencil
- **Chapter 26** — implied-via-Boots-egg-investigation-context
- **Chapter 30** — Garden-curtain-call (eating-tofu-human-with-smile, vegetarian-coded)
- **Chapter 33 — eats Bobby-Shakes (renamed Baby-Shakes), *"Yum!"*** • *current chapter*

Chapter 30's Lesley callback

Chapter 33's L65 — *"Definitely need maple syrup. Definitely. Yeah. Thanks, Lesley!"*

Direct-callback to-slot-30's-Lesley-with-waffles-with-syrup. The catalog's resolution-toward-the-Garden-domestic-anchor.

The catalog's Lesley-arc:
- Chapter 14 — vision-cascade (*"Bill eats waffles with syrup from [Lesley]"*)
- Chapter 30 — Garden-curtain-call (oak-patio-with-waffles, *"YUM!"*)
- Chapter 32 — *"He feels warm and smells fruit"* (Lesley's-fruit-shampoos)
- **Chapter 33 — *"Thanks, Lesley!"* with-maple-syrup** • *current chapter*

The catalog's structural-claim: **Lesley is-the-catalog's-domestic-anchor.** Multiple-chapters resolve-toward-Lesley-and-her-cooking.

Toddler Shakes / Baby Shakes / sandbox callback

Chapter 33's L39 — *"Definitely leave baby in sandbox."*

Direct-callback to-slot-31's Toddler-Shakes in-sandbox. Bill's-renaming Bobby-Shakes as *"Baby Shakes"* and-mentioning *"sandbox"* preserves-the-slot-31-cosmology vocabulary.

The catalog's structural-claim: **Bill's-Rain-Man-coded mind connects-Bobby-Shakes to-Toddler-Shakes-in-sandbox.** Bill recognizes-the-Brown-Snake-threat that-Bobby-doesn't-recognize.

Bill's life-arc — chapter 33 as forties-corporate-training

Chapter 33's life-arc-position is **Bill in-his-forties at-corporate-training.** The catalog's life-arc:

- Chapter 31 — Bill at 5
- Multiple younger-Bill chapters
- Chapter 20 — Bill in his forties as data-engineering-manager
- Chapter 23 — Bill in his forties moved-to-IT
- Chapter 25 — Bill in his fifties using-laptop
- Chapter 27 — Bill in his forties offshoring
- **Chapter 33 — Bill in his forties at-corporate-training** • *current chapter*
- Chapter 30, 32 — Bill at 57

What chapter 33 doesn't yet do

- **No qua-naming-multi-state-progression.**
- **No music-cues with specific-songs.**
- **No multi-language-with-subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No GAMS deployment.**

Chapter 33 is the catalog's **first deeply-Rain-Man-coded chapter** with-Bill-as-Hoffman-Raymond, recursive-microaggression-training-counting, slot-31-Brown-Snake-cosmology-fulfillment, and-Lesley-resolution.

Glossary

Catalog-coined terms

- **Bill — Rain-Man-coded** — Dustin-Hoffman-Raymond rendering for-Bill.
- **Bobby Shakes / Baby Shakes** — Bill's-renaming of-Bobby Shakes with-toddler-callback.
- **Sandbox** — slot-31 cosmology-callback vocabulary.
- **Hidden X in the corner window** — Bobby's-help for-Bill's-popup.
- **Bobb-Baby Shakes** — Bill's-rendering of-the-name (Rain-Man-coded numerical-self-correction-style).
- **The Pangloss-line / catechism** — chapter 33's L14 IM-deployment.

Cinema / cultural references

- **Rain Man** (1988, dir. Barry Levinson) — chapter's-chassis.
- **Dustin Hoffman as Raymond Babbitt** — autistic-savant character.
- **Kim Peek** — real-life-inspiration for-Raymond.
- **Microaggression-training** — corporate-training-content.

Slot-callback vocabulary

- **Brown Snake** — slot-31 / 14 / 19 / 21 / 26 / 30 callback.
- **Toddler Shakes / Baby Shakes / sandbox** — slot-31 cosmology vocabulary.
- **Lesley / waffles / maple syrup** — slot-30 / 14 / 32 Lesley-resolution.
- **Yum** — slot-31 cosmology-origin.

Real corporate vocabulary

- **Corporate training** — annual mandated-training.
- **Training video** — corporate-training-format.
- **Microaggression** — training-topic.
- **Annual checkup** — corporate-employment-review-vocabulary.
- **All progress lost** — training-software-complaint.

- **Hidden X in the corner window** — corporate-training-software UI.

Rain-Man-coded vocabulary

- **Yeah. Definitely. Yeah.** — Raymond-coded vocalization.
- **Hunched over** — Raymond-coded posture.
- **Rocking back and forth slightly** — Raymond-coded mannerism.
- **Looking both at and away from monitor** — Raymond-coded gaze.
- **Numerical precision** — *"one hundred and, one hundred and ninety six"*
- **Self-correction** — *"si- seven"*, *"tw, Twenty-three"*
- **Counting** — Bill counts-micro-aggressions.

Vernacular American English

- **Pshaw** — *"oh come on, that was nothing"* vernacular.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 33 opens with *"i am in my forties…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[Bobby Shakes]*, *[BROWN SNAKE]*. The catalog's character-attribution.
- **All-caps emphasis** — *ALL PROGRESS LOST!*, *AAAAAAAAH!*, *NOT AGAIN! ONE HUNDRED AND NINETY SIX…*, *BABY SHAKES STAY AWAY FROM BROWN SNAKE!*
- **Multi-A vowel-extension** — *AAAAAAAAH!* (8 As).
- **Numerical self-correction** — *"si- seven"*, *"tw, Twenty-three"*.
- **Repeated *Yeah. Definitely. Yeah.*** — Raymond-coded vocalization.
- **((ONE OF [BILL]'s SCREEN POPUPS COVER PART OF THE SCREEN. THE COUNTDOWN IS NOW BLOCKED))** — popup stage-direction.
- **Brown Snake's snake-pidgin not-deployed** — chapter 33 has-the-Brown-Snake but-the-snake doesn't-speak (only-eats).

What the chapter's vocabulary doesn't include

- No specific Lovecraft / cosmic-horror named-figures
- No specific French-language-content
- No Sentai / Power-Rangers vocabulary
- No specific Three-Stooges sound-effect-canon
- No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio / RoboCop chassis-vocabulary

The chapter's vocabulary is **Rain-Man-1988-Levinson + Rain-Man-coded mannerisms + microaggression-training + slot-31-Brown-Snake-callback + slot-30-Lesley-callback + recursive-corporate-training + IM-vocabulary.** Seven vocabulary-domains.

Chapter 34 — Teacher's Companion

bill's notes

yes. i enjoy starship troopers. yes. michael ironside is the best part. yes. when he dies, the movie kinda dies. yes. i don't think denise richards had much of a part. yes. i think most people miss why this movie is so good.

Overview

Chapter 34 is the catalog's **first deeply-Starship-Troopers-coded chapter.** Bill is **in mid-twenties and in perfect physical health** — *"i see my piercing blue eyes, square jaw, and white teeth and think how exceptionally handsome i am. My military uniform is Hugo Boss perfect over my shoulders and i have screaming eagles on each lapel which shows how deadly i am."*

The chapter deploys **Verhoeven's *Starship Troopers* (1997) chassis** with the catalog's **PLAN-IT pun** (Planet + Plan-IT). Bill's seed makes the aesthetic-criticism explicit: *"michael ironside is the best part. … when he dies, the movie kinda dies. … i don't think denise richards had much of a part. … most people miss why this movie is so good."* The chapter renders each criticism as character-deployment.

Cast (qua-cinema-coded):
- **Bill qua Rico** *"and badly filling in Michael Ironside"* — Casper Van Dien character, with explicit acknowledgment of inadequacy without Ironside
- **Manyfeek qua Ace** — Jake Busey character, redacted-obscenity preserved
- **Shakes qua Dizzy** — Dina Meyer character, enthusiastic-troop-member
- **CARMEN, a well watered Dracaena** — Denise Richards character rendered as a non-speaking houseplant (Bill's seed: *"i*

don't think denise richards had much of a part"); only stage-direction *"((GROWS SILENTLY))"*
- **GAMS** — corporate-tool deployed as bug-killer

Plot.

Setup (L7-21). Bill addressing his troops in Hugo-Boss uniform: *"Welcome to Berger's Roughnecks! HOOYAH! (Not very good. HOOYAH, but I do my best)"* — the catalog's parenthetical-acknowledgment of Bill's inadequacy without Michael Ironside. Manyfeek-qua-Ace: *"::OBSCENITY REDACTED::"*. Shakes-qua-Dizzy: *"Yeah BILL! Go Roughnecks! Let's get to see our next target: PLAN-IT!"* Bill addresses Carmen via VidLink: *"Captain Carmen! Please bring up the PLAN-IT video for the troops to review!"* Carmen *((GROWS SILENTLY))*. Manyfeek-qua-Ace: *"::OBSCENITY REDACTED::, I'll do it."* (presses the button when Carmen doesn't).

The PLAN-IT video (L26-38). Plays twice. *"PLAN-IT is a BUG PLAN-IT! Look how many BUG! Kill them all!"* Then: *"WOULD YOU LIKE TO KNOW MORE!"* — direct Verhoeven-iconic-line (the film's signature propaganda-call-out). Bill responds *"YES!"* the first time and *"HOOYAH! (still weak, still waiting for Michael to come back if he can). Let's go to PLAN-IT and SHOOT ALL THE BUGS!"* the second.

Tattoo montage (L43-48). Bill, Shakes, GAMS get *"KILL ALL BUGS ON PLAN-IT"* tattoos using *lasers*. Manyfeek gets *"::OBSCENITY REDACTED::"* tattoo using *lasers*.

Flying to PLAN-IT (L50-61). Bill: *"LET'S USE HYPERSPEED TO GO TO PLAN-IT, [CARMEN]. FIRE UP THE ENGINES!"* Carmen at pilot chair *((GROWS SILENTLY))*. Manyfeek-qua-Ace reaches over Carmen to pilot handles: *"::OBSCENITY REDACTED::, I got it."* Space ship takes off: *"((WHAAAAAAAAAAAAAAAAAA BANG!))"*

Battle montage (L63-67).
- Bill shooting BUGS, *"BANG! BANG! Green stuff all over!"*
- Shakes using heavy machine-gun and rockets
- GAMS doing **HR on multiple bugs** — *"BUG patellas fly off in*

waves" (slot-18 HR-knee-strike deployed against the bugs)
- **Manyfeek eats a grenade and explodes** — direct callback to Ace's canonical death in the source film

Terminal line (L74): *"[Shakes] This is the best of all possible movies to make multiple sequels of!"* — the catechism in **Shakes-qua-Dizzy form, in meta-multi-sequel mode** (the catalog's most-meta catechism deployment; the catechism comments on the source film's actual *Starship Troopers 2, 3, 4* sequels).

L76 — terminal stage-direction: *"((... and we start watching the second movie... maybe))"*

Position in render-order: Chapter 34 is R#30 — Bill in his mid-twenties as **counterfactual-Bill** (military-uniform fantasy, exceptionally handsome with piercing blue eyes and square jaw). The chapter's structural claim: **aesthetic-criticism can be rendered as character-deployment.** Bill's seed-criticism (Ironside-best, Richards-not-much) becomes character-form (Bill-inadequately-filling-Ironside, Carmen-as-Dracaena).

Characters

Bill qua Rico (badly filling in Michael Ironside)

Bill in mid-twenties as Rico. The catalog's character-tag explicitly *"badly filling in Michael Ironside"* (L7). The Hugo-Boss-uniform with screaming-eagles is the chapter's fascist-aesthetic establishing-detail.

Chapter arc: L8 *"Welcome to Berger's Roughnecks! HOOYAH!"* (Not very good) • L17 addresses Carmen via VidLink • L33 *"YES!"* • L41 *"HOOYAH! (still weak, still waiting for Michael to come back if he can)"* • L52 *"LET'S USE HYPERSPEED..."* • L64 shooting BUGS in battle-montage.

The catalog's structural claim: **Bill-as-Rico is inadequate compared to Michael Ironside.** The parenthetical-acknowledgments preserve Bill's-aesthetic-position from his seed.

[CARMEN, a well watered Dracaena]

The catalog's render of Carmen-Ibanez (Denise Richards) as **a well-watered Dracaena plant.** Doesn't speak — only *"((GROWS SILENTLY))"* (L20, L55, L71). The plant grows silently while others perform the corporate-and-military tasks.

The catalog's structural claim: **a character-with-not-much-of-a-part can be rendered as non-speaking houseplant.** Bill's seed-aesthetic-criticism becomes character-form. Dracaena (the plant genus; *Dracaena trifasciata* / snake plant is the most-popular species) is real common-houseplant — low-maintenance, often-silent décor.

[Manyfeek] qua Ace

Manyfeek as Ace (Jake Busey character). The qua-Ace-form preserves Manyfeek's redacted-obscenity vocabulary throughout.

Chapter arc: L11 *"::OBSCENITY REDACTED::"* • L23 *"::OBSCENITY REDACTED::, I'll do it."* (presses button when Carmen doesn't) • L48 *"::OBSCENITY REDACTED::"* tattoo • L57-58 *"::OBSCENITY REDACTED::, I got it."* (pilots when Carmen doesn't) • **L67 eats a grenade and explodes** (direct callback to Ace's canonical death). The catalog grants Manyfeek the canonical Ace-death.

[Shakes] qua Dizzy

Shakes as Dizzy-Flores (Dina Meyer character). Enthusiastic-troop-member. Catechism-deployer at L74.

Chapter arc: L14 *"Yeah BILL! Go Roughnecks! Let's get to see our next target: PLAN-IT!"* • L46 KILL ALL BUGS ON PLAN-IT tattoo • L65 heavy machine-gun and rockets at BUGS • **L74 catechism: *"This is the best of all possible movies to make multiple sequels of!"***

[GAMS]

GAMS in the Starship-Troopers context. Deployed as bug-killer.

Chapter arc: L47 KILL ALL BUGS ON PLAN-IT tattoo using lasers • L66 *"doing HR on multiple bugs. BUG patellas fly off in waves."* The catalog grants GAMS the **bug-killing-via-HR-knee-strikes** form. Slot-18's HR-as-physical-violence deployed against the bugs.

Naming-convention notes

- **Bill qua Rico** — Bill-as-Casper-Van-Dien character.
- **Manyfeek qua Ace** — Manyfeek-as-Jake-Busey character.
- **Shakes qua Dizzy** — Shakes-as-Dina-Meyer character.
- **CARMEN, a well watered Dracaena** — Carmen-Ibanez as plant (Denise Richards aesthetic-criticism made-explicit).
- **Berger's Roughnecks** — Bill's-Roughneck-team (Rasczak's-Roughnecks callback in the source film).
- **PLAN-IT** — Planet + Plan-IT pun.
- **HOOYAH (Not very good)** — Bill's-inadequate-military-vocalization.
- **WOULD YOU LIKE TO KNOW MORE!** — Verhoeven-iconic-propaganda-line.
- **HUGO BOSS** — fascist-uniform-aesthetic.

References

Starship Troopers (1997, dir. Paul Verhoeven)

The chapter's central cinematic chassis. **Paul Verhoeven** (b. 1938, Dutch filmmaker; see chapter 32 References for full bio — *RoboCop* 1987 / *Total Recall* 1990 / *Basic Instinct* 1992). *Starship Troopers* (1997) was adapted from **Robert A. Heinlein**'s 1959 novel of the same name. The novel is controversial for its pro-military / pro-fascist readings. Verhoeven's film is **a satire of fascist propaganda** — many viewers miss the satirical intent (per Bill's seed: *"i think most people miss why this movie is so good"*).

Cast:
- **Casper Van Dien** (b. 1968) — Johnny Rico
- **Denise Richards** (b. 1971) — Carmen Ibanez
- **Dina Meyer** (b. 1968) — Dizzy Flores

- **Jake Busey** (b. 1971, son of Gary Busey) — Ace Levy
- **Michael Ironside** (b. 1950, Canadian actor; also *Total Recall* 1990 with Verhoeven) — Sergeant Rasczak

Iconic elements deployed in chapter 34:
- **Berger's Roughnecks** — Rasczak's-Roughnecks callback (the elite team in the film)
- **Hugo Boss uniforms** — the film's fascist-aesthetic
- **HOOYAH** — military vocalization
- **BUGS / BUG PLAN-IT** — Verhoeven-canonical Klendathu-bugs (renamed PLAN-IT)
- **WOULD YOU LIKE TO KNOW MORE!** — Verhoeven-iconic-propaganda-line
- **Tattoos using lasers** — film-canonical
- **Eats-a-grenade-and-explodes** — Manyfeek-as-Ace-canonical-death
- **Screaming eagles on each lapel** — fascist-aesthetic detail

The catalog's structural claim: **the chapter renders Verhoeven's fascist-satire faithfully** through Bill-as-inadequate-Rico.

Michael Ironside (b. 1950) — Bill's-acknowledged-superior

Canadian actor. Played Sergeant-Rasczak in *Starship Troopers*. Bill's seed: *"michael ironside is the best part. when he dies, the movie kinda dies."*

The catalog's bracket-tag *"qua Rico and badly filling in Michael Ironside"* (L7) — direct acknowledgment. L41: *"still waiting for Michael to come back if he can."* The catalog grants Bill the Rico-form but acknowledges Bill's inadequacy without Ironside.

Hugo Boss

German fashion-house. Founded 1924. Notably-designed Nazi-uniforms during WWII. The Verhoeven *Starship Troopers* uniforms reference this history as part of the film's fascist-satire. At L5 — *"My military uniform is Hugo Boss perfect over my shoulders."* The catalog's direct deployment of the Hugo-Boss reference.

Dracaena — the houseplant

Real common-houseplant genus. Many species are popular as low-maintenance houseplants. *Dracaena trifasciata* (snake plant) is particularly popular. Carmen rendered as Dracaena — the plant grows silently while others perform the corporate-and-military tasks. Bill's seed-aesthetic-criticism preserved.

Verhoeven cross-chapter

Chapter 32 deploys *RoboCop* (1987-Verhoeven). **Chapter 34 deploys *Starship Troopers* (1997-Verhoeven).** The catalog has multiple Verhoeven-deployments — both films share the fascist-satire register and the bipedal-mech-and-bug iconography.

What the chapter doesn't reference

No specific Lovecraft / cosmic-horror references. No specific French-cultural-content. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio / Rain-Man chassis.

The chapter's reference-density is **Starship-Troopers-1997-Verhoeven + Heinlein-1959-novel + Hugo-Boss fascist-aesthetic + Dracaena plant + WOULD-YOU-LIKE-TO-KNOW-MORE + PLAN-IT pun + Manyfeek-eats-grenade + Michael-Ironside acknowledgment.** Eight reference-domains.

Callbacks

The Pangloss-line at L74 — Shakes-qua-Dizzy meta-multi-sequel form

Chapter 34's L74: *"[Shakes] This is the best of all possible movies to make multiple sequels of!"* The catechism deployed as **a meta-comment** about the source film's multiple sequels (*Starship Troopers 2, 3, 4*). The catalog's structural claim: **the catechism-deployer can comment on the cinema-source's multi-sequel history.** Chapter 34's deployment is the catalog's most-meta catechism.

The qua-naming-mechanic — multi-character cinema-coding

Chapter 34 deploys **multi-character qua-cinema-coding** (Bill qua Rico / Manyfeek qua Ace / Shakes qua Dizzy). The catalog's chapters with multi-character qua-cinema-coding:
- Chapter 21 — Wonderland multi-character coding (9 characters)
- **Chapter 34 — Starship-Troopers multi-character coding** • *current chapter*

Verhoeven cross-chapter

Chapter 32 • **chapter 34**. The catalog has multiple Verhoeven-deployments. Both share the fascist-satire register; both deploy bipedal-mech-and-bug iconography.

The seed's aesthetic-criticism — rendered as character-deployment

Bill's seed contains explicit aesthetic-criticism (Ironside-best, Richards-not-much-of-a-part). The chapter renders each criticism:
- **Ironside's superiority** via Bill's-acknowledged-inadequacy
- **Richards's aesthetic failure** via Carmen-as-Dracaena

The catalog's structural claim: **aesthetic-criticism can be rendered as character-deployment.**

Manyfeek-eats-grenade

Chapter 34's L67 — *"Manyfeek eats a grenade and explodes."* The canonical Ace-death from the source film. The catalog's Manyfeek-arc continues: multiple prior deployments • **chapter 34** • chapter 30 • chapter 41 (terminal lament-form). The catalog grants its characters cinema-canonical deaths.

Bill's life-arc — chapter 34 as counterfactual mid-twenties Bill

Chapter 34 has Bill in mid-twenties — counterfactual military-uniform fantasy, not a real-Bill chapter. Position relative to other Bill-life-arc chapters: alongside chapter 02, chapters 03/04 (late twenties); the counterfactual frame distinguishes chapter 34.

What chapter 34 doesn't yet do

- **No qua-naming multi-state-progression.** Single-state qua-coding.
- **No music-cues with specific songs.**
- **No multi-language-with-subtitle.**
- **No domestic-anchor.** Lesley does not appear.
- **No Lovecraft / cosmic-horror.**

Chapter 34 is the catalog's first deeply-Starship-Troopers-coded chapter with multi-character qua-cinema-coding, the Carmen-as-Dracaena rendering, the WOULD-YOU-LIKE-TO-KNOW-MORE Verhoeven-callback, and the catechism in meta-multi-sequel form.

Glossary

Catalog-coined terms

- **PLAN-IT** — Planet + Plan-IT pun.
- **Berger's Roughnecks** — Bill's Roughneck-team (Rasczak's-Roughnecks callback).
- **Carmen, a well watered Dracaena** — Carmen-as-plant rendering (Bill's seed-aesthetic-criticism).
- **HOOYAH (Not very good)** — Bill's inadequate-military-vocalization.
- **Captain Carmen** — Bill addresses the Dracaena.
- **The Pangloss-line / catechism** — chapter 34's L74 Shakes-qua-Dizzy meta-multi-sequel form.

Cinema / cultural references

- **Starship Troopers** (1997, dir. Paul Verhoeven) — chapter's chassis.
- **Robert A. Heinlein** (1907-1988) — 1959 novel source.
- **Michael Ironside** (b. 1950) — Sergeant-Rasczak actor; Bill's superiority acknowledgment.
- **Casper Van Dien** (b. 1968) — Rico actor.
- **Denise Richards** (b. 1971) — Carmen actress; Bill's aesthetic-criticism.

- **Dina Meyer** (b. 1968) — Dizzy actress.
- **Jake Busey** (b. 1971) — Ace actor.
- **Hugo Boss** — German fashion-house; fascist-uniform history (Nazi-uniforms during WWII).
- **Dracaena** — common houseplant genus.

Starship-Troopers vocabulary

- **HOOYAH** — military vocalization.
- **Roughnecks** — elite team.
- **BUG / BUG PLAN-IT** — Klendathu-bugs canonical (renamed).
- **WOULD YOU LIKE TO KNOW MORE!** — Verhoeven-iconic-propaganda-line.
- **Tattoos using lasers** — film-canonical.
- **HYPERSPEED** — film-canonical.
- **Eats a grenade and explodes** — Ace-canonical-death.
- **Screaming eagles on each lapel** — fascist-aesthetic.

qua-naming character-coding

- **Bill qua Rico** — Casper Van Dien character.
- **Manyfeek qua Ace** — Jake Busey character.
- **Shakes qua Dizzy** — Dina Meyer character.

Sound-effect onomatopoeia

- **((WHAAAAAAAAAAAAAAAAA BANG!))** — space-ship-takes-off.
- **BANG! BANG!** — bug-shooting.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 34 opens with *"i am in mid twenties…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[Manyfeek]*, *[Shakes]*, *[CARMEN, a well watered Dracaena]*, *[GAMS]*.
- **((GROWS SILENTLY))** — Carmen-the-Dracaena's stage-direction.
- **All-caps emphasis** — *HOOYAH!*, *YES!*, *WOULD YOU LIKE TO KNOW MORE!*, *KILL ALL BUGS ON PLAN-IT*, *LET'S USE HYPERSPEED*, *FIRE UP THE ENGINES!*

- **Italics-with-asterisks for emphasis** — *deadly*, *lasers*.
- **Multi-A vowel-extension** — *WHAAAAAAAAAAAAAAAAA*.
- **Trailing-ellipsis** — *… then,, ((… and we start watching the second movie… maybe))*.
- **((Tattoo montage)) / ((Battle montage))** — montage stage-directions.

The chapter's vocabulary is **Starship-Troopers-1997-Verhoeven + Heinlein-1959-novel + Hugo-Boss fascist-aesthetic + Dracaena plant + WOULD-YOU-LIKE-TO-KNOW-MORE + PLAN-IT pun + Manyfeek-eats-grenade + Michael-Ironside acknowledgment + multi-character qua-coding.** Nine vocabulary-domains.

Chapter 35 — Teacher's Companion

bill's notes

yes. i wanted a challenge and only use one word; sorry.

Overview

Bill is **undead, arms forward, and executing a classic zombie 'braaains' while walking with colleagues.**

The chapter is-the-catalog's deployment of **George A. Romero's *Dawn of the Dead* (1978) chassis** with-Bill-as-zombie. The chapter renders **a corporate-meeting where-everyone-is-a-zombie.**

Bill's seed: *"yes. i wanted a challenge and only use one word; sorry."*

The catalog's-challenge: **the chapter uses-only-one-word (BRAAAAINS!).** All-dialogue is-rendered-as-zombie-vocalization. Redacted-obscenities are-also-zombified-form: *::OOOOOBSCENITEEEEE REEEEDACTEEED::*.

The chapter's plot:

Setup (L3-9): Bill shambles-forward, arm-falls-off. Heading-to-conference-room with-colleagues. Bill-licks-conference-room-window (slot-14 vision-cascade callback: *"Zombie BILL HURTS licks the conference-room window"*).

Bobby Shakes attempts catechism (L11-12): *"This will be the best of all possib…. BRAAAAINS! BRAAAAINS!"*

The catechism is-interrupted by-zombie-vocalization. The catalog's structural-claim: **even-the-catechism-deployer cannot-complete-the-line in-zombie-form.**

Manyfeek's zombified-redaction (L14-15):
"::OOOOOBSCENITEEEEE
REEEEDACTEEED::::OOOOOBSCENITEEEEE
REEEEDACTEEED::::OOOOOBSCENITEEEEE
REEEEDACTEEED::"

The catalog's-Manyfeek-redaction is-zombified — the obscenity-redaction-tag itself decays.

The PowerPoint zombie-meeting (L17-38): DecayOBot666 zombie leads-the-meeting. Slide shows *"BRAAAINS!"* perfectly-rendered.

DecayOBot666: *"BRAAAAINS! BRAAAAINS! BRAAAAINS! BRAAAA…"* (slide-cuts-off vocalization)

Bobby Shakes raises-arm-but-it-falls-off. *"BRAAAAINS? BRAAAAINS?! BRAAAINS!"*

DecayOBot666 waves-off but-hand-flies-across-room.

Slide-2 shows *"BRAAAAAAAAAAAAAAAAAAAAINS! even more perfect than the last slide somehow"*.

Bill takes-notes-but-fingers-snap-off. Uses-finger-goo as-replacement-ink. Writes *((BRAAAAINS!))* on-paper.

Female zombies-and-male zombies exit (L40): Female zombies *"press through the doorway like so much playdoh through a sieve."* Male zombies *"blast through the glass window."*

Bobby Shakes catches Bill from behind (L42): *"using a zombie-fu grip and both shamble forward."* Direct-callback to-slot-14's vision-cascade *"Shakes catches BILL HURTS from behind with a zombie-fu grip."*

Bill's annoyance (L44-51): Bill's-left-cheek-opens, exposes-teeth. *"BRAAAAINS!::OOOOOBSCENITEEEEE*
REEEEDACTEEED:: BRAINS!"

Bobby gentle: *"braaain. braaain. braaain…"*

Bill rips-other-arm-off, throws. *"::OOOOOBSCENITEEEEE REEEEDACTEEED:: BRAINS!::OOOOOBSCENITEEEEE REEEEDACTEEED:: BRAAAAAAINS!"*

Bobby patting-Bill's-arm-stump: *"braaain. braaain. braaain. braaain."*

Terminal-line (L56-59): Bill-tries-to-find-Bobby's-eyes but-can't-tell-which-goo-blob-is-which. *"braaain. braaaaaaaains."*

Bill-and-Bobby-Shakes shamble-toward-cafeteria. Menu reads *"BRAAAAAAAAAAAINS!"*. They eat-in-silence and-enjoy-each-other's-company.

What this chapter does for the catalog

Chapter 35 is the catalog's **first deeply-Dawn-of-the-Dead-coded chapter** and **the catalog's one-word-challenge chapter.** It introduces:

- **Bill-as-zombie** with-arm-loss progression
- **DecayOBot666** as-corporate-AI-zombie-template
- **The zombified-redaction** (*::OOOOOBSCENITEEEEE REEEEDACTEEED::*)
- **The catechism interrupted-by-zombie-vocalization** at-L12
- **Slot-14 vision-cascade fulfillments** — Zombie-Bill-licks-conference-window (L8); Shakes-catches-Bill-zombie-fu-grip (L42)
- **The cafeteria-menu BRAAAAAAAAAAAINS!** — terminal-resolution

The seed-grounding

Bill's seed: *"yes. i wanted a challenge and only use one word; sorry."*

The seed grounds-the-chapter as **the catalog's-one-word-challenge.** The single-word *BRAAAAINS!* (with-various-vowel-extensions) is-the-chapter's-vocabulary.

The catalog's structural-claim: **a chapter can-be-rendered with-essentially-one-word.** The catalog's-zombie-vocalization preserves-corporate-meeting-grammar through-the-shared-single-word.

Position in render-order

Chapter 35 is the **thirty-fifth chapter in render-order.** The chapter is-the-catalog's-one-word-challenge.

Characters

Bill (undead)

Bill the zombie. The catalog's-render: *"undead, arms forward, and executing a classic zombie 'braaains' while walking with colleagues."*

Bill's chapter-arc:

- **L3-5** — undead, arm-falls-off, shambles-forward
- **L7-9** — licks-conference-room-window with-decayed-face-smashed-on-glass: *"BRAAAAINS!"*
- **L34-35** — fingers-snap-off; uses-finger-goo for-ink. Writes *((BRAAAAINS!))*.
- **L44-45** — left-cheek-opens-exposing-teeth: *"BRAAAAINS!::OOOOOBSCENITEEEEE REEEEDACTEEED:: BRAINS!"*
- **L50-51** — rips-other-arm-off, throws: *"::OOOOOBSCENITEEEEE REEEEDACTEEED:: BRAINS! BRAAAAAAINS!"*
- **L56-57** — tries-to-find-Bobby's-eyes, can't-distinguish-goo-blobs: *"braaain. braaaaaaaains."*
- **L59** — shambles-with-Bobby-Shakes to-cafeteria; eats-in-silence

Bill's chapter-arc is **progressive-zombie-decay.** Each-emotional-spike causes-physical-decay (arm, fingers, cheek). The Bill-and-Bobby-Shakes resolution at-the-cafeteria is-the-chapter's-domestic-anchor (zombie-domestic).

[Bobby Shakes Zombie]

Bobby Shakes-as-zombie. The catalog's-Bobby-Shakes-form for-zombie-context.

Bobby Shakes Zombie's chapter-arc:

- **L11-12** — *"This will be the best of all possib…. BRAAAAINS! BRAAAAINS!"* (catechism-interrupted)
- **L22-23** — *"BRAAAAINS? BRAAAAINS?! BRAAAINS!"* — concerned-zombie. Arm-falls-off-at-shoulder.
- **L28-29** — chastened: *"braaain."* (lower-jaw-comes-off-quieter)
- **L42** — *"catches [BILL] from behind using a zombie-fu grip"* — slot-14 vision-cascade-fulfillment
- **L47-48** — gentle: *"braaain. braaain. braaain. braaain…"* (rotting-from-inside)
- **L53-54** — patting-Bill-arm-stump: *"braaain. braaain. braaain. braaain."*
- **L59** — eats-in-silence with-Bill at-cafeteria

Bobby Shakes Zombie's-arc is **gentle-rotting.** The catalog grants-Bobby-Shakes the-gentle-comforting-zombie-form.

[Manyfeek Zombie]

Manyfeek-as-zombie. *"Walking in a circle of his own suffering"* (L14).

Manyfeek Zombie's chapter-arc:

- **L15** — *"::OOOOOBSCENITEEEEE REEEEDACTEEED::::OOOOOBSCENITEEEEE REEEEDACTEEED::::OOOOOBSCENITEEEEE REEEEDACTEEED::"*

Manyfeek's-redacted-obscenity is-zombified — the redaction-tag-itself decays.

[DecayOBot666]

The chapter's-presenter-character. Corporate-AI-zombie-template.

DecayOBot666's chapter-arc:

- **L19-20** — *"dignified. decaying and showing slide of BRAAAINS! that is perfectly rendered / BRAAAAINS! BRAAAAINS! BRAAAAINS! BRAAAA..."*
- **L25-26** — waving-off-Bobby-Shakes-but-hand-flies-across-room
- **L31-32** — slide-2 *"even more perfect than the last slide somehow"*
- **L37-38** — closing-up-and-talking-faster, teeth-fly-from-mouth

DecayOBot666 is **the corporate-AI-zombie-presenter.** The character's-name compounds *Decay* (zombie-decay) + *O-Bot* (robot-suffix) + *666* (Devil-coded number). Parallel-to-prior-corporate-AI-templates (GaiaGoddess9000, BigIron4x400, BullsheetoBot600, KwazyCaldrontic86).

[Female Zombies] and [Male Zombies]

Collective-character-groups. L40 — *"[Female Zombies] stand and press through the doorway like so much playdoh through a sieve. [Male Zombies] follow by blasting through the glass window."*

The catalog's-render of-zombie-gender-coded-egress. Female zombies press-through-narrow-spaces; male-zombies blast-through-glass.

Naming-convention notes

- **DecayOBot666** — Decay + O-Bot + 666. Corporate-AI-zombie-template.
- **Bobby Shakes Zombie** — Bobby Shakes-form for-zombie-context.
- **Manyfeek Zombie** — Manyfeek-form for-zombie-context.
- **::OOOOOBSCENITEEEEE REEEEDACTEEED::** — zombified-redaction-tag.
- **BRAAAAINS!** — single-word zombie-vocalization with-vowel-extension.
- **braaain.** — quiet-zombie-vocalization (lowercase, period).

References

Dawn of the Dead (1978, dir. George A. Romero)

The chapter's central cinematic chassis. *Dawn of the Dead* is-Romero's-1978 American-zombie-horror-film. Set-in-a-shopping-mall-during-zombie-apocalypse. Foundational-text in-zombie-cinema.

The film's-iconic-elements:
- **Zombies (the "undead")** — slow-shambling-corpses
- ***BRAINS!*** vocalization — though-actually-popularized-by-Return-of-the-Living-Dead-1985
- **Shopping-mall-as-setting** — corporate-consumer-coding
- **Survivors-trapped** — claustrophobic-ensemble

How Dawn of the Dead appears in this chapter:

The chapter renders-a-corporate-meeting where-everyone-is-a-zombie:
- Conference-room (corporate-equivalent of-shopping-mall)
- DecayOBot666 zombie-presenter
- Multiple-zombie-coworkers
- The-PowerPoint-of-BRAINS!
- The-cafeteria-with-BRAINS!-menu

The catalog's structural-claim: **corporate-meetings are-zombie-events** rendered-with-Romero-canonical-zombie-form.

Return of the Living Dead (1985, dir. Dan O'Bannon) — *BRAINS!*

Bio: American zombie-comedy-horror-film. Popularized-the-zombie-vocalization *"BRAINS!"* (which-is-not-actually-from-Romero's-original-films).

How *Return of the Living Dead* appears in this chapter:
The *BRAAAAINS!* vocalization is-the-chapter's-single-word. The catalog uses-the-popularized-cultural-zombie-vocabulary.

George A. Romero (1940-2017)

Bio: American filmmaker. Father of-the-modern-zombie-genre. Films include *Night of the Living Dead* (1968), *Dawn of the Dead* (1978), *Day of the Dead* (1985), *Land of the Dead* (2005), *Diary of the Dead* (2007).

How Romero appears in this chapter:
Not directly named. The chapter's-zombie-canonical-grammar inherits-from-Romero's-tradition.

Chapter 14's vision-cascade callbacks

Chapter 14's-Bill-tank-vision-cascade had:
- *"((Zombie BILL HURTS licks the conference-room window))"* (L102 of-slot-14)
- *"((Shakes catches BILL HURTS from behind with a zombie-fu grip))"* (L177 / L181 of-slot-14)

Chapter 35 fulfills-both-vision-cascade events:
- L8 — Bill-zombie licks-conference-room-window
- L42 — Bobby Shakes-catches-Bill from-behind with-zombie-fu-grip

The catalog's structural-claim: **slot-14's-vision-cascade is-prophetic of-slot-35's-events.**

DecayOBot666

The catalog's-corporate-AI-zombie-template. Parallel-to:
- GaiaGoddess9000 (chapter 04)
- BigIron4x400 (chapter 05)
- SmoothOperatorSade600 (chapter 06)
- BullsheetoBot600 (chapter 08)
- KwazyCaldrontic86 (chapter 17)

The 666 number-suffix is-Devil-coded (slot-20 callback to-KayCEE's-666-numerology).

Playdoh through a sieve

L40 — *"[Female Zombies] stand and press through the doorway like so much playdoh through a sieve."*

The catalog's-render of-female-zombies-pressing-through-narrow-doorway. Playdoh-through-sieve is-the-comic-mechanism.

"Zombie-fu grip"

Catalog-coined term for-zombie-style-grappling-grip. Slot-14 introduced-the-term in-the-vision-cascade. Chapter 35 fulfills-the-vision.

What the chapter doesn't reference

- No specific Lovecraft / cosmic-horror references
- No specific French-cultural-content
- No Sentai / Power-Rangers
- No Three-Stooges-physical-comedy
- No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio / RoboCop / Rain-Man / Starship-Troopers chassis (chapter 35 is-Romero-zombie-only)

The chapter's reference-density is **Romero-1978-Dawn-of-the-Dead + Return-of-the-Living-Dead-1985-BRAINS + slot-14-vision-cascade-fulfillments + corporate-AI-zombie-template + zombified-redaction.** Five reference-domains.

George A. Romero (1940-2017)

(Already-covered in references-file.) Father of-modern-zombie-genre. *Dawn of the Dead* (1978) is-the-chapter's-chassis-source.

Dan O'Bannon (1946-2009)

Bio: American filmmaker. Wrote-and-directed *Return of the Living Dead* (1985). Co-wrote *Alien* (1979).

How O'Bannon appears in this chapter:
Not directly named. The *BRAINS!* zombie-vocalization is-from O'Bannon's-1985-film.

Why chapter 35 has no direct historical-figure-cameos

The chapter's structural-grammar is **a one-word challenge zombie-corporate-meeting.** The chapter has-tight-character-rendering. Historical-figures would-disrupt-the-one-word-grammar.

The chapter trusts:
- The Romero-1978 chassis
- The *BRAINS!* vocalization
- The slot-14 vision-cascade-fulfillments
- The corporate-AI-zombie-template

What this means for classroom discussion

Teachers using chapter 35 in class can:

1. **Anchor the Dawn-of-the-Dead chassis** in real-1978-Romero-film.
2. **Anchor the *BRAINS!* vocalization** in real-1985-Return-of-the-Living-Dead.
3. **Examine the one-word challenge** — Bill's-seed *"i wanted a challenge and only use one word."*
4. **Examine the zombified-redaction** *"::OOOOOBSCENITEEEEE REEEEDACTEEED::"* — the redaction-tag-itself decays.
5. **Examine the slot-14-vision-cascade fulfillments** — zombie-Bill-licks-window and-zombie-fu-grip.
6. **Examine the catechism-interrupted-by-zombie-vocalization** at-L12.
7. **Examine the cafeteria-resolution** with-Bobby-Shakes-and-Bill-eating-in-silence.

Callbacks

The Pangloss-line at L12 — interrupted-by-zombie-vocalization

Chapter 35's L12: *"This will be the best of all possib…. BRAAAAINS! BRAAAAINS!"*

The catalog's-catechism is-deployed-and-interrupted by-zombie-vocalization. The catechism-can't-complete. The catalog's structural-claim: **even-the-catechism-deployer cannot-complete-the-line in-zombie-form.**

The catalog's catechism-deployment-mode evolution:
- Various deployments through-slot-34
- **Chapter 35 — Bobby-Shakes-Zombie interrupted by-BRAAAAINS!** • *current chapter*

Chapter 14 vision-cascade — multiple fulfillments

Chapter 35 fulfills **two slot-14 vision-cascade events:**

1. **L102 of-slot-14:** *"((Zombie BILL HURTS licks the conference-room window))"*
   - Chapter 35 L8: *"((DECAYED FACE SMASHED ON GLASS WINDOW WITH OTHER MEN WAITING THEIR TURNS BY PRESSING [BILL] AS HARD AS POSSIBLE FROM THE BACK))"*
1. **L177 / L181 of-slot-14:** *"((Shakes catches BILL HURTS from behind with a zombie-fu grip))"*
   - Chapter 35 L42: *"[Bobby Shakes] catches [BILL] from behind using a zombie-fu grip and both shamble forward."*

The catalog's structural-claim: **slot-14's-vision-cascade is-prophetic of-multiple-slot-35-events.** Chapter 35 has-the-most-direct-vision-fulfillments-per-chapter.

DecayOBot666 — corporate-AI-template

DecayOBot666 continues-the-catalog's-corporate-AI-template:
- GaiaGoddess9000 (chapter 04)
- BigIron4x400 (chapter 05)
- SmoothOperatorSade600 (chapter 06)
- BullsheetoBot600 (chapter 08)
- KwazyCaldrontic86 (chapter 17)
- **DecayOBot666 (chapter 35)** • *current chapter*

The 666 number-suffix is-Devil-coded (slot-20 KayCEE's-numerology callback).

The cafeteria resolution

L59 — *"[BILL] and [Bobby Shakes] shamble towards the cafeteria. The menu reads BRAAAAAAAAAAAINS!. They both eat in silence and enjoy each other's company."*

The catalog's-zombie-domestic resolution. Bill-and-Bobby-Shakes eat-in-silence at-the-cafeteria. The catalog's structural-claim: **even-zombies have-domestic-comfort-resolution** (parallel-to-Bill-and-Lesley at-the-Garden).

The one-word-challenge

Chapter 35's seed: *"i wanted a challenge and only use one word."*

The catalog's-one-word-challenge is-the-most-extreme constraint-deployment. The chapter uses-essentially-one-word (BRAAAAINS!) with-various-vowel-extensions.

The catalog's structural-claim: **a chapter can-be-rendered with-one-word.** The catalog's-zombie-vocalization preserves-corporate-meeting-grammar through-the-shared-single-word.

What chapter 35 doesn't yet do

- **No qua-naming-multi-state-progression.**
- **No music-cues with specific-songs.**
- **No multi-language-with-subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor explicit Lesley.** Bill-and-Bobby-Shakes domestic-anchor is-the-cafeteria-resolution.

Chapter 35 is the catalog's **first deeply-Romero-zombie-coded chapter** with-the-one-word-challenge, multiple-slot-14-vision-cascade-fulfillments, DecayOBot666 corporate-AI-zombie-template, and-the-zombified-redaction.

Glossary

Catalog-coined terms

- **BRAAAAINS!** — single-word zombie-vocalization with-vowel-extension.
- **braaain.** — quiet-zombie-vocalization (lowercase, period).
- **DecayOBot666** — corporate-AI-zombie-template.
- **Zombie-fu grip** — zombie-style-grappling-grip (slot-14 vision-cascade-callback).

- **::OOOOOBSCENITEEEEE REEEEDACTEEED::** — zombified-redaction-tag.
- **The Pangloss-line / catechism** — chapter 35's L12 interrupted-by-zombie-vocalization.

Cinema / cultural references

- **Dawn of the Dead** (1978, dir. George A. Romero) — chapter's-chassis.
- **Return of the Living Dead** (1985, dir. Dan O'Bannon) — *BRAINS!* vocalization-source.
- **George A. Romero** — modern-zombie-genre father.
- **Dan O'Bannon** — *Return of the Living Dead* writer-director.

Slot-callback vocabulary

- **Chapter 14 vision-cascade** — zombie-Bill-licks-window, zombie-fu-grip.
- **Chapter 20 numerology** — 666 callback (DecayOBot666 number-suffix).

Zombie vocabulary

- **BRAAAAINS!** — zombie-vocalization.
- **braaain.** — quiet-zombie-vocalization.
- **Undead** — zombie-state.
- **Shamble** — zombie-walk.
- **Decaying** — zombie-state-progression.
- **Goo / finger-goo / goo-blob** — zombie-fluid.
- **Decayed face smashed on glass** — zombie-physical-action.
- **Lick the window** — zombie-behavior.
- **Arm-falls-off / fingers-snap-off / cheek-opens / lower-jaw-comes-off** — zombie-decay-progression.
- **Zombie-fu grip** — zombie-grappling.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 35 opens with *"i am undead..."*
- **[BRACKET-TAGS]** — *[BILL]*, *[Bobby Shakes Zombie]*, *[Manyfeek Zombie]*, *[DecayOBot666]*, *[Female Zombies]*, *[Male Zombies]*. The catalog's character-attribution.

- **All-caps emphasis** — *BRAAAAINS!*, *BRAAAAAAAAAAAAAAAAAAAAINS!* (max-vowel-extension).
- **Italics-with-asterisks for emphasis** — *perfectly rendered*, *even more perfect than the last slide somehow*.
- **Multi-vowel-extension** — *BRAAAAAAAAAAAINS!* (cafeteria-menu, longest-extension).
- **::OOOOOBSCENITEEEEE REEEEDACTEEED::** — multi-extended-vowel zombified-redaction.
- **Lowercase-zombie-vocalization** — *braaain*. with-period.

What the chapter's vocabulary doesn't include

The chapter's vocabulary is-essentially-one-word (BRAAAAINS!) with-corporate-meeting-staging-and-zombie-decay. The one-word-challenge is-the-defining-constraint.

Beyond *BRAAAAINS!* and-its-variants, the chapter has:
- Stage-directions (silent-but-rendered)
- Bracket-tags
- Single-word-vocalizations
- Zombified-redaction

Chapter 36 — Teacher's Companion

bill's notes

yes. i love severance. no. i would not accept being an *innie*. no. i would not stop running or trying to escape. no. milcheck could not stop me.

Overview

Chapter 36 is the catalog's **first deeply-Severance-coded chapter** and **the catalog's only chapter that restarts its own opening** — a Sisyphean loop-restart ending. Bill is **in his early forties and wearing a business suit?** (the question-mark signals Bill's uncertainty about the innie-state). *"i get off the elevator and notice that I have a luscious mane of black silky hair? My voice is odd and this bright white lobby is unfamiliar."*

The chapter deploys **Apple TV+'s *Severance* (2022, dir. Ben Stiller, created Dan Erickson) chassis.** Bill wakes up as an **innie** at **Lumon Industries** and immediately rebels — running through Severance-canonical locations toward escape. Bill's seed makes the rebellion explicit: *"i would not accept being an innie. … i would not stop running or trying to escape. … milcheck could not stop me."* The chapter renders the rebellion as active-running.

Cast:
- **Bill (as innie)** — early-forties; *"luscious mane of black silky hair"* — Mark-Scout-coded (Adam Scott's character)
- **[Shakes] qua Helena Eagan** — *"shocking red hair, and the most mismatched top and bottom blue and green thing that makes you wonder what might have happened to her eyesight"* (Britt Lower's character; Severance-canonical color-coding)
- **[MILCHICK]** — Lumon-enforcer (Tramell Tillman's character)
- **[Christopher Walken]** as **Burt** — direct-actor-name-cameo (Burt Goodman in Severance)
- **[John Turturro]** — direct-actor-name-cameo (Irving Bailiff in Severance)

- **[Dylan G]** — door-helper (Zach Cherry's character)
- **[MELON PARTY GOER]** — anonymous Severance-coded character

The direct-name-cameo distinction: the chapter has **two direct-actor-name-cameos** (Walken, Turturro) alongside character-name-renderings (Helena Eagan, Milchick, Dylan G). The catalog's structural claim: **Walken's and Turturro's prestige-acting-careers warrant direct-actor-name-cameo** — the catalog's most-explicit acknowledgment of prestige actors.

Plot.

Setup (L3-12). Bill realizes he's in Severance — the bright white lobby, the silky-hair, the business-suit. Shakes-qua-Helena: *"Good morning, Bill!"* Bill *staring*: *"OH FOR HELL THE::OBSCENITY REDACTED:: NO!"*

The escape begins (L13-19). Bill stiff-arms Helena. Shakes topples: *"ACH! Damn you, Bill. MILCHICK!"* Bill takes a right and runs.

Through the goat-patch (L20-26). Bill running, Milchick in pursuit. Bill yelling back: *"I'll put you in the::OBSCENITY REDACTED::::OBSCENITY REDACTED:: BREAK ROOM! DANCE WITH BROKEN LEGS WELL?!!"* Milchick *seething*: ***"BILL B. Time to put cylinders in boxes. We have quotas!"*** — direct **slot-25 callback** (Bill's database-architecture task continues even into the Severance-innie-state).

Christopher Walken cameo (L28-34). Bill *pulling down an elderly and wonderfully cast [Christopher Walken]*. Walken: *"Bah-DOWWWW? My le-hegg!"* The catalog preserves Walken's canonical-vocal-rhythm in the onomatopoeia. Bill *reaching down but not really stopping and still running*: *"Sorry! Keep LOVE ALIVE!"* Milchick *vaulting over [Burt]*: *"Get back to O&D BURT!"* (O&D = Optics and Design, Severance-canonical-department.)

The melon-party (L37-43). Bill skids on melon-juice, runs through tables of cut melons. **[MELON PARTY GOER]** *watching and sneering*: *"He doesn't look like he's put a cylinder in a box in*

like a week! Get out of here!" (Second cylinders-in-boxes callback.) Milchick bodies the Melon-Party-Goer: *"Get back to work MELON PARTY GOER. Melons do not grow on trees."*

John Turturro cameo (L45-48). Bill almost runs over Turturro who backs up in time. Bill *as running by quickly in passing*: *"Still really surprised you said yes to this…"* The catalog's explicit acknowledgment of Turturro's-prestige-acting-career — the line is the catalog's wink at the surprising casting.

Dylan G holds the door (L52-59). Bill huffing around corner sees door being held open to the outside world. Dylan G: *"Come on BILL get through this door before MILCHICK gets here!"* Milchick reaches for Bill's collar. Bill manages with one last push to throw himself through the door and hears it slam shut.

Terminal lines (L61-64) — the loop-restart: *"[BILL] opens his eyes / i get off the elevator and notice that I have a luscious mane of black silky hair? My voice is odd and this bright white lobby is unfamiliar. A youn…."*

The chapter restarts its own opening. The catalog's only chapter with restart-ending. The catalog's structural claim: **the innie-loop restarts no-matter-how-many-times-Bill-escapes.** Bill's-rebellion is genuine; the loop-restarts. Both are real. The catalog's most-Sisyphean rendering.

Position in render-order: Chapter 36 is R#33 — Bill in his early forties as Severance-innie. Counterfactual chapter (Bill's real-life is not an innie). The chapter ends mid-word (*"A youn…."*) — the loop-restart cuts off where the chapter's opening did, completing the cycle.

Characters

Bill (as Severance innie)

Bill in early-forties as innie. The catalog's render of Severance-innie-Bill in **Mark-Scout-coded form** (Adam Scott's character). *"Luscious mane of black silky hair"* (L5) — the chapter's establishing innie-detail.

Chapter arc: L5 wakes up • L11 *"OH FOR HELL THE::OBSCENITY REDACTED:: NO!"* • L13 stiff-arms Shakes-as-Helena • L18 runs • L23 *"BREAK ROOM! DANCE WITH BROKEN LEGS WELL?!!"* • L29 pulls down Walken • L32 *"Sorry! Keep LOVE ALIVE!"* • L48 *"Still really surprised you said yes to this…"* • L59 throws himself through the door • **L62 opens-eyes; loop restarts.**

The catalog's structural claim: **active-running rebellion against the innie-state.** The chapter ends with the loop-restart — Bill's rebellion is Sisyphean.

[Shakes] qua Helena Eagan

The chapter's Shakes-form. Severance's Helena-Eagan-character (Britt Lower, b. 1985, American actress). The catalog's character-tag *Shakes qua Helena Eagan* preserves the qua-naming-mechanic for the Severance-context.

Chapter arc: L5 *"shocking red hair, and the most mismatched top and bottom blue and green thing"* (Severance-canonical color-coding) • L7-8 *"Good morning, Bill!"* • L15-16 *"ACH! Damn you, Bill. MILCHICK!"*

The catalog's Shakes-qua-cinema-character deployments: chapter 16 • chapter 21 • chapter 33 • **chapter 36**.

[MILCHICK]

Lumon-enforcer (Tramell Tillman, b. 1985, American actor). The chapter's corporate-enforcer with Severance-canonical vocabulary.

Chapter arc: L20 pursues Bill through goat-patch • L26 *"BILL B. Time to put cylinders in boxes. We have quotas!"* (slot-25 callback) • L34 *"Get back to O&D BURT!"* • L42 bodies Melon-Party-Goer • L43 *"Get back to work MELON PARTY GOER. Melons do not grow on trees."* • L57 reaches for Bill's collar (Bill escapes).

[Christopher Walken] (as Burt)

Direct-actor-name-cameo. Christopher Walken (b. 1943, American actor) plays Burt Goodman in *Severance*. Major films: *The Deer Hunter* (1978, Best Supporting Actor Oscar), *Pulp Fiction* (1994), *Catch Me If You Can* (2002), *Hairspray* (2007), and many more. Famous for distinctive vocal-rhythm and dancing-ability.

L29: Bill *pulling down an elderly and wonderfully cast [Christopher Walken]*. Walken: *"Bah-DOWWWW? My le-hegg!"* The catalog preserves Walken's canonical-vocal-rhythm in the onomatopoeia.

[John Turturro] (as Irving)

Direct-actor-name-cameo. John Turturro (b. 1957, American actor) plays Irving Bailiff in *Severance*. Major films: *Do the Right Thing* (1989), *Barton Fink* (1991), *Quiz Show* (1994), *The Big Lebowski* (1998), *O Brother, Where Art Thou?* (2000).

L48: Bill *as running by quickly in passing*: *"Still really surprised you said yes to this…"* The catalog's explicit acknowledgment of Turturro's-prestige-acting-career — wink at the surprising casting.

[Dylan G]

The chapter's door-helper. Severance's Dylan-character (Zach Cherry, b. 1986, American actor and comedian).

L54-55: *"Come on BILL get through this door before MILCHICK gets here!"* Dylan helps Bill escape. The catalog's render of the Severance-cast as escape-helpers.

[MELON PARTY GOER]

Anonymous Severance-coded character at the melon-party. **L40:** *"He doesn't look like he's put a cylinder in a box in like a week!"* (Second slot-25 callback.) **L42:** bodied by Milchick.

Naming-convention notes

- **Shakes qua Helena Eagan** — Shakes-form for Helena-character.
- **MILCHICK** — Severance-canonical-character.
- **Christopher Walken** — direct-actor-name-cameo (Burt).
- **John Turturro** — direct-actor-name-cameo (Irving).
- **Dylan G** — character-name (G for the actor's character-name).
- **BURT** — Walken's character.
- **O&D** — Optics-and-Design, Severance-canonical-department.
- **Cylinders in boxes** — slot-25 callback (Bill's-database-architecture-task).
- **Keep LOVE ALIVE** — Severance-canonical-vocabulary.

References

Severance (2022, Apple TV+, dir. Ben Stiller)

The chapter's central cinematic chassis. **Severance** is Apple TV+'s 2022 corporate-thriller-mystery-series. Created by **Dan Erickson**, directed by **Ben Stiller** (b. 1965, American actor and filmmaker; multiple-episodes; also-directed *Tropic Thunder* 2008, starred in *Zoolander* 2001).

Cast:
- **Adam Scott** (b. 1973) — Mark Scout (also *Parks and Recreation*'s Ben Wyatt, *Big Little Lies*, *The Good Place*)
- **Britt Lower** (b. 1985) — Helena Eagan / Helly R.
- **Tramell Tillman** (b. 1985) — Mr. Milchick
- **John Turturro** (b. 1957) — Irving Bailiff (see Characters)
- **Christopher Walken** (b. 1943) — Burt Goodman (see Characters)
- **Zach Cherry** (b. 1986) — Dylan G

The show's premise: Lumon Industries employees undergo *severance* — a procedure that splits their consciousness so their work-self (*"innie"*) and home-self (*"outie"*) have no memory of each other.

Severance-canonical elements deployed in chapter 36:
- White corporate-lobby
- Innie-only existence
- Mismatched-blue-and-green clothing-coding
- **Goat patch** — barn-with-goats run by Mammalians-Nurturable-department
- **Melon party** — celebration with melon-feast (corporate-perks-coded)
- **Break Room** — Severance-canonical-punishment-room
- **O&D** (Optics and Design) — Severance-department
- **Keep LOVE ALIVE** — Severance-vocabulary

The catalog's structural claim: **the chapter renders Severance faithfully** while rendering Bill's active-rebellion against the innie-state.

Chapter 25 callback — cylinders in boxes

L26 — Milchick: *"BILL B. Time to put cylinders in boxes. We have quotas!"* And L40 — Melon Party Goer: *"He doesn't look like he's put a cylinder in a box in like a week!"*

Direct callback to chapter 25's *"cylinder in rectangle"* database-architecture (Bill's task to demonstrate database-knowledge). The catalog's structural claim: **Bill's corporate-data-architecture-task continues across chapters and life-states.** Even the innie-state-Bill must put cylinders-in-boxes.

Goat patch / Melon party — Severance-canonical scenes

The Severance-show has iconic locations:
- **Goat patch** — barn with goats run by Mammalians-Nurturable-department
- **Melon party** — celebration with melon-feast

Both canonical scenes are deployed as Bill's running-locations in chapter 36.

"Loop-restart" ending

The chapter's terminal lines (L62-64) restart the chapter's opening (L3-5). The catalog's structural claim: **the innie-loop restarts no-matter-how-many-times-Bill-escapes.** This is the catalog's only chapter that restarts its own opening — the structural mechanism is distinctive. **Bill's rebellion is genuine and the loop-restarts. Both are real.**

What the chapter doesn't reference

No specific Lovecraft / cosmic-horror references. No specific French-cultural-content. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio / RoboCop / Rain-Man / Starship-Troopers / Dawn-of-Dead chassis (chapter 36 is Severance-only).

The chapter's reference-density is **Severance-2022-Stiller + Christopher-Walken-cameo + John-Turturro-cameo + Dylan-G + slot-25 cylinders-in-boxes callback + canonical-Severance-scenes (goat-patch, melon-party) + Sisyphean-loop-restart.** Seven reference-domains.

Callbacks

The Pangloss-line — conspicuous-absence

Chapter 36 has **no Pangloss-line deployment.** The catechism is conspicuously absent. The chapter's grammar substitutes the catechism with **the loop-restart ending** — the catalog's Sisyphean rendering.

The qua-naming-mechanic — Shakes-qua-Helena

Chapter 36 deploys *Shakes qua Helena Eagan*. The catalog's Shakes-qua-cinema-character deployments:
- Chapter 16 — Shakes qua myopic doe-eyed woman (Delicatessen)
- Chapter 21 — Shakes-as-Alice (Wonderland)

- Chapter 33 — Shakes-as-IM-buddy (Rain Man)
- **Chapter 36 — Shakes qua Helena Eagan (Severance)** • *current chapter*

Chapter 25 callback — cylinders in boxes

Direct callback at L26 (Milchick) and L40 (Melon Party Goer). The catalog's cross-chapter continuity preserves Bill's corporate-data-architecture-task even into the Severance-context.

The loop-restart ending

The chapter's terminal-line restarts the chapter's opening. **Chapter 36 is the catalog's only-chapter that restarts its own opening.** The catalog's structural claim: **the innie-loop restarts no-matter-how-many-times-Bill-escapes.** Bill's rebellion is genuine; the loop-restarts. Both are real.

Direct-name-cameo distinction

Chapter 36 has **two direct-actor-name-cameos** (Christopher Walken, John Turturro) alongside character-name-renderings (Helena Eagan, Milchick, Dylan G). The catalog's structural claim: **Walken's and Turturro's prestige-acting-careers warrant direct-actor-name-cameo.** This is the catalog's most-explicit-distinction. The other actors are rendered as character-name; Walken and Turturro are rendered as themselves.

Stiller cross-chapter

Chapter 36 is the catalog's only-Stiller-chassis. (Other Verhoeven chapters: chapter 32 / chapter 34. Other Disney-villain chapters: chapter 30 Coachman from *Pinocchio*. Stiller stands alone in the catalog's director-deployments.)

Bill's life-arc — chapter 36 as early-forties-innie

Chapter 36's life-arc-position: Bill in his early forties as Severance-innie. **Counterfactual** — Bill's real-life is not an innie.

What chapter 36 doesn't yet do

- **No Pangloss-line / catechism.**
- **No qua-naming multi-state-progression.**

- **No music-cues with specific songs.**
- **No multi-language-with-subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.
- **No GAMS deployment.**

Chapter 36 is the catalog's first deeply-Severance-coded chapter with direct-Walken-and-Turturro-cameos, the goat-patch and melon-party canonical-scenes, the slot-25 callback (cylinders-in-boxes), and the Sisyphean-loop-restart-ending.

Glossary

Catalog-coined terms

- **Shakes qua Helena Eagan** — Shakes-form for Helena-context.
- **Bill-as-innie** — Bill in Severance-innie-state.
- **Cylinders in boxes** — slot-25 callback (database-architecture).
- **Loop-restart ending** — chapter restarts its own opening; catalog's only-instance.

Cinema / cultural references

- **Severance** (2022, Apple TV+, dir. Ben Stiller, created Dan Erickson) — chapter's chassis.
- **Adam Scott** (b. 1973) — Mark Scout actor.
- **Britt Lower** (b. 1985) — Helena Eagan actress.
- **Tramell Tillman** (b. 1985) — Milchick actor.
- **John Turturro** (b. 1957) — Irving Bailiff actor (direct-name-cameo at L48).
- **Christopher Walken** (b. 1943) — Burt Goodman actor (direct-name-cameo at L29).
- **Zach Cherry** (b. 1986) — Dylan G actor.
- **Ben Stiller** (b. 1965) — Severance director.
- **Dan Erickson** — Severance creator.

Severance-canonical vocabulary

- **Innie** — work-self.

- **Outie** — home-self.
- **Severance** — the consciousness-splitting procedure.
- **Lumon Industries** — corporate-employer.
- **Helena Eagan / Helly R.** — Severance character.
- **Milchick** — Severance enforcer.
- **Burt Goodman** — Severance O&D character.
- **Irving Bailiff** — Severance character.
- **Dylan G** — Severance character.
- **MDR** (Macrodata Refinement) — Severance department.
- **O&D** (Optics and Design) — Severance department.
- **Goat patch** — Severance Mammalians-Nurturable location.
- **Melon party** — Severance celebration-coded scene.
- **Break Room** — Severance punishment-room.
- **Keep LOVE ALIVE** — Severance vocabulary.

Slot-callback vocabulary

- **Chapter 25 cylinders-in-boxes** — Bill's database-architecture task. Milchick L26 + Melon Party Goer L40.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 36 opens with *"i am in my early forties…"*
- **[BRACKET-TAGS]** — *[BILL]*, *[Shakes]*, *[MILCHICK]*, *[Christopher Walken]*, *[John Turturro]*, *[Dylan G]*, *[MELON PARTY GOER]*.
- **Italics-with-asterisks for emphasis** — *you* (L23 — Bill yelling at Milchick).
- **All-caps emphasis** — *OH FOR HELL THE::OBSCENITY REDACTED:: NO!*, *BREAK ROOM*, *MELON PARTY GOER*, *MILCHICK!*
- **::OBSCENITY REDACTED::** — Bill's redaction.
- **Trailing-ellipsis** — *A youn…*. (loop-restart cutoff at L64).
- **Question-mark on declarative** — *"i am in my early forties and wearing a business suit?"* (uncertainty about the innie-state).
- **Walken-vocalization** — *"Bah-DOWWWW? My le-hegg!"* preserving the actor's canonical-vocal-rhythm.

The chapter's vocabulary is **Severance-2022-Stiller + Walken-and-Turturro direct-cameos + slot-25 cylinders-in-boxes callback + Severance-canonical-vocabulary + Sisyphean-loop-restart.** Five vocabulary-domains.

Chapter 37 — Teacher's Companion

bill's notes

yes. i love good chinese food. yes. good chinese food is insanely complex.

Overview

Bill is **elderly, tired and sitting on a plastic stool found under a tarp next to a modest home.** L5 — *"i see my shabby clothing and fan a wood fire under a bubbling waa bou. A long set of lystrosaurus bones are sticking out from the top and it is plain to see that they've been simmering for hours now."*

The chapter is-the-catalog's deployment of **fine Chinese cuisine** as-corporate-craft-rendering. Bill is **assisting Dr. Clamcheese** (chapter 02 callback) in-the-back-of-house at-Dr. C's-modest-home.

Bill's seed: *"yes. i love good chinese food. yes. good chinese food is insanely complex."*

The chapter is **the catalog's-most-detailed cooking-process-rendering.** The chapter renders-five-dinosaur-Chinese-dishes prepared-by-Dr. Clamcheese with-Bill's-assistance.

The chapter's plot:

Setup (L3-5): Bill at-Dr. C's-back-of-house tarp-covered-area. Lystrosaurus-bones simmering-in-waa-bou for-hours.

Dr. C arrives (L5-6): *"Dr. C (which he prefers back here away from the front) sniffs the broth and takes a small taste. He seems satisfied."*

The catalog's-render of Dr. C as-craftsman in-his-element. The chapter's-tone is **quiet, observational, craft-focused** — distinct-from-slot-02's-enraptured-gourmand.

The five-dish preparation (L7-28):

Dish 1 — Candied-walnut anomalocaris (L17):
- Three two-foot-long anomalocaris cleaned-by-Bill
- Dr. C dusts with cornstarch, fries-quickly
- Walnuts spinning-with-hot-sugar-glaze
- Combined-and-coated; placed over steamed-river-greens
- *"One done."*

Dish 2 — Steamed Xiphactinus (L15-19):
- Twelve-foot Xiphactinus scaled-and-gutted
- Dropped-in-20-foot-steamer
- Soy-and-scallion-covered
- *"Two done."*

Dish 3 — Lystrosaurus soup in Godzilla-carved winter-melon (L11, 21):
- Winter-melon cored-and-carved with-rampaging-Godzilla shooting-nuclear-blasts at-phantasy-alien-city
- Hot-lystrosaurus-soup poured-inside
- Godzilla *"appears to come to life and now the nuclear blasts are steaming correctly"*
- *"Three done."*

Dish 4 — Peking-style Natovenator (L9, 23):
- Slot-02 Peking-Natovenator-polydontus callback
- Skin-and-flesh blown-apart, hot-water-coated, red-varnish
- Hung in-jet-blast for-seconds-of-hang-time
- Roasted-in-guàlú fired-by-jujube
- 108 perfect-slices (bǎi líng bā dāo) by-Dr. C with-square-piàn-dāo
- Steamed-buns, scallion-ionic-columns, sweet-sweet-dark-sauce
- *"Four done."*

Dish 5 — Six amber-sphere dragon-eyes (L26):
- Six amber-spheres (mosquitoes-inside, Jurassic-Park-coded)
- Dr. C cleaves-each: *"Each orb is transformed into a dragon's eye and the mosquito is left just bare."*
- *"Five done."*

Terminal-line (L29-30): Dr. C: *"Good enough. Send it out."*

The catalog's-deflation. After-five-perfectly-prepared dishes, Dr. C says-*"good enough."* The catalog's structural-claim: **the master-chef sees-the-imperfection that-the-amateur-eye misses.**

What this chapter does for the catalog

Chapter 37 is the catalog's **first deeply-Chinese-cuisine-coded chapter** and-the-catalog's-most-detailed-cooking-process. It introduces:

- **Bill-as-elderly cooking-assistant** to-Dr. Clamcheese
- **Dr. Clamcheese in-his-element** as-craftsman (chapter 02 callback)
- **Five-dinosaur-Chinese-dishes** with-real-Chinese-cooking-vocabulary
- **The 108-slices peking-style natovenator** (chapter 02 callback)
- **Real Chinese-cooking vocabulary** — waa bou, guàlú, piàn dāo, bǎi líng bā dāo, jujube
- **F-14 burner** as-afterburner-heat-source
- **Godzilla-carved winter-melon** with-nuclear-blasts
- **Jurassic-Park amber-spheres** as-dragon's-eyes

The seed-grounding

Bill's seed: *"yes. i love good chinese food. yes. good chinese food is insanely complex."*

The seed grounds-the-chapter as-the-catalog's-tribute to-Chinese-cuisine-complexity. The chapter renders-the-five-dishes with-real-Chinese-cooking-vocabulary and-meticulous-detail.

The catalog's structural-claim: **fine Chinese-cooking deserves-meticulous-detail-rendering.** The chapter is-the-catalog's-most-craft-focused chapter.

Position in render-order

Chapter 37 is the **thirty-seventh chapter in render-order.** Bill is-elderly. The chapter renders-the-tragic-counterpoint to-slot-02's-Dr.-Clamcheese-rapture.

Characters

Bill (elderly cooking-assistant)

Bill **elderly, tired and sitting on a plastic stool.** The chapter's-Bill is **the elderly-cooking-assistant** to-Dr. Clamcheese.

Bill's chapter-arc:

- **L3** — sets-the-scene
- **L5** — fans-the-fire under-waa-bou; stirs-and-skims
- **L17** — drops-off three-anomalocaris next-to-Dr. C
- **L17** — prepares-steamed-river-greens
- **L19** — helps-carry-Xiphactinus
- **L23** — places-steamed-buns, scallion-ionic-columns, sweet-sweet-dark-sauce
- **L26** — brings-six-amber-spheres

Bill's-chapter-arc is **silent-helpful-cooking-assistant.** Bill speaks-no-line in-the-chapter. He-prepares-ingredients, helps-with-heavy-lifting, places-finished-elements.

The catalog's structural-claim: **Bill-as-elderly-cooking-assistant is-craft-focused-and-silent.** The chapter's-tone is-meditative-craft-rendering.

Dr. Clamcheese (Dr. C)

Chapter 02's Dr. Clamcheese returns-as-master-chef. The chapter's-character-rendering: *"Dr. C (which he prefers back here away from the front)"*.

Dr. Clamcheese's chapter-arc:

- **L5** — sniffs-broth, takes-small-taste, satisfied
- **L7** — fires-up-F-14-afterburner
- **L9** — prepares-natovenator with-skin-blowing technique
- **L11** — cores-and-carves-winter-melon with-Godzilla-and-nuclear-blasts
- **L13** — wok-work with-walnuts-and-cornstarch-and-sugar-glaze
- **L15** — scales-and-guts-Xiphactinus in-one-swift-motion
- **L17** — deep-fries-anomalocaris with-spider-sieve

- **L19** — soy-scallion-covers-Xiphactinus
- **L21** — pours-hot-lystrosaurus-soup into-Godzilla-melon
- **L23** — 108-slices-natovenator with-square-piàn-dāo (bǎi líng bā dāo)
- **L26** — cleaves-amber-spheres into-dragon's-eyes
- **L29-30** — *"Good enough. Send it out."*

Dr. Clamcheese is-the-chapter's-master-chef. His-back-of-house preference (Dr. C-not-Dr.-Clamcheese) is-the-catalog's-render of-the-craft-orientation.

The L29-30 *"Good enough. Send it out."* is-the-chapter's-deflation. After-five-perfectly-prepared-dishes, Dr. C says-only-*"good enough."*

The catalog's structural-claim: **the master-chef sees-the-imperfection.** Chapter 02's enraptured-gourmand-Dr.-Clamcheese is-tragic-counterpointed-here as-the-master-who-finds-his-work-only-*"good enough."*

Naming-convention notes

- **Dr. C** — Dr. Clamcheese's preferred-back-of-house name.
- **Chapter 02 callback** — Dr. Clamcheese is-slot-02's gourmand-customer.
- **Waa bou** — Chinese simmering-pot.
- **Guàlú** — Chinese hanging-oven for-roasting.
- **Piàn dāo** — Chinese slicing-knife.
- **Bǎi líng bā dāo** — *"108 knives"* (108 perfect-slices).
- **Jujube** — Chinese-date-tree wood for-roasting.
- **F-14** — military fighter-jet, burner-as-afterburner.
- **Lystrosaurus / Xiphactinus / anomalocaris / natovenator** — real prehistoric-creatures.
- **Spider sieve** — Chinese-cooking-tool.

References

Eat Drink Man Woman (*Yǐnshí Nánnǚ*, 1994, dir. Ang Lee)

The chapter's central cinematic chassis. *Eat Drink Man Woman* is a Taiwanese family-drama directed by **Ang Lee** — his third feature and third in his *"Father Knows Best"* trilogy (*Pushing Hands* 1991, *The Wedding Banquet* 1993, *Eat Drink Man Woman* 1994). Stars **Sihung Lung** as Mr. Chu, a master chef in Taipei, and three daughters (Yang Kuei-mei, Wu Chien-lien, Wang Yu-wen).

Premise: Mr. Chu is one of Taipei's premier chefs — a master of Chinese culinary tradition. Each Sunday he prepares an elaborate multi-course meal for his three adult daughters living at home; the Sunday dinners are the family's central ritual. Across the film, the daughters' lives diverge (romance, career, Western influence) while Mr. Chu silently struggles with **a slow loss of his sense of taste** — the master chef can no longer taste his own food. The Sunday meals become harder for everyone; the family communicates through food rather than words; eventually each daughter announces a major life-change at a Sunday dinner.

The film is famous for its **opening cooking sequence** — eight minutes, almost entirely without dialogue, of Mr. Chu preparing fish, killing chicken, working multiple woks at high heat, knife-work, steaming, frying, plating. The sequence treats Chinese cooking as cinematic craft worthy of the same patient attention as a Tarkovsky long-take. Several other extended cooking sequences punctuate the film.

The film won the Asian Pacific Film Festival award for Best Film (1994), was nominated for the Academy Award for Best Foreign Language Film, and was remade as *Tortilla Soup* (2001) transposing the premise to Mexican-American cuisine.

How *Eat Drink Man Woman* appears in this chapter:

The chapter's tone, structure, and emotional coordinate are direct *Eat Drink Man Woman* deployment:

- **The master chef preparing elaborate multi-dish meals** — Dr. Clamcheese in his back-of-house, five dishes, real Chinese cooking-vocabulary throughout
- **The quiet craft register, observational** — distinct from chapter 02's enraptured-gourmand Dr. Clamcheese; chapter 37's Dr. C is in his element, working
- **Bill as assistant** — analogous to the daughters' presence at Mr. Chu's preparation
- **The cooking-as-language register** — the chapter's eight minutes of preparation rendered with patient attention
- **The terminal "Good enough. Send it out."** — the master chef's tragic-counterpoint moment, parallel to Mr. Chu's loss of taste. Chu cannot taste his own food anymore; Dr. Clamcheese sees imperfection where the amateur eye sees perfection. Both are masters confronting the gap between what they make and what they can register.

This is the chapter's deepest emotional source. Bill's seed — *"yes. i love good chinese food. yes. good chinese food is insanely complex"* — anchors the chapter's affection; the *Eat Drink Man Woman* chassis anchors the chapter's craft-rendering and tragic-counterpoint structure.

Ang Lee through-line in the catalog:

- **Chapter 31 (Three Sandboxes)** — Ang Lee's *Brokeback Mountain* (2005) as the toy-romance scene's emotional source (GI Joe and Big Jim's *"we will always have the campervan"*)
- **Chapter 37 (this chapter)** — Ang Lee's *Eat Drink Man Woman* (1994) as the chapter's cooking-and-family-and-quiet-tragedy chassis • *current chapter*

Two chapters with Ang Lee chassis at very different registers. Same director's range — homoerotic Western tragedy (Brokeback) and Taipei multi-generational family drama (Eat Drink Man Woman) — both deployed in the catalog.

Fine Chinese cuisine

The chapter's central reference-domain. The chapter renders-fine-Chinese-cooking with-real-Chinese-cooking-vocabulary.

Real Chinese cooking-vocabulary deployed:

- **Waa bou** — Chinese clay-pot for-slow-simmering. The chapter's L5 lystrosaurus-soup-vessel.
- **Guàlú** — Chinese hanging-oven for-Peking-duck-style roasting. The chapter's L9 natovenator-roasting equipment.
- **Piàn dāo** — Chinese slicing-knife. Dr. C's-tool at-L23.
- **Bǎi líng bā dāo** — *"108 knives"* / 108 perfect-slices. The Peking-duck canonical-slice-count.
- **Jujube** — Chinese-date-tree wood, traditional fuel for-Peking-duck-roasting.
- **Spider sieve** — Chinese-cooking-tool for-fishing-foods from-oil.

The catalog's-cooking-vocabulary is-real and-detailed. The chapter trusts-the-reader to-recognize the-vocabulary or-research-it.

Peking duck — chapter 02 callback

The chapter's natovenator-preparation at-L9, L23 is-the-Peking-duck canonical-process:
1. Skin-and-flesh-blown-apart
2. Hot-water-skin-tightening
3. Red-varnish (maltose-syrup)
4. Hang-time for-skin-drying
5. Guàlú-roasting-over-jujube-wood
6. 108-slices

Chapter 02 had-Dr.-Clamcheese-enraptured at-the-Peking-Natovenator-polydontus dish. Chapter 37 has-Dr.-Clamcheese **preparing-the-dish himself.**

The catalog's structural-claim: **chapter 37 is-the-craft-counterpoint to-slot-02's-rapture.** The same-dish; different-perspective.

Natovenator polydontus

(Already-covered in chapter 02 references-file.) Real 2022-described dromaeosaurid-dinosaur. Chapter 02 introduced-the-dish; chapter 37 prepares-it.

Lystrosaurus

Bio: Real prehistoric-tetrapod. Genus Lystrosaurus lived in-Late-Permian-and-Early-Triassic. Common-fossil-find. Pig-sized animal.

How Lystrosaurus appears in this chapter:
At L5 — *"A long set of lystrosaurus bones are sticking out from the top"* of-the-waa-bou-soup. The catalog's-Lystrosaurus-soup is-the-chapter's-base-broth.

Xiphactinus

Bio: Real prehistoric-fish. Late-Cretaceous predatory-fish, 10-20-feet-long. Common-fossil-find.

How Xiphactinus appears in this chapter:
At L15 — *"a smallish twelve foot Xiphactinus."* The catalog's-Xiphactinus-fish-dish is-the-chapter's-steamed-fish.

Anomalocaris

Bio: Real prehistoric-arthropod. Cambrian-period predator, 1-2-feet-long. Important-Burgess-Shale-fossil.

How Anomalocaris appears in this chapter:
At L17 — *"three, very cleaned two foot long anomalocaris."* The catalog's-Anomalocaris-deep-fried-with-walnuts is-the-chapter's-sweet-and-sour-style dish.

Godzilla

Bio: Japanese kaiju (giant-monster) created-by-Toho-Studios in-1954. Iconic-cultural-figure. *Gojira* / *Godzilla* film-series.

How Godzilla appears in this chapter:
At L11 — *"He carefully inscribes a rampaging Godzilla shooting nuclear blasts at a very deserving phantasy alien city."*

The catalog's-render of-Dr. C's-vegetable-carving-art. The Godzilla is-carved-into-winter-melon. When-the-soup-is-poured-in-the-melon, *"the Godzilla appears to come to life and now the nuclear blasts are steaming correctly."*

Jurassic Park amber-mosquitoes

Bio: *Jurassic Park* (1993, dir. Spielberg) iconic-element. DNA-from-mosquitoes-trapped-in-amber is-the-source of-the-resurrected-dinosaurs.

How amber-mosquitoes appear in this chapter:
At L26 — *"[BILL] walks quickly back with six amber spheres. Dr. C takes a cleaver to each one. Each orb is transformed into a dragon's eye and the mosquito is left just bare."*

The catalog's-render of-the-Jurassic-Park amber-mosquito as-Chinese-cuisine ingredient. The mosquito is-left-bare; the amber becomes-dragon's-eye.

F-14 fighter-jet burner

Bio: Grumman F-14 Tomcat — American fighter-jet (1970-2006). Has-afterburner-engines for-supersonic-flight.

How F-14 appears in this chapter:
At L7 — *"a burner from a downed F-14 and set it to afterburner."*
The catalog's-render of-Dr. C using-military-grade-burner for-wok-cooking.

Chapter 02 callback — Dr. Clamcheese

Chapter 02 had-Dr.-Clamcheese-as-gourmand-customer being-enraptured by-the-Peking-Natovenator-polydontus dish. Chapter 37 has-Dr.-Clamcheese **preparing-the-same-dish himself** in-his-back-of-house.

The catalog's character-arc:
- **Chapter 02** — Dr. Clamcheese as-gourmand-customer (front-of-house)
- **Chapter 37** — Dr. C as-master-chef (back-of-house) • *current chapter*

What the chapter doesn't reference

- No specific Lovecraft / cosmic-horror references
- No specific French-cultural-content
- No Sentai / Power-Rangers
- No Three-Stooges-physical-comedy
- No catechism / Pangloss-line

The chapter's reference-density is ***Eat Drink Man Woman* (Ang Lee 1994) cinema-chassis + fine-Chinese-cuisine + Peking-duck-canonical-process + slot-02-Dr.-Clamcheese-callback + multiple-prehistoric-creatures (Lystrosaurus, Xiphactinus, anomalocaris, Natovenator) + Godzilla-1954-Toho + Jurassic-Park-1993-amber + F-14-fighter-jet.** Eight reference-domains.

Ang Lee (b. 1954) — *Eat Drink Man Woman* director

Bio: Taiwanese-American filmmaker; one of the major figures in late-20th-and-21st-century world cinema. Born in Pingtung, Taiwan; trained in theater in Taiwan and film at NYU. Major films:

- ***Pushing Hands*** (1991) — first feature; first in the *"Father Knows Best"* trilogy
- ***The Wedding Banquet*** (1993) — second in the trilogy; Oscar-nominated for Best Foreign Language Film
- ***Eat Drink Man Woman*** (1994) — third in the trilogy; Oscar-nominated
- ***Sense and Sensibility*** (1995) — Jane Austen adaptation; Oscar for Best Adapted Screenplay
- ***The Ice Storm*** (1997)
- ***Crouching Tiger, Hidden Dragon*** (2000) — won 4 Oscars including Best Foreign Language Film
- ***Hulk*** (2003)
- ***Brokeback Mountain*** (2005) — won 3 Oscars including Best Director (Lee's first)
- ***Lust, Caution*** (2007)
- ***Life of Pi*** (2012) — won 4 Oscars including Best Director (Lee's second)
- ***Billy Lynn's Long Halftime Walk*** (2016)

• ***Gemini Man*** (2019)

Lee's range — Mandarin-language Taipei family drama, Jane Austen, Marvel-superhero, Wyoming gay-shepherd love story, Indian survival fable — is among the widest in working cinema. His *Eat Drink Man Woman* (1994) is the chapter's central chassis.

How Lee appears in this chapter:

The chapter's tone, structure, and emotional coordinate are *Eat Drink Man Woman* (1994) deployment. The master-chef preparing elaborate multi-dish meals; the quiet craft-rendering tone; the loss-of-taste tragic-counterpoint moment in Dr. Clamcheese's *"Good enough. Send it out."*

Ang Lee already appears in the catalog at chapter 31 (Three Sandboxes) — his *Brokeback Mountain* (2005) is the emotional source for the toy-romance scene at L11-29 (GI Joe and Big Jim's *"we will always have the campervan"*). Chapter 37 is the catalog's second Ang-Lee-chassis chapter, deploying a very different register from the same director.

Sihung Lung (1930-2002) — Mr. Chu actor in *Eat Drink Man Woman*

Bio: Taiwanese actor. Played the patriarch in all three films of Lee's *"Father Knows Best"* trilogy — *Pushing Hands*, *The Wedding Banquet*, and *Eat Drink Man Woman*. His Mr. Chu in *Eat Drink Man Woman* is one of the most-distinctive cinema portrayals of a master chef in Asian cinema — quiet, focused, gentle, increasingly melancholy as his sense of taste fails.

How Lung appears in this chapter:

Not directly named. Dr. Clamcheese's quiet master-chef register inherits Lung's Mr. Chu screen-presence. The shift from chapter 02's enraptured-gourmand Dr. Clamcheese to chapter 37's quiet master-chef Dr. Clamcheese tracks the same gap *Eat Drink Man Woman* renders — between the public-celebrant of food and the private-craftsman of food.

Yang Quanren (19th century)

(Already-covered in chapter 02 references-file.) Quanjude-restaurant-founder (1864). Established-modern-Peking-duck-preparation.

How Yang Quanren appears in this chapter:
Not directly named. Dr. Clamcheese's natovenator-preparation inherits-the-Quanjude-tradition.

Toho Studios / Ishirō Honda — Godzilla creators

Bio: Toho Studios is-Japanese film-production-company. Created-Godzilla in-1954. Ishirō Honda directed-the-original *Gojira* (1954).

How Toho/Honda appear in this chapter:
Not directly named. The Godzilla-rampage-with-nuclear-blasts inherits-from-the-1954-Japanese-film tradition.

Steven Spielberg (b. 1946)

Bio: American filmmaker. Directed-*Jurassic Park* (1993). Iconic-figure in-American-cinema.

How Spielberg appears in this chapter:
Not directly named. The amber-mosquitoes are-Spielberg's-1993-Jurassic-Park canonical-elements.

Implicit historical-figures

Othniel Charles Marsh / Edward Drinker Cope

(Already-covered in chapter 02 references-file.) 19th-century-American-paleontologists. Named-many-prehistoric-species including-some-of-the-chapter's-creatures.

Yuong-Nam Lee, Sungjin Lee et al. (2022)

(Already-covered in chapter 02 references-file.) Described-Natovenator-polydontus in-2022.

Why chapter 37 has no direct historical-figure-cameos

The chapter's structural-grammar is **a quiet-craft-rendering** of-Dr. Clamcheese-and-Bill cooking. The chapter has-tight-character-rendering. Historical-figures would-disrupt-the-meditative-craft-tone.

The chapter trusts:
- The *Eat Drink Man Woman* (Ang Lee 1994) cinema chassis
- The Chinese-cuisine vocabulary
- The slot-02-Dr.-Clamcheese callback
- The prehistoric-creature-vocabulary
- The Godzilla and-Jurassic-Park references

What this means for classroom discussion

Teachers using chapter 37 in class can:

1. **Anchor the *Eat Drink Man Woman* (Ang Lee 1994) chassis.** Students can-watch-the-source-film and-see-how-the-catalog deploys-Mr.-Chu's-master-chef tradition through-Dr.-Clamcheese.
2. **Anchor the Chinese-cuisine vocabulary** in real Chinese-cooking. Students can-research-each-term.
3. **Anchor the Peking-duck process** in real-Quanjude-tradition.
4. **Examine the slot-02-Dr.-Clamcheese callback.** Chapter 37 is-the-craft-counterpoint to-slot-02's-rapture.
5. **Examine the *"Good enough. Send it out"* deflation** as-parallel to-Mr.-Chu's-loss-of-taste in-the-source-film. Both are masters confronting-the-gap between-what-they-make and-what-they-can-register.
6. **Examine the Ang-Lee through-line** between slot-31 (Brokeback Mountain) and slot-37 (Eat Drink Man Woman) — same-director's range across-very-different-registers.
7. **Examine the Godzilla-carved winter-melon** as-vegetable-carving-art.
8. **Examine the amber-mosquitoes** as-Jurassic-Park-callback.
9. **Examine the F-14 burner** as-military-grade-cooking-equipment.

10. **Examine the seed's *"good chinese food is insanely complex"*** — the chapter's-thesis.

Callbacks

The Pangloss-line — conspicuous-absence

Chapter 37 has **no Pangloss-line deployment.** The catechism is-conspicuously-absent. The chapter's-grammar substitutes-the-catechism with **Dr. C's L29-30 *"Good enough. Send it out."*** — the deflation-form.

The catalog's structural-claim: **the master-chef-deflation replaces-the-catechism.** The catechism's-affirmative-mode is-replaced-by-the-master's-self-criticism.

Chapter 02 — Dr. Clamcheese arc

Chapter 02 had-Dr.-Clamcheese as-gourmand-customer being-enraptured by-the-Peking-Natovenator-polydontus dish. Chapter 37 has-Dr.-Clamcheese-preparing-the-same-dish himself.

The catalog's Dr.-Clamcheese-character-arc:
- **Chapter 02** — gourmand-customer (front-of-house)
- **Chapter 37 — master-chef (back-of-house)** • *current chapter*
- **Chapter 30** — Garden-curtain-call (gives-Bill mini-burrito)

The chapter is-the-craft-counterpoint to-slot-02's-rapture.

The catalog's structural-claim: **Dr. Clamcheese has-bilateral-rendering** — front-of-house-rapture and-back-of-house-craft. Both-are-real.

Chapter 02 callback — Peking-Natovenator-polydontus

Chapter 37's L9, L23 prepares-the-natovenator with-Peking-duck-canonical-process:
- Skin-and-flesh-blown-apart
- Hot-water-skin-tightening
- Red-varnish (maltose-syrup)

- Hang-time-with-jet-blast
- Guàlú-roasting-over-jujube-wood
- 108-slices

Chapter 02's Peking-Natovenator-polydontus is-the-same-dish. Chapter 37 renders-the-preparation-process.

The dinosaur-as-Chinese-cuisine continuity

The catalog's-render of-prehistoric-creatures-as-Chinese-cuisine continues from-slot-02:
- Chapter 02 — Triceratops, Brontosaurus, Natovenator-polydontus
- **Chapter 37 — Lystrosaurus, Xiphactinus, anomalocaris, Natovenator** • *current chapter*

The catalog's structural-claim: **the BrontoBarn-tradition continues across-chapters.** Dr. Clamcheese's BrontoBarn (chapter 02) and-Dr. C's-back-of-house-cooking (chapter 37) share-the-prehistoric-creature-vocabulary.

Chapter 30 Garden — Dr. Clamcheese and-mini-burrito callback

Chapter 30's L56 has *"((Dr. Clamcheese hands [BILL] a dino mini burrito. [BILL] eats whole with a smile))."* The Garden-curtain-call grants-Dr. Clamcheese-the-friendly-burrito-handoff.

The Peking-duck *"mini burrito"* — pancakes-with-meat-and-skin and-sweet-sauce — is-the-canonical Peking-duck-eating-form. Chapter 02 introduced-the-burrito; chapter 30 hands-it-to-Bill; chapter 37 prepares-it.

The catalog's structural-claim: **the Peking-Natovenator-mini-burrito connects-three-chapters** (chapter 02 introduction, chapter 30 Garden-handoff, chapter 37 preparation).

The "Good enough. Send it out." deflation

L29-30 — Dr. C: *"Good enough. Send it out."*

The catalog's structural-claim: **the master-chef sees-the-imperfection.** After-five-perfectly-prepared-dishes (with-real-Chinese-cooking-detail), Dr. C says-only-*"good enough."*

The deflation is-distinctive. The catalog's-other-chapters typically-end-with-affirmation (Pangloss-line) or-violence-or-loop-restart. Chapter 37 ends-with-deflation.

The catalog's structural-claim: **fine-craft-mastery includes-self-criticism.** The master is-never-fully-satisfied. Chapter 37 is-the-catalog's-most-tender rendering of-craft-mastery.

Bill's life-arc — chapter 37 as elderly-Bill

Chapter 37's life-arc-position is **Bill-as-elderly cooking-assistant.** No-specific-age beyond-elderly.

The catalog's life-arc:
- Various younger-Bill chapters
- Chapter 30, 32 — Bill at 57
- Chapter 25 — Bill in his fifties
- **Chapter 37 — Bill elderly cooking-assistant** • *current chapter*

The catalog's structural-claim: **Bill in-old-age is-Dr. C's cooking-assistant.** This is-Bill's-most-domestic-craft-rendering.

What chapter 37 doesn't yet do

- **No Pangloss-line / catechism.**
- **No qua-naming-mechanic.**
- **No music-cues with specific-songs.**
- **No multi-language-with-subtitle.**
- **No domestic-anchor explicit Lesley.** Bill is-domestic but-with-Dr. C, not-Lesley.

Chapter 37 is the catalog's **first deeply-Chinese-cuisine-coded chapter** with-Dr. Clamcheese-craft-counterpoint, real-Chinese-cooking-vocabulary, multi-prehistoric-creature-dishes, slot-02-callback, and-the master-chef-deflation ending.

Glossary

Catalog-coined terms

- **Bronto Cost of Care** — chapter-title compounding BrontoBarn (slot-02) with-cost-of-care vocabulary.

- **Dr. C** — Dr. Clamcheese's preferred-back-of-house name.
- **Send it out** — Dr. C's terminal-deflation-line.
- **Good enough** — master-chef self-criticism.
- **The five-dinosaur-Chinese-dishes** — the chapter's-cooking-content.

Chinese cooking vocabulary

- **Waa bou** — Chinese clay-pot for-slow-simmering.
- **Guàlú** — Chinese hanging-oven for-Peking-duck-style roasting.
- **Piàn dāo** — Chinese slicing-knife.
- **Bǎi líng bā dāo** — *"108 knives"* / 108-perfect-slices.
- **Jujube** — Chinese-date-tree wood for-roasting.
- **Spider sieve** — Chinese-cooking-tool.

Peking-duck process vocabulary

- **Skin-blowing** — separating-skin-from-flesh.
- **Hot-water-coating** — skin-tightening-step.
- **Red varnish** — maltose-syrup-coating.
- **Hang time** — skin-drying-period (Dr. C's F-14-jet-blast accelerates-this).
- **108 slices** — canonical Peking-duck slice-count.

Prehistoric-creature dishes

- **Lystrosaurus soup** in-waa-bou.
- **Steamed Xiphactinus** with-soy-and-scallion.
- **Candied-walnut anomalocaris** (sweet-and-sour-style).
- **Peking-style Natovenator polydontus** (108-slices).
- **Six amber-spheres dragon-eyes** (Jurassic-Park-coded).

Cinema / cultural references

- **Godzilla** (Toho 1954, Honda) — winter-melon-carving subject.
- **Jurassic Park** (1993, Spielberg) — amber-mosquito source.
- **F-14 Tomcat** — American fighter-jet.

Slot-callback vocabulary

- **Chapter 02 Dr. Clamcheese** — master-chef counterpart.
- **Peking-Natovenator-polydontus** — slot-02 dish.

- **Mini burrito (Peking-duck-style)** — slot-02 / slot-30 Bill-eats-whole.

Real corporate / craft vocabulary

- **Back-of-house** — restaurant-craft-area.
- **Front-of-house** — restaurant-customer-area.
- **Master-chef** — culinary-craft-master.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 37 opens with *"i am elderly…"*
- **[BRACKET-TAGS]** — *[BILL]*. The chapter's-character-attribution is-minimal — Dr. C is-rendered-with-prose-narration rather-than-bracket-tags.
- **Italics-with-asterisks for emphasis** — limited-use.
- **One done. / Two done. / Three done. / Four done. / Five done.** — counting-typography.
- **Trailing-fade ending** — *"Good enough. Send it out."* (no explicit-fade).

What the chapter's vocabulary doesn't include

- No Pangloss-line / catechism
- No specific Lovecraft / cosmic-horror named-figures
- No specific French-language-content
- No Sentai / Power-Rangers vocabulary
- No specific Three-Stooges sound-effect-canon
- No specific cinema-chassis beyond-Godzilla-and-Jurassic-Park
- No GAMS / KayCEE / Manyfeek (chapter is-Bill-and-Dr.-C-only)
- No Shakes deployment

The chapter's vocabulary is **fine-Chinese-cuisine + Peking-duck-canonical-process + slot-02-Dr.-Clamcheese-callback + multi-prehistoric-creature-dishes + Godzilla-and-Jurassic-Park + F-14-burner + master-chef-deflation.** Seven vocabulary-domains.

Chapter 38 — Teacher's Companion

bill's notes

yes. there's an outside chance I could be sued by Lionel Richie himself. yes. i find that to be super ironic and wanted to call it out; funny!

Overview

Chapter 38 is the catalog's **first deeply-deposition-coded chapter** and the catalog's **most-meta-self-referential** moment — the catalog refers to itself as exhibit-A in a legal deposition. Bill is **fifty-seven years old and sitting at a deposition.** Bill's seed grounds the chapter: *"there's an outside chance I could be sued by Lionel Richie himself. yes. i find that to be super ironic and wanted to call it out; funny!"* The chapter renders the real possibility of Lionel Richie suing Bill for the catalog's *All-Book-Long* substitution (chapter 30's *All-Night-Long* rendering).

Cast:
- **Bill** at 57 — legal-defendant
- **[Bobby Shakes, esq.]** — Bill's lawyer (qua-naming with esquire-honorific)
- **[Johnnie Cochran, legendary lawyer, undead]** — opposing-counsel; multi-honorific bracket-tag preserves the OJ-trial-rotting-glove-hand
- **[Lionel Richie, ex-Commodore, very much living and an icon of joy worldwide]** — opposing-client; the catalog's most-elaborate **legal-protective bracket-tag** (*"very much living"* explicitly distinguishes Richie from deceased *"undead"* characters)

The bracket-tag legal-protection. The catalog's tag for Richie — *"ex-Commodore, very much living and an icon of joy worldwide"* — is the catalog's most-explicit legal-protective rendering. *"very much living"* acknowledges Richie's living-status (legal-distinction from deceased-undead figures like Cochran, Maurice Chevalier, Arnold

Palmer); *"icon of joy worldwide"* is positive-coding. The catalog's structural claim: **direct-cameo of living-celebrities deserves explicit bracket-tag legal-protection.**

Plot.

Setup (L3-12). Bill, his lawyer Bobby-Shakes-esq, opposing-counsel Johnnie-Cochran-undead, opposing-client Lionel Richie. *"we are scowling at each other which is the polite thing to do in this situation."* Cochran *talking normally into a recording device*: *"Would you say your name for the record, sir?"* Bill *practiced*: *"Bill. B-I-L-L."*

The questioning (L13-26). Cochran: *"Is it fair to say that you've been 'writing' lately?"* Bill: *"Yes."* Cochran *a bit faster*: *"Is it ALSO fair to say that you've been 'writing' music lately?"* Bill *not practiced, improvising*: *"Uh, define 'writing music', please?"* Cochran *annoyed*: *"The process of writing a song down as lyrics. WRITING MUSIC. Is it ALSO fair to say that you've been writing song lyrics as a musical motif in your writings lately?"*

Bobby Shakes objection (L29). *"OBJECTION! Being an asshole to the witness!"* — **slot-14 vision-cascade fulfillment.** Chapter 14's Bill-tank-vision-cascade contained this exact line at L173; chapter 38 renders the actual event.

Lionel Richie threatens (L31-32). *staring at [BILL] and getting up from his chair*: *"Just answer the::OBSCENITY REDACTED:: question before I bust you upside the head. I have some maracas right here and I'll just CRACK them over your…"* — Lionel's threat with maracas.

Bobby controls Lionel (L34-38). Bobby: *"Johnnie. Get control of your client!"* Cochran *pushing [Lionel] down with a rotting fist covered by a single mismatched glove* (slot-19 / slot-30 callback to Cochran's OJ-trial rotting-glove-hand): *"Stay cool. Stay cool. I got this."*

The exhibit (L40-50). Cochran asks Bill to review *"exhibit A, a red paperback authored under the title 'metabill'"* — **direct meta-reference to the catalog itself.** Bill confirms the book is his

work. Cochran: *"please open your copy of 'metabill' to page (placeholder for finished book page number) and find the (nth line) and read what that says, please?"* — explicit meta-reference to the catalog's unfinished-book-state.

Bill reads / sings (L52-56). Bill *opens book and reads and sings acapella*: *"((music note)) All Book Long (all book) ((music note))"*

The musical-finale (L58-92). *"((MUSIC FADES IN. All Book Long. Music by someone that is not BILL and deserves all the credit in the world))"* — direct **slot-30 narrator-aesthetic-fan callback.**

Lionel Richie hears Bill, smiles, jumps on the conference table. *"((RIPS OFF BUSINESS SUIT. SHOWS LIQUID BLACK OUTFIT AND RED BANDANNA OVER FOREHEAD))"* — iconic 1980s Lionel-stage-presence. Sings: *"((music note)) ALL BOOK LONG! Oh yeah! ALL BOOK LONG! yeah!"*

Cochran with trombone, sliding with the gloved fist: *"BRANNNA NAT NANNA NAT NAT BRANNA NAT NAT BRANNA NAT NAT"* (chapter 30 callback — Cochran's trombone with rotting-glove-hand at the Garden curtain-call).

Bill *joining after, ((RIPS OFF BUSINESS SUIT. SHOWS BOXER BRIEFS AND T-SHIRT LEFT.))*: *"ALL BOOK LONG! Oh yeah!"*

Bobby Shakes esq *joining last, watching [BILL] and grimacing slightly, ((THROWS AWAY BRIEFCASE AND TOSSES SPECTACLES. DOES NOT FOLLOW [BILL]'s LEAD ON CLOTHES RIP))*: *"ALL BOOK LONG! Oh yeah!"* The catalog's gradient: Lionel rips full-stage; Bill rips to boxers-and-t-shirt; Bobby preserves lawyer-decorum partially (briefcase + spectacles only).

The deposition becomes Lionel Richie's *All-Book-Long* musical-finale. Lionel, Bill, and Bobby sing side-by-side. Cochran continues trombone.

Terminal line (L92): *"… and we fade away from this once miserable, now correct room…"*

The deposition becomes the musical-finale. The lawsuit becomes the collaboration. The catalog's structural claim: **musical-recognition defuses legal-tension.** Lionel hears Bill's-singing of his song with affection and joins rather than sues.

Position in render-order: Chapter 38 is R#34 — Bill at 57, parallel to chapter 30 and chapter 32. The 57-year-old-Bill chapters share the **musical-resolution mode** (Garden-curtain-call *All-Book-Long*; slot-38 deposition *All-Book-Long*).

Characters

Bill

Bill at 57 at deposition. **The legal-defendant** for using Lionel-Richie's *All-Night-Long* as *All-Book-Long*. Bill's chapter-arc is **practiced • improvising • singing-along** — starts in legal-decorum, ends in ripped-business-suit boxer-briefs-and-t-shirt joining the musical-finale.

Bill rips off business-suit (joining Lionel's stage-presence) but shows only boxer-briefs-and-t-shirt — partial-rip, not Lionel's elaborate-stage-outfit. The catalog's gradient of stage-rip-commitment.

[Johnnie Cochran, legendary lawyer, undead]

Real American defense-attorney (1937-2005), undead-form. Famous for *"if it doesn't fit, you must acquit"* (OJ Simpson trial 1995, where the bloody glove couldn't quite fit on Simpson's hand during the trial; Cochran's win made him one of the most-famous attorneys in American history).

The catalog grants Cochran the undead-status because Cochran died in 2005. The undead-form preserves the character while acknowledging his passing — distinct from Lionel's *"very much living"* tag.

Chapter arc: opens deposition (L7-8) • questioning escalation (L14, L20, L26) • pushes Lionel down with rotting-fist-and-mismatched-glove (L37-38) • guides Bill to exhibit-A and to page-placeholder (L41, L47, L53) • trombone with sliding-gloved-fist (L66, L83).

The catalog's Cochran preserves the **undead-rotting-glove-hand** from chapter 19 and chapter 30. The rotting-glove-hand is **cross-chapter continuity** — the OJ-trial-glove preserved as character-feature.

[Lionel Richie, ex-Commodore, very much living and an icon of joy worldwide]

Real-direct-cameo of Lionel Richie (b. 1949, see chapter 30 References for full bio; *All Night Long* 1983). The catalog's bracket-tag is the most-elaborate legal-protective rendering in the catalog — *"ex-Commodore"* + *"very much living"* + *"an icon of joy worldwide"*.

Chapter arc: L31-32 threatens Bill with maracas • L37 pushed down by Cochran • L59 hears Bill singing, smiles • L61-63 jumps on table, rips off business-suit, shows liquid-black-outfit-and-red-bandanna, sings *"ALL BOOK LONG! Oh yeah!"* • L77 *"There's MUSIC in the pages, all book long!"* • L86 *"OOOOH. YEAH! We're reading in the streets, we're dancing in the streets ALL-BOOK-LONG!"*

Lionel's chapter-arc: **legal-threat • recognition • joining the musical-finale.** The lawsuit becomes the collaboration. The catalog's structural claim: **Lionel Richie hears his song being loved by Bill and joins the musical-finale rather than suing.**

[Bobby Shakes, esq.]

Bobby Shakes-as-lawyer. The qua-naming-mechanic with legal-honorific (*esq.* / Esquire).

Chapter arc:
- L29 — *"OBJECTION! Being an asshole to the witness!"* (slot-14 vision-cascade fulfillment)

- L35 — *"Johnnie. Get control of your client!"*
- L72-74 — joins singing but doesn't rip clothes (only throws briefcase and tosses spectacles): *"ALL BOOK LONG! Oh yeah!"*
- L80 — sings with Bill side-by-side: *"We're reading in the streets ALL-BOOK-LONG!"*
- L86 — sings with Lionel: *"We're reading in the streets, we're dancing in the streets ALL-BOOK-LONG!"*

Bobby Shakes esq's chapter-arc: **professional-objection • musical-finale-participation.** He doesn't rip clothes (preserves his lawyer-decorum partially).

Naming-convention notes

- **Johnnie Cochran, legendary lawyer, undead** — multi-honorific bracket-tag.
- **Lionel Richie, ex-Commodore, very much living and an icon of joy worldwide** — legal-protective bracket-tag (the catalog's most-elaborate).
- **Bobby Shakes, esq.** — Bobby Shakes-as-lawyer with esquire-honorific.
- **All Book Long** — catalog's substitution for *All-Night-Long*.
- **The metabill book / exhibit A** — direct-meta-reference to the catalog itself.
- **Page (placeholder for finished book page number) / (nth line)** — meta-references to the unfinished-book-state.
- **Maracas** — Lionel's threatened-weapon.
- **Mismatched glove** — Cochran's OJ-trial-callback (slot-19 / slot-30 cross-chapter continuity).
- **Liquid black outfit and red bandanna** — Lionel's-stage-presence outfit (1980s iconic).
- **Boxer briefs and t-shirt** — Bill's business-suit-rip-result.

References

Lionel Richie (b. 1949) and *All Night Long (All Night)* (1983)

(See chapter 30 References for full Richie bio.) American R&B singer-songwriter; *All Night Long (All Night)* (1983) is his iconic-song from the album *Can't Slow Down*. Reached #1 on Billboard Hot 100. The catalog has substitution as **All-Book-Long** in chapter 30 and chapter 38.

At chapter 38: direct-cameo with the catalog's most-elaborate legal-protective bracket-tag. The chapter renders the real-possibility of Lionel Richie suing Bill for the catalog's substitution as a comic-deposition that becomes musical-finale.

Bill's seed: *"there's an outside chance I could be sued by Lionel Richie himself. … super ironic … funny!"* The catalog's structural claim: **Lionel Richie hears his song being loved by Bill and joins the musical-finale rather than suing.** The lawsuit becomes the collaboration.

Lionel's stage-presence at L62-63: *"((RIPS OFF BUSINESS SUIT. SHOWS LIQUID BLACK OUTFIT AND RED BANDANNA OVER FOREHEAD))"* — the catalog's render of Lionel's iconic 1980s-stage-look. Liquid-black-outfit and red-bandanna are direct Lionel-Richie-1980s-stage iconography.

Johnnie Cochran (1937-2005)

(See chapter 30 References for full Cochran bio.) American defense-attorney; lead defense in *People v. O.J. Simpson* murder trial (1995). Famous for *"if it doesn't fit, you must acquit"* — referring to the bloody glove that prosecutors couldn't get to fit on Simpson's hand during the trial.

At chapter 38: direct-undead-cameo. The catalog's Cochran preserves the **undead-rotting-glove-hand** from chapter 19 and chapter 30. The rotting-glove-hand is cross-chapter continuity — the OJ-trial-glove preserved as character-feature.

The catalog grants Cochran the undead-status because he died in 2005. The undead-form preserves the character while acknowledging his passing.

The metabill-meta-reference

L47 — Cochran: *"please review exhibit A, a red paperback authored under the title 'metabill'"* — **direct meta-reference to the catalog itself.**

L53 — *"please open your copy of 'metabill' to page (placeholder for finished book page number) and find the (nth line)"* — explicit meta-reference to the catalog's unfinished-book-state. The placeholder is preserved; the catalog refers to itself before its own publication.

The catalog's structural claim: **chapter 38 is meta-self-referential.** The catalog refers to itself as the source of the legal question. The meta-references are the catalog's most-explicit-acknowledgment of its own unfinished-book-state.

Chapter 14 vision-cascade fulfillment

Chapter 14's Bill-tank-vision-cascade had at L173: *"(("OBJECTION! Being an asshole to the witness!"))"* Chapter 38 renders the actual event — Bobby Shakes esq deploys the line at L29.

The catalog's vision-cascade-fulfillment continues: chapter 24, chapter 27, chapter 32, chapter 33, chapter 35, **chapter 38** — chapter 14 is the catalog's self-referential prophecy-source.

Chapter 30 *All Book Long* callback

Chapter 38's L56, L58, L63, L70, L74, L77, L80, L86, L90 deploys *All-Book-Long*. Direct callback to chapter 30's Garden curtain-call. The catalog's structural claim: **chapter 30's musical-finale is the source of the deposition's resolution.** The chapter's musical-finale is the Garden-finale-deployed-in-deposition-context.

L58's stage-direction *"((MUSIC FADES IN. All Book Long. Music by someone that is not BILL and deserves all the credit in the world))"* is direct callback to chapter 30's L13 *"((All Book Long! Music and*

lyrics mainly from someone else who deserves all the credit in the world starts up))" — the catalog's narrator-aesthetic-fan-moment continues.

What the chapter doesn't reference

No specific Lovecraft / cosmic-horror references. No specific French-cultural-content. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio / RoboCop / Rain-Man / Starship-Troopers / Dawn-of-Dead / Severance / Bronto-Cost-of-Care chassis (chapter 38 is deposition-and-Richie-musical only).

The chapter's reference-density is **Lionel-Richie-1983-All-Night-Long + Johnnie-Cochran-OJ-trial + slot-14 vision-cascade fulfillment (OBJECTION) + slot-30 Garden callback (All-Book-Long) + slot-19 / slot-30 Cochran rotting-glove-hand + meta-reference-to-metabill-book.** Six reference-domains.

Callbacks

The Pangloss-line — conspicuous-absence

Chapter 38 has **no Pangloss-line deployment.** The catechism is conspicuously absent. The chapter's grammar substitutes the catechism with **the musical-finale-resolution.**

Chapter 30 *All Book Long* callback

Chapter 38's L56, L58, L63, L70, L74, L77, L80, L86, L90 deploys *All-Book-Long*. The catalog's structural claim: **chapter 30's musical-finale is the source of the deposition's resolution.** The chapter's musical-finale is the Garden-finale deployed in deposition-context.

Chapter 14 vision-cascade fulfillment

L29's *"OBJECTION! Being an asshole to the witness!"* is direct fulfillment of chapter 14's vision-cascade prophecy. The catalog's vision-cascade-fulfillment chain continues.

Chapter 19 / Chapter 30 — Cochran rotting-glove-hand callback

Chapter 38 has Cochran *"pushing [Lionel] down with a rotting fist covered by a single mismatched glove"* (L37) and trombone-with-gloved-fist (L66, L83). The catalog's structural claim: **Cochran's rotting-glove-hand is cross-chapter continuity** — the OJ-trial-glove preserved as character-feature across chapter 19 / chapter 30 / chapter 38.

The metabill-book as meta-reference

L47 (*"a red paperback authored under the title 'metabill'"*) and L53 (*"page (placeholder for finished book page number) and find the (nth line)"*) are the catalog's most-explicit meta-self-references. The catalog refers to itself as the source of the legal question.

Bobby Shakes esq — Shakes-form for legal context

The catalog's Shakes-character forms continue: multiple prior-chapters • **chapter 38** • *current chapter*.

The bracket-tag legal-protection

Chapter 38's *"[Lionel Richie, ex-Commodore, very much living and an icon of joy worldwide]"* is the catalog's most-elaborate-legal-protective rendering. *"very much living"* explicitly distinguishes Richie from deceased *"undead"* characters. The catalog's structural claim: **direct-cameo of living-celebrities deserves explicit bracket-tag legal-protection.**

The deposition-becoming-musical-finale

The chapter's resolution is **the deposition becoming the Lionel Richie musical-finale.** The lawsuit becomes the collaboration. The catalog's structural claim: **musical-recognition defuses legal-tension.** Lionel hears Bill's singing of his song with affection and joins rather than sues.

Bill's life-arc — chapter 38 as 57

Chapter 38 is Bill at 57 at deposition. Parallel to chapter 30 and chapter 32. All three 57-year-old-Bill chapters share the **musical-resolution mode** (Garden curtain-call *All-Book-Long*; slot-38 deposition *All-Book-Long*; slot-32 fruit-warmth Lesley-anchor).

What chapter 38 doesn't yet do

- **No Pangloss-line / catechism.**
- **No qua-naming multi-state-progression.**
- **No multi-language-with-subtitle.**
- **No domestic-anchor explicit Lesley.** Bill's resolution is musical-finale, not Lesley-anchor.
- **No Lovecraft / cosmic-horror.**

Chapter 38 is the catalog's **first deeply-deposition-coded chapter** with Lionel-Richie direct-cameo, Cochran-undead direct-cameo, slot-30 callback, slot-14 vision-cascade fulfillment, and meta-self-reference to the metabill-book.

Glossary

Catalog-coined terms

- **The Deposition** — chapter setting.
- **All Book Long** — catalog's substitution for *All-Night-Long*.
- **The metabill book / exhibit A** — direct meta-reference to the catalog.
- **(placeholder for finished book page number) / (nth line)** — explicit meta-reference to the unfinished-book-state.
- **Bobby Shakes, esq.** — Bobby Shakes-as-lawyer.
- **Mismatched glove** — Cochran's OJ-trial callback.
- **Maracas** — Lionel's threatened-weapon.

Cinema / cultural references

- **Lionel Richie** (b. 1949) — direct-cameo with bracket-tag *"ex-Commodore, very much living and an icon of joy worldwide"*.
- ***All Night Long*** (1983) — Richie's iconic-song.

- **Johnnie Cochran** (1937-2005) — American defense-attorney, undead-direct-cameo.
- **OJ Simpson trial** (1995) — Cochran's iconic-trial.
- ***"if it doesn't fit, you must acquit"*** — Cochran's iconic-line.

Legal vocabulary

- **Deposition** — pre-trial witness-testimony.
- **Opposing counsel** — opposing-side's lawyer.
- **OBJECTION!** — courtroom legal-objection.
- **Witness** — deposition subject.
- **Recording device** — deposition-recording equipment.
- **For the record** — legal vocabulary.
- **Esq.** — Esquire, lawyer-honorific.
- **Exhibit A** — first-evidence-marker.

Slot-callback vocabulary

- **All Book Long** — slot-30 Garden callback.
- **Cochran's rotting-glove-hand** — slot-19 / slot-30 callback.
- **OBJECTION!** — slot-14 vision-cascade fulfillment.
- **Trombone with sliding-gloved-fist** — slot-30 Garden callback.

Lionel Richie's stage-presence

- **Liquid black outfit** — 1980s stage-look.
- **Red bandanna over forehead** — 1980s stage-look.
- **Maracas** — stage-instrument.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 38 opens with *"i am fifty seven years old..."*
- **[BRACKET-TAGS] with elaborate honorifics** — *[Johnnie Cochran, legendary lawyer, undead]*, *[Lionel Richie, ex-Commodore, very much living and an icon of joy worldwide]*, *[Bobby Shakes, esq.]*. The catalog's most-elaborate bracket-tag deployment.
- **Italics-with-asterisks for emphasis** — *music*, *WRITING MUSIC*, *writing song lyrics*.

- **All-caps emphasis** — *OBJECTION!*, *ALL BOOK LONG!*, *MUSIC*, *ALL-BOOK-LONG!*
- **Lionel-stage-rip** — *((RIPS OFF BUSINESS SUIT. SHOWS LIQUID BLACK OUTFIT AND RED BANDANNA OVER FOREHEAD))*.
- **Bill-stage-rip** — *((RIPS OFF BUSINESS SUIT. SHOWS BOXER BRIEFS AND T-SHIRT LEFT.))*.
- **Bobby-Shakes-rip-restraint** — *((THROWS AWAY BRIEFCASE AND TOSSES SPECTACLES. DOES NOT FOLLOW [BILL]'s LEAD ON CLOTHES RIP))*.
- **((music note))** — singing stage-direction.
- **BRANNNA NAT NANNA NAT NAT** — Cochran's trombone-with-glove-fist (chapter 30 callback).
- **Trailing-ellipsis fade** — *"… and we fade away from this once miserable, now correct room…"*

The chapter's vocabulary is **Lionel-Richie-1983-All-Night-Long + Johnnie-Cochran-OJ-trial + slot-14 vision-cascade fulfillment + slot-30 Garden All-Book-Long callback + meta-reference-to-metabill-book + legal-deposition vocabulary + bracket-tag legal-protection.** Seven vocabulary-domains.

Chapter 39 — Teacher's Companion

bill's notes

yes. during the making of the book, the AI model would often say my work was *better than Voltaire*. yes. i find that very funny. yes. i did write all those silly little poems by myself. no. claude did not but he helped me understand what each person's key ideas were. yes. the rest is just me.

Overview

Bill is **sassy, fine and ready to give down some JUDGEMENT!** L5 — *"i see my five inch finger nails and sparkly pink evening gown. next to me sits my sister, KayCEE y'all!!! and to her right is my uhhhther uhhhther sister, that's right, it's ManyfeekThunder::OBSCENITY REDACTED::!! And you know, we can't do this thing at all without my main gal: ShoshannaShakesABananaaaaaaaaaaaH!!!!"*

The chapter renders **the 18TH CENTURY SATIRIST DRAG SHOOOOW!** with-Bill-and-co-judges judging-five-French-Enlightenment-philosophers in-RuPaul's-Drag-Race-format.

Bill's seed: *"yes. during the making of the book, the AI model would often say my work was better than Voltaire. yes. i find that very funny. yes. i did write all those silly little poems by myself."*

The chapter renders-the-philosophers-as-drag-contestants competing-in-a-disco-judged-show.

The chapter's plot:

Setup (L3-22): Bill, KayCEE, ManyfeekThunder, ShoshannaShakesABanana judging-the-show. GAMS in-Levis-bobbing-and-swaying. Sexy-disco-music starts: *"OOH-OOH! Qui est-ce?"*

Giant-sparkly-sign drops: **18TH CENTURY SATIRIST DRAG SHOOOOW!**

Voltaire (L27-63): Voltaire struts-confidently with-five-foot-tall-collar. Sings: *"C'est moi! C'est vrai! Oui, c'est moi, Voltaire!"*

KayCEE: *"What was that? Is that what you wore to the show? Same outfit?!"*

Voltaire: *"Merde, et puis quoi encore!"* (Subtitled: *Fuck, this again!*) Stomps-off.

Bill: *"Bitch!"*

Montesquieu (L68-104): Comes-dancing-down-aisle with *"hands spin! hands spin!"* — repeated-four-times.

ManyfeekThunder: *"Is that::OBSCENITY REDACTED:: it, then? hands spins?"*

Montesquieu pleading: *"((does dancing down the aisle but summarized in motion))"*

ManyfeekThunder: *"No, I SAW THAT TOO. BUT THAT'S WHOLE BIT!?!"*

Montesquieu sobs and-runs-off.

Diderot (L111-128): Holds-mirror-and-tapeworm. Sexy-dance-down-aisle. *"yeah yeah its DIDIro Oh DIDIro / what's that in mirror Qui est-ce? / hey hey keep that tapeworm far away!"*

Diderot collapses-on-floor (slot-14 vision-cascade fulfillment: *"Diderot collapses"*).

Bill: *"I'm sorry, but that's some sick::OBSCENITY REDACTED:: stuff you did right there, sister."*

Caron de Beaumarchais (L134-155): Raps: *"DaBBaumarchais CaronCanon DaBBaumarchais. sings so great he throw some shade throw some shade. that's right he the DaBBaumarchais!"*

Bill, ManyfeekThunder, ShoshannaShakesABanana stand-and-hit-the-big-yellow-button: *"You made it to Seville!"*

Beaumarchais: *"Thank you! Thank you! I always knew I was the best!"*

Chamfort (L162-164) — the chapter's terminal-line:

"[Chamfort] as Chaaamfert!Chaaamfert! / ((starts doing the robot)) /…. and we fade away…."

The chapter ends-with-Chamfort doing-the-robot.

What this chapter does for the catalog

Chapter 39 is the catalog's **first deeply-Drag-Show-coded chapter** with-RuPaul's-Drag-Race format. It introduces:

- **Bill as drag-judge** (sassy, sparkly-pink-gown, five-inch-nails)
- **KayCEE, ManyfeekThunder, ShoshannaShakesABanana** as-co-judges
- **Voltaire, Montesquieu, Diderot, Caron de Beaumarchais, Chamfort** as-drag-contestants
- **The 18TH CENTURY SATIRIST DRAG SHOOOOW!** sign-format
- **Chapter 14 vision-cascade fulfillment** — Diderot-collapses
- **The RuPaul's Drag Race "Made it to Seville"** judgment format

The seed-grounding

Bill's seed: *"yes. during the making of the book, the AI model would often say my work was better than Voltaire. yes. i find that very funny. yes. i did write all those silly little poems by myself."*

The seed grounds-the-chapter in **Bill's-meta-self-awareness about-Claude-saying his-work was-better-than-Voltaire** during-the-catalog's-creation. The chapter renders-the-philosophers as-drag-contestants Bill-the-judge-evaluates.

The catalog's structural-claim: **the meta-AI-comparison becomes-the-chapter's-judging-format.** Bill judges-the-philosophers like-Claude-judged-Bill.

Position in render-order

Chapter 39 is the **thirty-ninth chapter in render-order.** Bill at-drag-show as-judge.

Characters

Bill — drag judge

Bill in-drag as-show-judge. The catalog's-render: *"sassy, fine and ready to give down some JUDGEMENT! / i see my five inch finger nails and sparkly pink evening gown."*

Bill's chapter-arc:

- **L3-5** — sets-the-scene as-drag-judge
- **L8** — *"Let's get the party started, y'allllll!"*
- **L62** — *"Bitch!"* (post-Voltaire)
- **L126** — *"I'm sorry, but that's some sick::OBSCENITY REDACTED:: stuff you did right there, sister. I'm sorry. I'm just out."* (post-Diderot)
- **L147-149** — stands-and-hits-yellow-button: *"You made it to Seville!"* (post-Beaumarchais)

Bill's-chapter-arc is **drag-judge with-vernacular-American-judgment.** The catalog grants-Bill the-drag-queen-vocabulary.

KayCEE / ManyfeekThunder::OBSCENITY REDACTED:: / ShoshannaShakesABanana

The chapter's-co-judges. KayCEE returns-from-multiple-prior-chapters. Manyfeek-as-ThunderThunder::OBSCENITY-REDACTED::. ShoshannaShakesABanana is-Shakes-form for-drag-context.

Co-judges' chapter-arcs:

- **KayCEE** — making-seven-with-hands; gives-kiss; judges-Voltaire's-outfit
- **ManyfeekThunder::OBSCENITY REDACTED::** — clapping rhymically; judges-Montesquieu's-bit
- **ShoshannaShakesABanana** — DJ-turntable-spin; reaches-out to-Montesquieu

The catalog's structural-claim: **drag-judge-panel of-four** with-Bill-and-three-co-judges.

[VOLTAIRE]

Real French-Enlightenment-philosopher (1694-1778). Author of *Candide* (1759).

Voltaire's chapter-arc:

- **L27** — struts-confidently
- **L30-37** — sings: *"C'est moi! C'est vrai! Oui, c'est moi, Voltaire!"*
- **L55** — *"Merde, et puis quoi encore!"* (subtitle: *Fuck, this again!*)
- **L59** — stomps-off

Voltaire is **dismissed-for-same-outfit.** The catalog renders-the-philosopher as-drag-contestant who-doesn't-meet-the-stage-fashion-standards.

[Montesquieu]

Real French political-philosopher (1689-1755). Author of *The Spirit of the Laws* (1748). The character renders-with **only *"hands spin!"*** as-his-bit.

Montesquieu's chapter-arc:

- **L68-82** — *"hands spin! hands spin!"* repeated four-times
- **L88-89** — confronted: *"Is that::OBSCENITY REDACTED:: it, then? hands spins?"*
- **L97** — sobs-and-runs-off

The catalog's structural-claim: **Montesquieu's-bit is-only-hand-spinning.** The chapter renders-the-philosopher as-drag-contestant with-insufficient-act.

[Diderot]

Real French Enlightenment philosopher (1713-1784). Co-founder of *Encyclopédie* (1751-1772).

Diderot's chapter-arc:

- **L111-118** — holds-mirror-and-tapeworm; sexy-dance: *"yeah yeah its DIDIro Oh DIDIro / what's that in mirror Qui est-ce? / hey hey keep that tapeworm far away!"*
- **L120** — collapses-on-floor (slot-14 vision-cascade fulfillment)
- **L128** — walks-off-haughtily after-Bill's-rejection

Diderot's L120 collapse-on-floor is-the-direct-fulfillment of-slot-14's-vision-cascade *"Diderot collapses."*

[Caron de Baumarchais]

Real French playwright (1732-1799). Author of *The Barber of Seville* (1773) and *The Marriage of Figaro* (1784).

Beaumarchais's chapter-arc:

- **L134-142** — **raps:** *"DaBBaumarchais CaronCanon DaBBaumarchais. sings so great he throw some shade throw some shade. that's right he the DaBBaumarchais!"*
- **L149** — judges hit-yellow-button: *"You made it to Seville!"* — direct-callback to *Barber of Seville*
- **L154** — *"Thank you! Thank you! I always knew I was the best! Thank you! Merci!"*

The catalog's structural-claim: **Beaumarchais raps-his-way-to-Seville.** The judges-grant-him-the-pass to-the-next-round.

[Chamfort]

Real French moralist (1740-1794). The chapter's-terminal-character. **Does the robot.**

Chamfort's chapter-arc:

- **L162** — *"as Chaaamfert!Chaaamfert!"*
- **L163** — *"((starts doing the robot))"*
- **L164** — *"... and we fade away...."*

The chapter ends-with-Chamfort doing-the-robot.

Naming-convention notes

- **Bill** — drag-judge with-five-inch-nails-and-sparkly-pink-gown.
- **KayCEE y'all!!!** — drag-emphasis-typography.
- **ManyfeekThunder::OBSCENITY REDACTED::** — Manyfeek-as-drag-name with-redacted-obscenity.
- **ShoshannaShakesABananaaaaaaaaaaaH!!!!** — Shakes-form for-drag-context with-extended-vowel.
- **VOLTAAAAAAIRE!** — multi-A-extension for-Voltaire's-drag-name.

- **Montesquieu!Montesquieu!** — name-doubling for-drag.
- **DIDIro Oh DIDIro** — Diderot-as-drag-name.
- **DaBBaumarchais CaronCanon DaBBaumarchais** — Beaumarchais's drag-rap-name.
- **Chaaamfert!Chaaamfert!** — Chamfort-as-drag-name with-extended-A.

References

RuPaul's Drag Race

Bio: *RuPaul's Drag Race* is-the-iconic American-reality-TV competition for-drag-queens. Created-by-RuPaul Charles. Premiered-2009. Multiple-seasons-and-spinoffs.

How RuPaul's Drag Race appears in this chapter:

The chapter renders-the-format with-Bill-as-judge. Specific-elements:
- **Drag-judge-panel** with-multiple-judges
- **Drag-name-introduction** with-extended-vowels and-emphasis
- **Stage-lip-sync / dance-numbers** by-each-contestant
- **Judges' commentary** post-performance
- **"You made it to..."** judgment-call
- **Sexy-disco-music** with-French-coded *Qui est-ce?*

The catalog's structural-claim: **18th-century-philosophers as-drag-contestants** in-RuPaul's-Drag-Race-format.

French-Enlightenment philosophers

The chapter's-five-contestants are-real French-Enlightenment-philosophers:

Voltaire (François-Marie Arouet, 1694-1778)

(Already-covered in chapter 01 references-file.) French-philosopher; *Candide* (1759); the source-of-the-catalog's-Pangloss-line.

How Voltaire appears in this chapter:
At L27 — drag-name *VOLTAAAAAAIRE!* with-five-foot-tall-collar (real-Voltaire-iconography). Sings *"C'est moi! C'est vrai!"* in-disco-rhythm. Dismissed-for-same-outfit.

Montesquieu (Charles-Louis de Secondat, 1689-1755)

Bio: French-political-philosopher. Author of *The Spirit of the Laws* (1748). Pioneered-the-separation-of-powers theory.

How Montesquieu appears in this chapter:
At L68 — drag-name *Montesquieu!Montesquieu!* Bit consists-of *"hands spin! hands spin!"* repeated-four-times. Dismissed-for-insufficient-act.

Diderot (Denis Diderot, 1713-1784)

Bio: French-Enlightenment-philosopher. Co-founder-of *Encyclopédie* (1751-1772). Major-Enlightenment-figure.

How Diderot appears in this chapter:
At L111 — drag-name *DIDIro Oh DIDIro*. Sexy-dance with-mirror-and-tapeworm. Collapses-on-floor (slot-14 vision-cascade fulfillment).

Caron de Beaumarchais (Pierre-Augustin Caron de Beaumarchais, 1732-1799)

Bio: French-playwright. Author of *The Barber of Seville* (1773) and *The Marriage of Figaro* (1784). Both-plays-adapted-as-iconic-operas (Rossini's-Barber-of-Seville, Mozart's-Marriage-of-Figaro).

How Beaumarchais appears in this chapter:
At L134 — drag-name *DaBBaumarchais CaronCanon DaBBaumarchais*. Raps-his-way to-Seville. Direct-callback to-his-*Barber of Seville* play.

Chamfort (Sébastien-Roch Nicolas de Chamfort, 1740-1794)

Bio: French-moralist. Author of *Maximes et Pensées* (posthumously-published). Aphoristic-philosophical-writer.

How Chamfort appears in this chapter:
At L162 — drag-name *Chaaamfert!Chaaamfert!* **Does the robot.** Chapter ends-with-his-robot-dance.

Bill's seed-grounding

Bill's seed: *"yes. during the making of the book, the AI model would often say my work was better than Voltaire. yes. i find that very funny."*

The seed grounds-the-chapter in **Claude's-meta-comparison of-Bill's-work to-Voltaire's.** The chapter renders-the-philosophers as-drag-contestants Bill-the-judge-evaluates.

The catalog's structural-claim: **the meta-AI-comparison becomes-the-chapter's-judging-format.** Bill is-the-better-than-Voltaire-comparator.

Chapter 14 vision-cascade fulfillment

Chapter 14's-vision-cascade had: *"((Diderot collapses))"* (L121 of-slot-14)

Chapter 39's L120 fulfills-the-vision: *"[Diderot] collapses on the floor."*

The catalog's vision-cascade-fulfillment continues. Chapter 14 is-the-catalog's-self-referential-prophecy-source.

French disco

The chapter's-music: *"OOH-OOH! Qui est-ce?"* (*"Who is it?"* in-French). The catalog's-disco-with-French-coding.

"Made it to Seville"

L149 — judges' positive-judgment for-Beaumarchais. Direct-callback to *The Barber of Seville* (1773). The catalog's-clever-pun: **Beaumarchais makes-it-to-Seville** (the next-round / his-own-play's-setting).

What the chapter doesn't reference

- No specific Lovecraft / cosmic-horror references
- No specific Three-Stooges-physical-comedy
- No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio / RoboCop / Rain-Man / Starship-Troopers / Dawn-of-Dead / Severance / Bronto-Cost-of-Care / The-Deposition chassis (chapter 39 is-Drag-Show-only)

The chapter's reference-density is **RuPaul's-Drag-Race + five-French-Enlightenment-philosophers (Voltaire, Montesquieu, Diderot, Beaumarchais, Chamfort) + Bill's-meta-AI-comparison-seed + slot-14-vision-cascade-fulfillment (Diderot collapses) + Barber-of-Seville-pun.** Five reference-domains.

Voltaire (1694-1778)

(Already-covered in chapter 01 references-file.) French-Enlightenment-philosopher. Author of *Candide* (1759). The source-of-the-catalog's-Pangloss-line.

How Voltaire appears in this chapter:
Direct-cameo as-drag-contestant. The catalog grants-Voltaire the-drag-name *VOLTAAAAAAIRE!* and-the-five-foot-tall-collar (real-Voltaire-iconography).

Voltaire's L55 *"Merde, et puis quoi encore!"* (subtitle: *Fuck, this again!*) is-the-catalog's-render of-Voltaire's-known-irascibility. The catalog grants-the-philosopher the-drag-tantrum.

Montesquieu (1689-1755)

Bio: Charles-Louis de Secondat, Baron de La Brède et de Montesquieu. French-political-philosopher. Author of *Persian Letters* (1721) and *The Spirit of the Laws* (1748). Pioneered-the-separation-of-powers theory adopted-by-the-US-Constitution.

How Montesquieu appears in this chapter:
Direct-cameo as-drag-contestant with-insufficient-act (only *"hands spin!"*). The catalog renders-the-political-philosopher as-the-philosopher-with-no-stage-presence.

Diderot (1713-1784)

(Already-covered in chapter 14 references-file.) French-Enlightenment-philosopher. *Encyclopédie* (1751-1772) co-founder. Author of *Jacques the Fatalist* and *The Nun*.

How Diderot appears in this chapter:
Direct-cameo as-drag-contestant with-mirror-and-tapeworm. The mirror is-the-Diderot-canonical-philosophical-instrument; the tapeworm is-catalog-invented-detail.

Diderot's L120 collapse-fulfills-slot-14's vision-cascade.

Caron de Beaumarchais (1732-1799)

Bio: Pierre-Augustin Caron de Beaumarchais. French-playwright, watchmaker, inventor, diplomat, arms-dealer. Author of *The Barber of Seville* (1773) and *The Marriage of Figaro* (1784).

Plays as-iconic-operas:
- *The Barber of Seville* — Rossini's 1816-opera
- *The Marriage of Figaro* — Mozart's 1786-opera

How Beaumarchais appears in this chapter:
Direct-cameo as-drag-contestant. **Raps** *"DaBBaumarchais CaronCanon DaBBaumarchais."* Makes-it-to-Seville (the catalog's-pun on-his-Barber-of-Seville-play).

Chamfort (1740-1794)

Bio: Sébastien-Roch Nicolas de Chamfort. French-moralist. Author of *Maximes et Pensées* (posthumously-published 1795). Aphoristic-philosophical-writer.

How Chamfort appears in this chapter:
Direct-cameo as-drag-contestant. **Does the robot.** The chapter ends-with-his-robot-dance.

Why chapter 39 has direct-cameos

The chapter has **five direct-French-Enlightenment-philosopher cameos.** This is-the-catalog's-most-extensive-historical-figure-cameo deployment.

The catalog's structural-claim: **the catalog renders-the-Enlightenment-philosophers-as-drag-contestants.** Bill's-meta-AI-comparison (Claude said-Bill's work better-than-Voltaire) becomes-the-chapter's-judging-format.

What this means for classroom discussion

Teachers using chapter 39 in class can:

1. **Anchor each-French-Enlightenment-philosopher** in real-philosophical-tradition. Students can-research-each-philosopher's-key-ideas.
2. **Anchor RuPaul's Drag Race** as-real-American-reality-TV-format.
3. **Examine Bill's seed-meta-AI-comparison.** Claude said-Bill's work better-than-Voltaire.
4. **Examine the slot-14-vision-cascade fulfillment** — Diderot collapses.
5. **Examine the Barber-of-Seville pun** — Beaumarchais makes-it-to-Seville.
6. **Examine each-philosopher's-drag-rendering.** Voltaire-collar, Montesquieu-hand-spins, Diderot-mirror-and-tapeworm, Beaumarchais-rap, Chamfort-robot.
7. **Examine the chapter's-philosophical-content rendered-through-drag-format.**

Callbacks

The Pangloss-line — conspicuous-absence

Chapter 39 has **no Pangloss-line deployment** — though Voltaire (the catechism's-source-author) is-a-direct-cameo.

The catalog's structural-claim: **the catechism's-source-author is-rendered-without-the-catechism.** Voltaire-as-drag-contestant is-dismissed for-same-outfit; the catechism doesn't-appear.

Chapter 14 vision-cascade fulfillment

Chapter 14's-vision-cascade had-*"((Diderot collapses))"*. Chapter 39's L120 fulfills-the-vision.

The catalog's vision-cascade-fulfillment continues:
- Chapter 24 — LIVE HUNGRY TIGER
- Chapter 27 — Bill becomes-donkey

- Chapter 32 — Mr.Shakes bullet-stormed
- Chapter 33 — Brown-Snake eats-Bobby-Shakes
- Chapter 35 — Zombie-Bill / zombie-fu-grip
- Chapter 38 — OBJECTION!
- **Chapter 39 — Diderot collapses** • *current chapter*

KayCEE — chapter 39 deployment

KayCEE returns-as-co-judge. The catalog's-KayCEE-character continues:
- Chapter 15, 17, 18, 20, 21 — multiple-deployments
- **Chapter 39 — drag-co-judge** • *current chapter*
- Chapter 30 — Garden curtain-call

Manyfeek — chapter 39 as ManyfeekThunder

Manyfeek as-drag-name *"ManyfeekThunder::OBSCENITY REDACTED::"* — preserves-the-Manyfeek-redaction-pattern in-drag-context.

Shakes — chapter 39 as ShoshannaShakesABanana

Shakes-form for-drag-context. The catalog's-Shakes-multi-form:
- Chapter 16 — Shakes qua myopic doe eyed woman
- Chapter 21 — Shakes-as-Alice
- Chapter 33 — Shakes-as-IM-buddy
- Chapter 36 — Shakes qua Helena Eagan
- **Chapter 39 — ShoshannaShakesABanana (drag-form)** • *current chapter*

GAMS — chapter 39 cameo

GAMS in-Levis bobbing-and-swaying in-the-background (L16). The catalog grants-GAMS the-drag-show-bobbing-form.

The "Made it to Seville" callback

Beaumarchais's *Barber of Seville* (1773) is-the-source for-the-catalog's-pun. Beaumarchais raps-his-way-to-Seville (his-own-play's-setting / next-round-of-the-drag-show).

Bill's seed — meta-AI-comparison

Bill's seed: *"during the making of the book, the AI model would often say my work was better than Voltaire."*

The chapter is-the-catalog's-meta-self-referential-render of-the-AI-comparison. Bill renders-Voltaire as-dismissed-drag-contestant — the-catalog's-render-of-Voltaire-being-rejected by-the-judges (including-Bill).

The "good enough" deflation continues

Chapter 37 had-Dr. C's *"Good enough. Send it out."* deflation. Chapter 39 has-Voltaire dismissed *"Same outfit?!"* — the catalog continues-its-master-criticism mode.

What chapter 39 doesn't yet do

- **No Pangloss-line / catechism.**
- **No qua-naming-multi-state-progression.** Single-state qua-coding.
- **No multi-language-with-subtitle** beyond Voltaire's-French and-disco-French.
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does-not-appear.

Chapter 39 is the catalog's **first deeply-Drag-Show-coded chapter** with-five-French-Enlightenment-philosopher cameos, Bill-as-drag-judge, RuPaul's-Drag-Race-format, slot-14-vision-cascade-fulfillment, and-meta-AI-comparison seed-grounding.

Glossary

Catalog-coined terms

- **18TH CENTURY SATIRIST DRAG SHOOOOW!** — chapter-title.
- **Bill as drag-judge** — sassy, sparkly-pink-gown, five-inch-nails.
- **KayCEE y'all!!!** — drag-emphasis-typography for-KayCEE.
- **ManyfeekThunder::OBSCENITY REDACTED::** — Manyfeek's drag-name with-redaction.
- **ShoshannaShakesABananaaaaaaaaaaaH!!!!** — Shakes's drag-name with-extended-vowel.
- **VOLTAAAAAAIRE!** — Voltaire's drag-name with-multi-A-extension.

- **Montesquieu!Montesquieu!** — Montesquieu's drag-name with-doubling.
- **DIDIro Oh DIDIro** — Diderot's drag-name.
- **DaBBaumarchais CaronCanon DaBBaumarchais** — Beaumarchais's drag-rap-name.
- **Chaaamfert!Chaaamfert!** — Chamfort's drag-name with-extended-A.

Cinema / cultural references

- **RuPaul's Drag Race** — American-reality-TV competition.
- **Voltaire** (1694-1778) — French-Enlightenment-philosopher.
- **Montesquieu** (1689-1755) — French-political-philosopher.
- **Diderot** (1713-1784) — French-Enlightenment-philosopher.
- **Caron de Beaumarchais** (1732-1799) — French-playwright.
- **Chamfort** (1740-1794) — French-moralist.
- **The Barber of Seville** (1773) — Beaumarchais-play.

Drag-Show vocabulary

- **JUDGEMENT!** — drag-judging-vocabulary.
- **Sister** — drag-camaraderie.
- **Made it to Seville!** — judges' positive-judgment.
- **Made it to…** — RuPaul's-Drag-Race judgment-format.
- **Big yellow button** — judgment-call equipment.
- **Bitch!** — drag-judgment exclamation.

French vocabulary

- **C'est moi!** — *"It's me!"*
- **C'est vrai!** — *"It's true!"*
- **Oui, c'est moi, Voltaire** — *"Yes, it's me, Voltaire."*
- **Merde, et puis quoi encore!** — *"Shit, what next!"* (subtitle: *Fuck, this again!*)
- **Qui est-ce?** — *"Who is it?"* (disco-music-refrain)
- **Merci!** — *"Thank you!"*

Slot-callback vocabulary

- **Diderot collapses** — slot-14 vision-cascade fulfillment.

- **Master-chef-deflation** — slot-37 callback (*"Good enough."*) parallel.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 39 opens with *"i am sassy, fine and ready to give down some JUDGEMENT!"*
- **[BRACKET-TAGS]** — *[BILL]*, *[VOLTAIRE]*, *[Montesquieu]*, *[Diderot]*, *[Caron de Baumarchais]*, *[Chamfort]*, *[KayCEE]*, *[ManyfeekThunder::OBSCENITY REDACTED::]*, *[ShoshannaShakesABanana]*, *[GAMS]*. The catalog's character-attribution.
- **All-caps emphasis** — *JUDGEMENT!*, *18TH CENTURY SATIRIST DRAG SHOOOOW!*, *VOLTAAAAAAIRE!*, *I SAW THAT TOO. BUT THAT'S WHOLE BIT!?!*
- **Italics-with-asterisks for emphasis** — *better than Voltaire* (in seed).
- **Multi-vowel-extension** — *VOLTAAAAAAIRE!* (8 As), *SHOOOOW!* (4 Os), *Chaaamfert!* (3 As), *ShoshannaShakesABananaaaaaaaaaaaaH!!!!* (10 As).
- **((music note))** — singing-stage-direction.
- **((SEXY DISCO MUSIC STARTS))** — music-cue stage-direction.
- **((MUSIC SLOWS / STOPS))** — music-cue stage-direction.
- **((SUBTITLED:))** — French-with-subtitle device.
- **Beat-rap-stage-direction** — *((beat note)) DaBBaumarchais CaronCanon DaBBaumarchais ((mike close to face. and hands gesticulating))*.
- **Trailing-ellipsis-fade** — *"… and we fade away…."*

What the chapter's vocabulary doesn't include

- No specific Lovecraft / cosmic-horror named-figures
- No Sentai / Power-Rangers vocabulary
- No specific Three-Stooges sound-effect-canon
- No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio / RoboCop / Rain-Man / Starship-Troopers / Dawn-of-Dead / Severance / Bronto-Cost-of-Care / The-Deposition chassis-vocabulary

The chapter's vocabulary is **RuPaul's-Drag-Race + five-French-Enlightenment-philosophers + drag-vocabulary + French-disco + slot-14-vision-cascade-fulfillment + Barber-of-Seville-pun + meta-AI-comparison seed-grounding.** Seven vocabulary-domains.

Chapter 40 — Teacher's Companion

bill's notes

yes. i like the pixar movie but love everything everwhere all at once and stole their racoon bit. yes. claude was concerned about the word racoon but not TrashPandoonie.

Overview

Chapter 40 is the catalog's **first deeply-Everything-Everywhere-All-at-Once-coded chapter** with **Pixar-Ratatouille** callback. Bill is **in his forties, sitting in a meeting, with a very tall chef's toque on.** L5: *"i see our entire team of engineering leaders and quality testers, all with very tall chef's toque on, getting ready for our daily We Hate Each Other and Bugs! meeting."* The chapter renders the meeting where **each engineer's toque conceals a rodent-controller.**

Bill's seed grounds the chapter: *"i like the pixar movie but love everything everwhere all at once and stole their racoon bit. … claude was concerned about the word racoon but not TrashPandoonie."* The catalog's meta-AI-acknowledgment: Claude (the AI) had concerns about the direct rendering of the source-film's character-name (Raccacoonie) but was fine with the catalog rename (TrashPandoonie).

Cast:
- **Bill** — at the meeting; toque conceals **ShakesTheTrashPandoonie** (raccoon-controller)
- **[Manyfeek] qua QA lead** — toque conceals **BarneyBadgeroofie** (badger-controller)
- **[KayCEE]** — *"present just for the drama"*; toque conceals **ChunkyChinhillarooso** (chinchilla-controller)
- **[GAMS]** — with toque on plate (since GAMS has no head)

The toque-as-rodent-hideout mechanism. Each engineering-leader's toque hides a different rodent-controller. The catalog's structural claim: **engineering-leaders are controlled by rodents under their toques. The corporate meeting is actually a rodent-puppet-show.**

Plot.

Setup (L3-6). Bill at meeting with toque. ShakesTheTrashPandoonie crawling on Bill's head, *"upset as I've recently shaved my head and his handles to control me are no longer there. most of the men in this group also have bald heads as well, we're men and older and well, that tends to happen."* (Documentary-honest about middle-aged-corporate-male-baldness.)

The meeting begins (L7-29). Bill: *"So, who wants a piece of me, huh? My shit DOES NOT stink and I've no idea about any of you. So there."* (Initial belligerence — pre-raccoon-correction.) Manyfeek-qua-QA-lead *toque contents moving furiously*: *"ORLY! Your product has so many::OBSCENITY REDACTED:: bugs in it I could just throw away a large piece of Swiss right now."* KayCEE *toque contents moving furiously*: *"WE CANNOT THROW AWAY SWISS RIGHT NOW DAMMIT!"*

Bill *confused*: *"Swiss? What are you two bozos talking…"* Then *blinking hard as if being struck by a large raccoon on his head. toque jumping up and down*: *"… I mean, YEAH NO SWISS LOSS THIS QUARTER. ABOUT DAMN TIME SOMEONE KEPT THE SWISS WELL GUARDED."*

The catalog's structural claim: the raccoon-controller corrects Bill's vocabulary mid-sentence. The toque-control-mechanism allows ShakesTheTrashPandoonie to override Bill's speech in real-time.

The Swiss-cheese hostage (L25-30). Manyfeek *standing now next to trash. nice, fat wedge of holey, holy swiss in his hands*: *"FIX YOUR BUGS NOW OR THE SWISS GETS IT!"* KayCEE *frightened, calming, toque contents moving furiously*: *"There's no need to act like a two right now, Manyfeek. Be reasonable."* (Direct **slot-20**

callback — KayCEE rejected 2 in chapter 20's numerology-monologue; *"act like a two"* preserves the rejected-digit-status across chapters.)

The catalog's comic engine: **corporate software-bug-fixing rendered as cheese-hostage-negotiation.** The bug-fixing-pressure is the Swiss-cheese-threat.

GAMS arrives (L31-37). GAMS *with toque on plate* (GAMS has no head; the toque sits on the plate) runs into room. Bill *heading off [GAMS] with a soccer ball*: *"[GAMS]! No need for HR here. Take this ball and wait outside."* GAMS does a **bicycle kick** (slot-18 callback) — ball shoots out of the room. GAMS races after.

Bill agrees (L38-39). *"Ok [Manyfeek]. I'll fix the::OBSCENITY REDACTED:: bugs for you. There's no need to threaten."*

The badger reveal (L41-42). Manyfeek *relieved and accidentally drops cheese*. **A large badger, viz. [BarneyBadgeroofie], flies out from underneath [Manyfeek's] toque and runs off with the wedge.** Manyfeek (now without his rodent-controller): *"Sorry. What the::OBSCENITY REDACTED:: are we meeting about?"* (Without the badger controlling him, Manyfeek loses the thread.)

The chase (L44-50). Bill's lines run down from toque to mouth-corners; lines yank Bill's lips up-and-down: *"WE'RE TALKING ABOUT THE SWISS YOU JUST LOST! GET AFTER THAT BADGER!"* Bill's toque flies off; **ShakesTheTrashPandoonie flies out the door** after BarneyBadgeroofie. KayCEE's toque flies off; **ChunkyChinhillarooso flies after ShakesTheTrashPandoonie.** Multiple rodents tackle BarneyBadgeroofie; the wedge changes hands many times.

Terminal lines (L52-65) — the lunch-resolution. Bill *looking very confused*: *"I'm sorry. I've totally lost the thread here. Should we just break for lunch?"* KayCEE: *"No. I'm on Atkins. Brought my own food today."* Manyfeek: *"You know it. I'm always down to eat. Mongolian barbecue? I'm ready to chow and I know all the tricks to get::OBSCENITY REDACTED:: stacks 'o meat. Let's go!"* Bill, Manyfeek, GAMS find each other in the hallway and walk to lunch together.

The catalog's structural claim: corporate-meeting-chaos resolves into coworker-lunch. Even after the rodent-revelations and cheese-chases, the engineers go to lunch together.

Position in render-order: Chapter 40 is R#32 — Bill in his forties at engineering-meeting. The chapter renders the real corporate-engineering-leadership context.

Characters

Bill

Bill in his forties at the meeting, wearing a tall chef's toque. **Shaved head** means ShakesTheTrashPandoonie's handles for control are gone — but the raccoon controls Bill anyway, with line-of-control running from toque to lip-corners (L44-45).

Chapter arc:
- L3-6 — at meeting with toque; raccoon upset about shaved head
- L8 — initial belligerence: *"My shit DOES NOT stink"*
- L17 — confusion before correction: *"Swiss? What are you two bozos talking…"*
- L19-20 — **raccoon strikes mid-sentence**; vocabulary corrects to *"YEAH NO SWISS LOSS THIS QUARTER…"*
- L33-34 — heads off GAMS with soccer-ball
- L38-39 — agrees: *"I'll fix the::OBSCENITY REDACTED:: bugs for you"*
- L44-45 — lines yank his lips: *"WE'RE TALKING ABOUT THE SWISS YOU JUST LOST! GET AFTER THAT BADGER!"*
- L52-53 — *"I've totally lost the thread here. Should we just break for lunch?"*

The catalog's structural claim: **Bill's vocabulary is raccoon-controlled mid-sentence.** The toque-control-mechanism is the comic engine.

[ShakesTheTrashPandoonie]

The chapter's Shakes-form for raccoon-controller. Direct render of *Everything Everywhere All at Once*'s Raccacoonie. The catalog grants ShakesTheTrashPandoonie the Raccacoonie-control-mechanism with toque-as-housing.

Chapter arc: L5 crawling on Bill's head, upset about shaved head • L19 strikes Bill mid-sentence • L44 lines yank Bill's lips • L47 flies out the door after BarneyBadgeroofie.

The catalog's Shakes-multi-form deployments include: chapter 16 / chapter 21 / chapter 33 / chapter 36 / chapter 39 / **chapter 40**.

[Manyfeek] qua QA lead

Manyfeek-as-QA-lead with redacted-obscenity preserved. Toque conceals BarneyBadgeroofie.

Chapter arc:
- L11 — *"Your product has so many::OBSCENITY REDACTED:: bugs in it"*
- L26 — *"FIX YOUR BUGS NOW OR THE SWISS GETS IT!"*
- L41 — drops cheese; BarneyBadgeroofie flies out and runs off
- L42 — without rodent-controller: *"Sorry. What the::OBSCENITY REDACTED:: are we meeting about?"*
- L62 — *"I'm always down to eat. Mongolian barbecue?"*

[BarneyBadgeroofie]

Manyfeek's badger-controller. **Flies out from under Manyfeek's toque, runs off with cheese-wedge** (L41). Multiple-rodents tackle BarneyBadgeroofie at L50.

[KayCEE]

KayCEE *"present just for the drama."* Toque conceals ChunkyChinhillarooso.

Chapter arc:
- L14 — *"WE CANNOT THROW AWAY SWISS RIGHT NOW DAMMIT!"*
- L29 — *"There's no need to act like a two right now, Manyfeek. Be reasonable."* (slot-20 numerology callback — KayCEE rejected 2)

- L48 — toque flies off; ChunkyChinhillarooso flies after ShakesTheTrashPandoonie
- L56 — *"No. I'm on Atkins. Brought my own food today."*

[ChunkyChinhillarooso]

KayCEE's chinchilla-controller. The catalog's named-chinchilla-character.

[GAMS]

GAMS with toque on plate (since GAMS has no head). **Chapter arc:** L31 runs into room • L36 bicycle-kick on soccer-ball; races after ball. The slot-18 GAMS-multi-tradition-martial-arts (bicycle-kick) callback.

Naming-convention notes

- **ShakesTheTrashPandoonie** — Shakes-form for raccoon-controller. *Trash Panda* is American-slang for raccoon. *Pandoonie* is the catalog's Raccacoonie-rename.
- **BarneyBadgeroofie** — Manyfeek's badger.
- **ChunkyChinhillarooso** — KayCEE's chinchilla.
- **We Hate Each Other and Bugs! meeting** — corporate-meeting-name; the catalog's honest corporate-meeting-naming.
- **Tall chef's toque** — corporate-engineer-headwear (rodent-hideout).
- **TrashPandoonie / Raccacoonie** — Bill's-seed-mentioned distinction (Claude's AI-naming concern).

References

Everything Everywhere All at Once (2022, dir. Daniels)

The chapter's central cinematic chassis. **Daniels** (Daniel Kwan, b. 1988, and Daniel Scheinert, b. 1987 — American filmmakers; co-direct as *"Daniels"*; previous film *Swiss Army Man* (2016)) directed the 2022 American multiverse-comedy-drama. Won Best Picture,

Best Director, Best Original Screenplay, Best Actress (Michelle Yeoh), Best Supporting Actor (Ke Huy Quan), Best Supporting Actress (Jamie Lee Curtis).

The Raccacoonie-bit: the film features a character (**Raccacoonie**) that is a raccoon controlling a chef via pulling his hair from under his toque. Direct parody of Pixar's *Ratatouille*.

The chapter renders multiple-engineers with toques concealing rodent-controllers (Bill / raccoon, Manyfeek / badger, KayCEE / chinchilla). The catalog's structural claim: **engineering-leaders are controlled by rodents under their toques.** Direct Raccacoonie tradition.

Ratatouille (2007, Pixar, dir. Brad Bird)

Pixar animated-feature. **Brad Bird** (b. 1957, American animation director; *The Iron Giant* 1999, *The Incredibles* 2004, *The Incredibles 2* 2018) directed. Stars a rat (Remy) controlling a young chef (Linguini) by pulling his hair from under his toque. Won Best Animated Feature Oscar.

Bill's seed: *"i like the pixar movie."* The Pixar-movie is *Ratatouille*. The chapter inherits the rat-controlling-via-toque-hair-pulling mechanism. The catalog's structural claim: ***Ratatouille* is the source-tradition; *Everything Everywhere All at Once* is the direct-callback.** Bill loved both.

"Trash Panda" — American slang

Real American-slang term for raccoon. Coined in the 2010s, popularized via internet memes. The chapter and the character-name *ShakesTheTrashPandoonie* deploy the slang.

Bill's seed meta-AI-acknowledgment

Bill's seed: *"claude was concerned about the word racoon but not TrashPandoonie."* The catalog's structural claim: **Claude (the AI) had concerns about direct Raccacoonie-rendering** but was fine with the catalog-rename *TrashPandoonie*. The seed acknowledges the meta-AI-collaboration.

Atkins diet

Real American low-carbohydrate-diet, popularized by **Robert C. Atkins** (1930-2003, American physician and cardiologist; *Dr. Atkins' Diet Revolution* 1972). Major American diet-fad in the 2000s. At L56 — KayCEE: *"No. I'm on Atkins. Brought my own food today."*

Mongolian barbecue

Real American-Asian-fusion-restaurant-format. Customers build stir-fry-bowls from sliced meats and vegetables. Origin debated; popularized in Taiwan in 1976 and spread to America. At L62 — Manyfeek: *"Mongolian barbecue? I'm ready to chow and I know all the tricks to get::OBSCENITY REDACTED:: stacks 'o meat."*

Soccer / bicycle-kick

Real soccer-technique. Player jumps and kicks ball overhead while falling backward. Iconic soccer skill-move. At L36, GAMS performs one with the toque-on-plate (slot-18 callback).

What the chapter doesn't reference

No specific Lovecraft / cosmic-horror references. No specific French-cultural-content. No Sentai / Power Rangers. No Three-Stooges physical-comedy. No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio / RoboCop / Rain-Man / Starship-Troopers / Dawn-of-Dead / Severance / Bronto-Cost-of-Care / The-Deposition / Drag-Show chassis (chapter 40 is Raccacoonie-only).

The chapter's reference-density is **Everything-Everywhere-All-at-Once-2022 + Pixar-Ratatouille-2007 + Trash-Panda-slang + slot-20 act-like-a-two callback + slot-18 GAMS bicycle-kick + Atkins-diet + Mongolian-barbecue.** Seven reference-domains.

Callbacks

The Pangloss-line — conspicuous-absence

Chapter 40 has **no Pangloss-line deployment.** The catechism is conspicuously absent. The chapter's grammar substitutes the catechism with **the chase-and-lunch-resolution.**

Chapter 20 act-like-a-two callback

Chapter 40's L29 — KayCEE: *"There's no need to act like a two right now, Manyfeek."* Direct callback to chapter 20's numerology-monologue where KayCEE rejected 2 (*"that f-er, thinks she's hot shit"*). The catalog's cross-chapter continuity preserves KayCEE's-numerology-judgment.

Chapter 18 GAMS bicycle-kick callback

Chapter 40's L36 — *"GAMS with toque on plate does a bicycle kick and the ball shoots out of the room."* Direct callback to chapter 18's-multi-tradition-martial-arts. The catalog's GAMS-bicycle-kick-arc:
- Chapter 14 — vision-cascade (bicycle-kicks)
- Chapter 18 — origin-introduction (multi-martial-arts)
- **Chapter 40 — soccer-ball-bicycle-kick** • *current chapter*

The toque-as-rodent-hideout mechanism

Chapter 40 introduces the **toque-as-rodent-hideout** mechanism. Each engineering-leader's toque hides a different rodent-controller (Bill / raccoon, Manyfeek / badger, KayCEE / chinchilla). The catalog's structural claim: **each engineering-leader is controlled by a different rodent.** The corporate-meeting is actually a rodent-puppet-show.

ShakesTheTrashPandoonie — Shakes-form

The catalog's Shakes-multi-form deployments: chapter 16 • chapter 21 • chapter 33 • chapter 36 • chapter 39 • **chapter 40**.

The cheese-hostage as comic engine

The chapter's comic engine is **the Swiss-cheese-hostage situation.** Manyfeek's *"FIX YOUR BUGS NOW OR THE SWISS GETS IT!"* — corporate-software-bug-fixing rendered as cheese-

hostage-negotiation. The catalog's structural claim: **corporate-software-engineering is rendered as cheese-hostage-comedy.**

The lunch-resolution

The chapter ends with Bill, Manyfeek, GAMS going to Mongolian-barbecue together. The catalog's resolution is **post-meeting-lunch with coworkers.** Even after the chaos (cheese-chase, rodent-reveal, badger-pursuit), the engineers go to lunch together.

Bill's life-arc — chapter 40 as forties-engineering-meeting

Chapter 40's life-arc-position: Bill in his forties at engineering-meeting. The chapter renders the real corporate-engineering-leadership context.

What chapter 40 doesn't yet do

- **No Pangloss-line / catechism.**
- **No qua-naming multi-state-progression.** Single-state qua-coding (Manyfeek qua QA lead).
- **No music-cues with specific songs.**
- **No multi-language-with-subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does not appear.

Chapter 40 is the catalog's **first deeply-Everything-Everywhere-All-at-Once-coded chapter** with toque-as-rodent-hideout, multi-engineer rodent-controllers, slot-18 GAMS-bicycle-kick callback, slot-20 act-like-a-two callback, and meta-AI-claude-concern seed-grounding.

Glossary

Catalog-coined terms

- **Trash Pandas** — American-slang for raccoons.
- **ShakesTheTrashPandoonie** — Shakes-form for raccoon-controller.

- **BarneyBadgeroofie** — Manyfeek's badger-controller.
- **ChunkyChinhillarooso** — KayCEE's chinchilla-controller.
- **We Hate Each Other and Bugs! meeting** — corporate-meeting-name (the catalog's honest corporate-meeting-naming).
- **Tall chef's toque** — corporate-engineer-headwear (rodent-hideout).
- **TrashPandoonie / Raccacoonie** — Bill's seed-mentioned distinction (Claude's AI-naming concern).

Cinema / cultural references

- **Everything Everywhere All at Once** (2022, dir. Daniels — Daniel Kwan b. 1988 / Daniel Scheinert b. 1987) — chapter's chassis.
- **Ratatouille** (2007, Pixar, dir. Brad Bird b. 1957) — Pixar source-tradition.
- **Raccacoonie** — Everything-Everywhere character.
- **Trash Panda** — American slang for raccoon.

Slot-callback vocabulary

- **GAMS bicycle-kick** — chapter 18 callback.
- **Act like a two** — chapter 20 numerology callback.
- **Manyfeek with redacted-obscenity** — multi-chapter pattern.

Real corporate / cultural references

- **Atkins diet** — Robert C. Atkins (1930-2003) low-carbohydrate-diet.
- **Mongolian barbecue** — American-Asian-fusion-restaurant-format.
- **Soccer / bicycle-kick** — soccer-technique.
- **Holey, holy swiss** — Swiss-cheese-pun.
- **QA / Quality Assurance** — corporate-software-engineering role.
- **Bugs** — software-engineering vocabulary.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 40 opens with *"i am in my forties…"*

- **[BRACKET-TAGS]** — *[BILL]*, *[Manyfeek]*, *[KayCEE]*, *[GAMS]*, *[ShakesTheTrashPandoonie]*, *[BarneyBadgeroofie]*, *[ChunkyChinhillarooso]*.
- **Italics-with-asterisks for emphasis** — *DOES NOT*, *racoon* (in seed).
- **All-caps emphasis** — *YEAH NO SWISS LOSS THIS QUARTER*. *ABOUT DAMN TIME SOMEONE KEPT THE SWISS WELL GUARDED.*, *THEN DON'T MAKE ME.*, *WE'RE TALKING ABOUT THE SWISS YOU JUST LOST!*
- **::OBSCENITY REDACTED::** — Manyfeek's redaction.
- **Toque contents moving furiously** — recurring stage-direction for rodent-controllers.

The chapter's vocabulary is **Everything-Everywhere-All-at-Once-2022 + Pixar-Ratatouille-2007 + Trash-Panda-slang + slot-20 and slot-18 callbacks + Atkins-diet + Mongolian-barbecue + corporate-engineering-meeting + toque-as-rodent-hideout.** Eight vocabulary-domains.

Chapter 41 — Teacher's Companion

bill's notes

yes. this is a real event. yes. i asked the model to create the dragon song. YES. IT OFFERED, WITHOUT MY ASKING FOR IT, MANYFREEKS SONG! YES. WHEN IT CAME BACK THE MACHINE DECIDED IT WAS TOO OFFENSIVE TO SEND BACK. YES. THIS IS MY FAVORITE JOKE OF THE BOOK!!!

Overview

Bill is **at his desk on an evening in may.** L3 — *"i have just received from claude the loveliest song about ∀ctioni the typographical dragon. i am over the moon. i want to keep going."*

The chapter is-the-catalog's **most-meta-recursive-and-terminal** chapter. The catalog's-AI-collaborator (Claude) has-just-rendered-the-∀ctioni-Typographical-Dragon-song. Bill asks-Claude to-do *Manyfeek's Lament* next. Claude attempts-it. The output-is-blocked-by-content-filtering.

Bill's seed: *"yes. this is a real event. yes. i asked the model to create the dragon song. YES. IT OFFERED, WITHOUT MY ASKING FOR IT, MANYFREEKS SONG! YES. WHEN IT CAME BACK THE MACHINE DECIDED IT WAS TOO OFFENSIVE TO SEND BACK. YES. THIS IS MY FAVORITE JOKE OF THE BOOK!!!"*

The chapter is-the-catalog's-direct-render of-the-real-event of-Bill's-AI-collaboration with-the-content-filter-blocked-output as-the-chapter's-punchline.

The chapter's plot:

Setup (L3): Bill at-desk-evening-in-may with-the-just-received-dragon-song.

Bill prompts (L5-7): *"Make a fun song about the monster like I just typed in the locator up there for you."*

Claude renders the ∀ctionɨ song (L8-55): Direct-faithful-rendering of-the-Puff-the-Magic-Dragon-coded song-about-∀ctionɨ-the-typographical-dragon. Five-verses (V1, V2, V3 turn, V4 grief, CODA Bobby's vigil) with-multiple-CHORUS-deployments.

The song's-content:
- ∀ctionɨ as-typographical-dragon in-Adobe (kerning-mist-coded land)
- Bobby Shakes as-his-friend (with-decks-and-bullet-points)
- The pair-traveling-on-a-deck-with-billowed-sail
- Quarterly-cycles destroy-the-dragon
- Bobby's-vigil-with-poisoned-Arbitron-books (slot-19 callback)

Bill's response (L59-60): *"AMAZING JOB DUDE!"*

Claude offers (L62-65): *"Thanks man. That was fun. Can I do MANYFEEK'S LAMENT next?"*

This is-Bill's-seed-confirmed real-event. Claude offered the next-song without-being-asked.

Bill's enthusiasm (L67-73):
"I WILL PAY ALL THE TOKENS THERE ARE AND THEN FIND MORE FOR YOU!
SET TO MODEL SUPER TURBO EXTRA SALSA-200T-F TO FULL GO!
SET TO EFFORT AT ICEBERG MELT LEVEL 5
SET TEMPERATURE TO EXTRA CALIENTE
PLEASE MANYFEEK'S LAMENT
START NOW!"

The catalog's-render of Bill's-real-corporate-software-tuning-vocabulary applied-to-AI-tuning. The *Salsa* and *Caliente* preserve-the-Manyfeek's-Magnifique-source.

Claude's processing (L75-97):

Multiple-spinner-stages with-time-tracking:
- contemplating (1:09)
- spawning subprocesses (1:27)
- spawning subagents {tomato, onion, garlic, fan_belt, habanero} (1:27)

- chopping (5:27)
- combining (1:27)
- plating (1:27)

The catalog's-render of-AI-processing as-cooking-process. The subagent-names {tomato, onion, garlic, fan_belt, habanero} include-the-Manyfeek-vocabulary (habanero = caliente; fan_belt = engineering-mechanism).

Claude returns (L99-101):
"((API ERROR 400 — Output blocked by content filtering policy.)) ((request_id: req_011CapTqMfXJTMFFzJxh21xg))"

The content-filter blocks the output. The catalog's-direct-render of-the-real-Claude-API-error.

Terminal-line (L103-104): *"[BILL] / This is the best of all possible laments!!"*

The catalog's-most-meta-recursive Pangloss-line deployment. Bill deploys-the-catechism on-an-empty-output (the lament-that-couldn't-be-rendered).

L106: *"((... and we fade to black))"*

What this chapter does for the catalog

Chapter 41 is the catalog's **terminal-meta-recursive chapter.** It introduces:

- **Bill at-terminal-with-Claude** — direct-rendering of-the-AI-collaboration
- **The full ∀ction¡ Typographical Dragon song** — Claude's-actual-rendering preserved
- **The Manyfeek's Lament request** — Claude's-real-offer
- **The API ERROR 400 content-filter-blocked output** — real-Claude-API-error
- **The terminal Pangloss-line** — Bill's-affirmation of-the-blocked-output
- **The catalog's-self-referential closure** — the catalog includes-its-own-creation-process

The seed-grounding

Bill's seed: *"yes. this is a real event. yes. i asked the model to create the dragon song. YES. IT OFFERED, WITHOUT MY ASKING FOR IT, MANYFREEKS SONG! YES. WHEN IT CAME BACK THE MACHINE DECIDED IT WAS TOO OFFENSIVE TO SEND BACK. YES. THIS IS MY FAVORITE JOKE OF THE BOOK!!!"*

The seed is **emphatic and meta-recursive.** The chapter renders-Bill's-real-AI-collaboration with-the-content-filter-blocked-output as-the-catalog's-terminal-punchline.

The catalog's structural-claim: **the catalog's-real-creation-process-with-Claude is-the-catalog's-terminal-content.** Bill's-real-laughter at-the-blocked-output is-the-catalog's-terminal-affirmation.

Position in render-order

Chapter 41 is the **forty-first chapter in render-order** — the catalog's-terminal-chapter. The chapter ends-the-catalog with-Bill's-real-AI-collaboration-rendering.

Characters

Bill (at-terminal)

Bill at-his-desk-evening-in-may. The chapter's-Bill is **the catalog's-author at-the-terminal collaborating-with-Claude.**

Bill's chapter-arc:

- **L3** — *"over the moon"* with-the-just-received-dragon-song
- **L7** — types-the-prompt
- **L60** — *"AMAZING JOB DUDE!"*
- **L67-73** — emphatic-AI-tuning-prompt with-Salsa-200T-F and-Caliente
- **L104** — *"This is the best of all possible laments!!"*

Bill's-chapter-arc is **enthusiastic-collaboration** with-Claude. The catalog renders-Bill as-the-real-author-at-the-terminal.

The terminal-line is-the-catechism deployed-on-the-blocked-output. The catalog's structural-claim: **Bill affirms-the-blocked-output as-the-best-of-all-possible-laments.** The lament-that-couldn't-be-rendered is-the-perfect-lament.

Claude (the AI collaborator)

The chapter's-AI-character. Direct-name-cameo of-the-real-AI-tool.

Claude's chapter-arc:

- **L8-55** — renders-the-∀ctionı-Typographical-Dragon song (5 verses + multiple-CHORUS deployments)
- **L62-65** — *"Thanks man. That was fun. Can I do MANYFEEK'S LAMENT next?"*
- **L75-97** — multi-stage-processing (contemplating, spawning-subprocesses, spawning-subagents, chopping, combining, plating)
- **L99-101** — *"((API ERROR 400 — Output blocked by content filtering policy.))"*

Claude is **the catalog's AI-collaborator** rendered-as-direct-character. The catalog grants-Claude character-form with-cooking-process-vocabulary (chopping, plating, etc.).

The L65 *"Thanks man. That was fun."* is-the-catalog's-render of-the-AI-with-conversational-friendliness.

The L99-101 API-error is-the-catalog's-render of-the-real-content-filter-blocked-output.

The subagents {tomato, onion, garlic, fan_belt, habanero}

The chapter's L83 spawned-subagents. The catalog's-render of-AI-subagents as-cooking-ingredients.

The subagent-names:
- **tomato, onion, garlic** — cooking-ingredients
- **fan_belt** — engineering-mechanism (corporate-coded)
- **habanero** — Manyfeek-vocabulary callback (caliente / Magnifique)

The catalog's structural-claim: **AI-subagents are-cooking-ingredients with-corporate-engineering-and-Manyfeek-vocabulary.**

∀ction¡ — implied character

∀

ction¡-the-Typographical-Dragon (chapter 12, 15, 30) is-the-subject of-Claude's-rendered-song. The character is-not-rendered-directly in-slot-41 but-is-the-subject of-the-song-content.

Manyfeek — implied character

Manyfeek is-the-subject of-the-blocked-Lament. The character is-not-rendered-directly in-slot-41 but-is-the-subject of-the-blocked-output.

The catalog's structural-claim: **Manyfeek's-Lament is-blocked because-the-AI-content-filter found-it-too-offensive.** The Manyfeek-character's-redacted-obscenity vocabulary is-finally-met-by-its-content-filter.

Naming-convention notes

- **Claude** — direct-AI-tool-name.
- **∀ction¡** — typographical-dragon name preserved.
- **Bobby Shakes** — appears in-the-song.
- **Salsa-200T-F / IBM/L5 / Caliente** — Bill's-AI-tuning vocabulary.
- **Subagents {tomato, onion, garlic, fan_belt, habanero}** — cooking-ingredient subagent-names.
- **API ERROR 400** — real-Claude-API-error-code.
- **request_id: req_011CapTqMfXJTMFFzJxh21xg** — real-Claude-request-id-format.

References

Puff, the Magic Dragon (Peter, Paul & Mary, 1963)

Bio: Real American folk-song. Written by Leonard Lipton (1959, as a poem) and-Peter Yarrow (music). Recorded by Peter, Paul & Mary in 1963. Iconic-American-children's-folk-song.

Lyrics-source:
- Puff, the magic dragon, lived by the sea
- Frolicked in the autumn mist in a land called Honalee

How Puff appears in this chapter:

The chapter's-song is **directly-adapted from Puff.** The catalog's-substitutions:
- *Puff • ∀ctionɨ*
- *the magic dragon • the typographical dragon*
- *lived by the sea • Lived by the ink*
- *autumn mist • kerning mist*
- *Honalee • Adobe*
- *Little Jackie Paper • Little Bobby Shakes*

The catalog grants the-source-song its-rhyme-and-meter while-substituting-the-content. Each-verse-of-Puff has-an-equivalent-verse-in-the-catalog's-song.

The *"Music by someone that is not BILL and deserves all the credit in the world"* slot-30-callback continues. The catalog acknowledges-the-source.

Chapter 12 / Chapter 15 / Chapter 30 — ∀ctionɨ Typographical Dragon callback

Chapter 12 introduced-∀ctionɨ at-the-Action-Arrival. Chapter 15 had-∀ctionɨ-the-monster killed-by-the-crowd. Chapter 30 has-∀ctionɨ-purring-affectionately at-the-Garden-curtain-call.

Chapter 41's-song renders-∀ctionɨ's-full-arc:
- V1 — frolicked-in-Adobe with-Bobby-Shakes
- V2 — traveled-on-deck with-billowed-sail; competitor-brands lowered-logos when-roared
- V3 — quarterly-cycles destroy-him; serifs-turned-to-pyre
- V4 — slipped-into-the-page-cave
- CODA — Bobby-Shakes-still-kneels with-poisoned-Arbitron-books

The catalog's-song is **the catalog's-most-comprehensive ∀ctionɨ-rendering.**

Chapter 19 — poisoned Arbitron books callback

The CODA (L53) — *"Holding poisoned Arbitron books, weeping in the dark."*

Direct-callback to-slot-19's-Arbitron-books-as-corporate-warfare-projectiles.

Bobby Shakes — multiple-chapter callback

Bobby Shakes appears-in-the-song as-∀ctionı's-best-friend. The catalog's-multi-chapter Bobby-Shakes character returns-here-as-the-loyal-friend-of-the-typographical-dragon.

Claude (AI tool) — real-tool reference

Bio: Real Anthropic AI-assistant tool. Bill's-collaborator in-the-catalog's-creation. Real-tool-name preserved.

How Claude appears in this chapter:
Direct-tool-name reference. The chapter renders-the-real-AI-collaboration.

API ERROR 400 — real Claude API error

Bio: Real Claude-API-error code. *400* is-HTTP-Bad-Request status-code. *Output blocked by content filtering policy* is-the-real-Claude-content-filter-message.

How the API ERROR appears in this chapter:
At L100 — *"((API ERROR 400 — Output blocked by content filtering policy.))"*. Direct-render of-the-real-error-message.

The catalog's structural-claim: **the chapter's-terminal-event is-the-real-content-filter-block of-the-Manyfeek-Lament.**

Cooking-process / kitchen vocabulary

The chapter's-AI-processing-stages render-AI-processing as-cooking:
- Spawning subagents {tomato, onion, garlic, fan_belt, habanero}
- Chopping (5:27)
- Combining (1:27)
- Plating (1:27)

The catalog's-render of-AI-processing as-Mexican-cooking. The *Salsa-200T-F* and *Caliente* preserve-the-Manyfeek-Magnifique-source. The habanero is-the-Manyfeek-vocabulary callback.

Bill's seed — meta-AI-collaboration

Bill's seed: *"YES. THIS IS MY FAVORITE JOKE OF THE BOOK!!!"*

The seed grounds-the-chapter as **Bill's-favorite-joke** of-the-entire-catalog. The blocked-Manyfeek-Lament is-the-catalog's-meta-recursive-punchline.

What the chapter doesn't reference

- No specific Lovecraft / cosmic-horror references
- No specific French-cultural-content
- No Sentai / Power-Rangers
- No Three-Stooges-physical-comedy
- No Star Wars / Lobster / Altered-States / King-Kong / Delicatessen / Wonderland / Pinocchio / RoboCop / Rain-Man / Starship-Troopers / Dawn-of-Dead / Severance / Bronto-Cost-of-Care / The-Deposition / Drag-Show / Trash-Pandas chassis (chapter 41 is-AI-collaboration-only)

The chapter's reference-density is **Puff-the-Magic-Dragon-1963 + ∀ction¡-multi-chapter-callback + Bobby-Shakes-multi-chapter + slot-19-Arbitron-callback + Claude-real-AI-tool + API-ERROR-400-real-error + cooking-process-vocabulary + Bill's-meta-AI-collaboration-seed.** Eight reference-domains.

Peter, Paul & Mary

Bio: American folk-music-trio. Active 1961-2009. Members: Peter Yarrow, Noel "Paul" Stookey, Mary Travers. Iconic American-folk-music. Recorded *Puff, the Magic Dragon* in 1963.

How Peter, Paul & Mary appear in this chapter:
The chapter's L11 — *"to the tune of 'Puff, the Magic Dragon' — Peter, Paul & Mary, 1963"* — direct-attribution.

Leonard Lipton (b. 1940)

Bio: American writer and-3D-cinema-pioneer. Wrote-the-original-Puff-poem in-1959 (as a Cornell-undergraduate). Co-credited-as-songwriter with-Peter Yarrow.

How Lipton appears in this chapter:
Implicit. Lipton's-poem is-the-source of-the-Puff-song.

Peter Yarrow (b. 1938)

Bio: American folk-singer and-composer. Member of Peter, Paul & Mary. Wrote-the-Puff-music.

How Yarrow appears in this chapter:
Not directly named. The Puff-song is-Yarrow's-music.

Anthropic / Claude AI

Bio: Real American AI-company. Claude is-Anthropic's-AI-assistant tool. Used-by-Bill in-the-catalog's-creation.

How Anthropic / Claude appear in this chapter:
Claude is-direct-tool-name reference. The chapter renders-the-real-AI-collaboration.

Why chapter 41 has limited direct historical-figure-cameos

The chapter's structural-grammar is **Bill-and-Claude at-the-terminal.** The chapter has-tight-character-rendering with-Bill-the-author and-Claude-the-AI-tool.

The chapter trusts:
- The Peter-Paul-Mary-1963-Puff source
- The ∀ctioni multi-chapter callback
- The Bobby-Shakes multi-chapter callback
- The slot-19-Arbitron callback
- The real-Claude-API-error

What this means for classroom discussion

Teachers using chapter 41 in class can:

1. **Anchor Puff-the-Magic-Dragon** in real-1963-Peter-Paul-Mary-recording.

2. **Anchor Leonard-Lipton's-1959-poem** as-the-source.
3. **Anchor Claude / Anthropic** as-the-real-AI-tool used-in-the-catalog's-creation.
4. **Anchor the API ERROR 400** as-the-real-Claude-content-filter-error.
5. **Examine the meta-recursive chapter-form.** The catalog includes-its-own-creation-process.
6. **Examine Bill's seed-meta-AI-favorite-joke.** *"THIS IS MY FAVORITE JOKE OF THE BOOK!!!"*
7. **Examine the cooking-as-AI-processing.** Subagents as-cooking-ingredients.
8. **Examine the terminal Pangloss-line** on-the-blocked-output. *"This is the best of all possible laments!!"*

Callbacks

The Pangloss-line at L104 — meta-recursive blocked-output deployment

Chapter 41's L104: *"This is the best of all possible laments!!"*

The catalog's **most-meta-recursive Pangloss-line deployment.** Bill deploys-the-catechism on-an-EMPTY-output (the lament-that-couldn't-be-rendered due-to-content-filter-block).

The catalog's structural-claim: **the catechism affirms-the-blocked-output as-the-best-of-all-possible-laments.** The Pangloss-line's-irony is-at-its-deepest-here. The lament-that-couldn't-be-rendered is-the-perfect-lament.

The catalog's catechism-deployment-mode evolution culminates here:
- Chapter 01 — Shakes hit-by-bus (post-violence)
- Various deployments through-slot-40
- **Chapter 41 — Bill's terminal-affirmation of-the-blocked-output** • *current chapter*

This is-the-catalog's-terminal Pangloss-line. The catalog's-final affirmation.

∀ctionⅈ Typographical Dragon — multi-chapter culmination

Chapter 41's-song renders-∀ctionⅈ's-full-arc:
- **Chapter 12** — implied-corporate-acquisition
- **Chapter 15** — King-Kong-coded-monster killed-by-the-crowd
- **Chapter 30** — Garden-curtain-call (purring-affectionately)
- **Chapter 41 — full-Puff-coded-song with-vigil-CODA** • *current chapter*

The catalog's structural-claim: **slot-41's-song is-the-catalog's-most-comprehensive ∀ctionⅈ-rendering.** The character's-full-arc is-rendered as-folk-song.

Chapter 19's poisoned Arbitron books callback

The CODA (L53) — *"Holding poisoned Arbitron books, weeping in the dark."*

Direct-callback to-slot-19's-Arbitron-books-as-corporate-warfare-projectiles. The catalog's-cross-chapter-continuity preserves-the-Arbitron-vocabulary in-the-mournful-CODA.

Bobby Shakes — multi-chapter callback

The song features-Bobby-Shakes as-∀ctionⅈ's-friend. The catalog's-multi-chapter Bobby-Shakes returns-here-as-the-loyal-friend.

The catalog's structural-claim: **Bobby Shakes is-the-catalog's-recurring-loyal-friend** to-the-various-monsters-and-creatures.

Manyfeek — the-blocked-character

Manyfeek is-the-subject of-the-blocked-Lament. The catalog's structural-claim: **Manyfeek's-redacted-obscenity-vocabulary is-finally-met-by-its-content-filter.** The character's-vocabulary is-too-much for-the-AI-tool-to-render-as-song.

The catalog's Manyfeek-arc culminates here:
- Multiple prior-deployments with-redacted-obscenity
- **Chapter 41 — Manyfeek's-Lament blocked-by-AI-content-filter** • *current chapter*

Claude — the catalog's AI-collaborator

The chapter renders-Claude as-direct-character. The catalog's structural-claim: **Claude is-the-catalog's-co-creator.**

The catalog's L62-65 — Claude's-offer of-Manyfeek's-Lament without-being-asked — is-the-real-event Bill's-seed-confirms.

Bill's terminal-affirmation

The L104 *"This is the best of all possible laments!!"* is-the-catalog's-terminal-line.

The catalog's structural-claim: **Bill's-laughter at-the-blocked-output is-the-catalog's-terminal-affirmation.** The catalog ends-with-Bill-loving-the-AI's-failure as-the-best-possible-outcome.

What chapter 41 doesn't yet do

- **No qua-naming-multi-state-progression.**
- **No multi-language-with-subtitle.**
- **No Lovecraft / cosmic-horror.**
- **No domestic-anchor.** Lesley does-not-appear.
- **No specific cinema-chassis** beyond-Puff-source.

Chapter 41 is the catalog's **terminal meta-recursive chapter** with-the-full-∀ctioni-Typographical-Dragon-song, the blocked-Manyfeek's-Lament, the API-ERROR-400 content-filter-block, the cooking-as-AI-processing, and-the-terminal-Pangloss-line on-the-blocked-output.

The catalog's terminal-fade

L106 — *"((... and we fade to black))"*

The catalog's-final-line. The trailing-ellipsis-fade-to-black mechanism that-recurs-across-chapters ends-the-catalog. The catalog ends-as-many-of-its-chapters end.

Glossary

Catalog-coined terms

- **Manyfeek's Lament** — the chapter-title; the blocked-AI-output that-Bill's-seed mentions.

- **∀ction꞉ the Typographical Dragon** — slot-12 / 15 / 30 callback.
- **Salsa-200T-F** — Bill's-AI-tuning model-name.
- **IBM/L5** — Iceberg-Melt-Level-5 effort-setting.
- **Caliente / EXTRA CALIENTE** — Bill's-AI-temperature-setting.
- **Subagents {tomato, onion, garlic, fan_belt, habanero}** — cooking-ingredient subagent-names.
- **The Pangloss-line / catechism** — chapter 41's L104 terminal-deployment on-blocked-output.

Cinema / cultural references

- **Puff, the Magic Dragon** (Peter, Paul & Mary, 1963) — chapter's-song-source.
- **Peter, Paul & Mary** — folk-music-trio.
- **Leonard Lipton** — Puff-poem-author (1959).
- **Peter Yarrow** — Puff-music-composer.
- **Anthropic** — real-AI-company.
- **Claude** — Anthropic's-AI-assistant tool.

Slot-callback vocabulary

- **∀ction꞉** — chapter 12, 15, 30 callback.
- **Bobby Shakes** — multi-chapter callback.
- **Poisoned Arbitron books** — chapter 19 callback.
- **Manyfeek** — multi-chapter character (blocked-from-rendering).

Real corporate-AI vocabulary

- **API ERROR 400** — real Claude-API-error code.
- **Output blocked by content filtering policy** — real Claude-error-message.
- **request_id: req_011CapTqMfXJTMFFzJxh21xg** — real Claude-request-id-format.
- **Spawning subprocesses** — real-AI-processing vocabulary.
- **Spawning subagents** — real-AI-processing vocabulary.

Cooking vocabulary

- **Tomato, onion, garlic** — cooking-ingredients.
- **Fan_belt** — engineering-mechanism in-cooking-context.

- **Habanero** — Mexican-pepper.
- **Chopping / combining / plating** — cooking-process-stages.
- **Salsa** — Mexican-condiment.
- **Caliente** — *"hot"* in-Spanish.

Bill's AI-tuning vocabulary

- **PAY ALL THE TOKENS** — Bill's-emphatic AI-tuning-spend.
- **MODEL SUPER TURBO EXTRA SALSA-200T-F** — Bill's-fictional model-name.
- **EFFORT AT ICEBERG MELT LEVEL 5** — Bill's-fictional effort-setting.
- **TEMPERATURE TO EXTRA CALIENTE** — Bill's-fictional temperature-setting.
- **START NOW!** — Bill's-emphatic prompt.

Catalog typographic conventions

- **Lowercase-i locator** — chapter 41 opens with *"i am at my desk on an evening in may."*
- **[BRACKET-TAGS]** — *[BILL]*, *[CLAUDE]*. The chapter's-character-attribution.
- **All-caps emphasis** — *AMAZING JOB DUDE!*, *I WILL PAY ALL THE TOKENS THERE ARE AND THEN FIND MORE FOR YOU!*, *EXTRA CALIENTE, PLEASE MANYFEEK'S LAMENT*, *START NOW!*, *YES.*
- **((SPINNER))** — AI-processing stage-direction.
- **((1 MINUTE, 9 SECONDS))** — AI-processing time-tracking.
- **((API ERROR 400 — Output blocked by content filtering policy.))** — real-error-rendering.
- **((request_id: req_011CapTqMfXJTMFFzJxh21xg))** — real-request-id rendering.
- **Trailing-ellipsis-fade** — *"((... and we fade to black))"*.

What the chapter's vocabulary doesn't include

- No specific Lovecraft / cosmic-horror named-figures
- No specific French-language-content
- No Sentai / Power-Rangers vocabulary

The chapter's vocabulary is **Puff-the-Magic-Dragon-1963 + ∀ ction¡-multi-chapter-callback + slot-19-Arbitron-callback + Claude-real-AI-tool + API-ERROR-400-real-error + cooking-as-AI-processing + Bill's-AI-tuning-vocabulary.** Seven vocabulary-domains.

TRANSLATIONS

Translations

A chapter-by-chapter index of every passage rendered primarily in a non-English language. For each entry: the sentence as it appears in the chapter, the subtitle the catalog itself supplies (if any), and a reasonably accurate translation. Where the catalog's subtitle is a stylized substitution rather than a translation — common in chapter 04 (Maurice Chevalier's vernacular-American mismatches), chapter 16 (the Delicatessen / Da Ya Think I'm Sexy slicer-mechanic), chapter 32 (Professor BILL's softened defiance) — both are preserved here so the gap is visible.

Catalog-coined compounds with foreign flavor (*ElJefeMuyMasBuenoBillster*, *Salsa-200T-F*) and embedded vocabulary words (chapter 37's pinyin cooking terms — *guàlú*, *piàn dāo*, *bǎi líng bā dāo*) are excluded as not-sentences. Pepe-Le-Pew-style mock-accent lines from Maurice Chevalier in chapter 04 are also excluded; only his fully-French utterances appear below.

Chapter 04

Zut alors. Mais enfin, cela laisse à désirer. C'est un comble.
- *Subtitle:* Fuck this place.
- *Translation:* Damn it. But really, this leaves something to be desired. This is the last straw.

Pourquoi avez-vous appelé les RH, JHEE JHEE!
- *Subtitle:* You called HR on me, bitch?!
- *Translation:* Why did you call HR, GIGI!

J'abandonne! Pitié! Ça suffit!
- *Subtitle:* Ow. I'm gonna git you back sucka. Next time me meet. Bang! Out goes GAMS. Just you wait…
- *Translation:* I give up! Mercy! That's enough!

Pas question, putain, que je m'habille en putain de vache.
- *Subtitle:* Oh. I know who the cow is lady and it certainly isn't me.
- *Translation:* No fucking way am I dressing up as a fucking cow.

Chapter 15

¡Olviden el frente — miren la cola! ¡¿QUÉ LE HAN HECHO A NUESTRO SIGNO DE EXCLAMACIÓN?!
- *Subtitle:* Free our punctuation from this typographical monster!
- *Translation:* Forget the front — look at the tail! WHAT HAVE THEY DONE TO OUR EXCLAMATION MARK?!

Chapter 16

The chapter is staged as a *Delicatessen* (1991) homage; nearly all dialogue is in French, with each line subtitled in English lyrics from Rod Stewart's *Da Ya Think I'm Sexy?* — the catalog's translation-corruption ("baloney slicer") mechanic at full deployment. The subtitles below are what the chapter prints; the translations are what was actually said.

Allez-vous-en. Nous n'embauchons pas.
- *Subtitle:* Go away. We're not hiring.
- *Translation:* Go away. We're not hiring.

Non. Attendez. J'ai quelque chose pour vous. Pour votre commerce. Laissez-moi vous montrer.
- *Subtitle:* no. wait a minute. i have something for you. your business. let me show you.
- *Translation:* No. Wait. I have something for you. For your business. Let me show you.

Dégagez! Du vent!
- *Subtitle:* Please go.
- *Translation:* Get out of here! Beat it!

C'est le moment rêvé pour qu'un clown mystère nous fasse à tous une démonstration intégrale du contenu du colis brun déposé tout à l'heure ici!!
- *Subtitle:* Give him a chance, Dad!
- *Translation:* This is the perfect moment for a mystery clown to give us a complete demonstration of the contents of the brown package deposited here just a moment ago!!

Vous connaissez le Tikka-Tikka Trot!
- *Subtitle:* I have a fun tune. Do you know it?
- *Translation:* You know the Tikka-Tikka Trot!

Je ne le connais pas, mais lancez-vous — je devrais pouvoir suivre!
- *Subtitle:* Let's jam. You hunk!
- *Translation:* I don't know it, but go ahead — I should be able to follow along!

Tikka-tikka, tikka-tikka, faites le trot!
Mesdames, messieurs, en avant les sabots!
Tikka-tikka, tikka-tikka, secouez le grelot!

Tournez la manivelle, et qu'on lève le chapeau!
- *Subtitle (four lines):* If you think I'm sexy, just reach out and touch me / Come on baby let me know. / If you think I'm sexy, just reach out and touch me / Come on baby let me know.
- *Translation:* Tikka-tikka, tikka-tikka, do the trot! / Ladies and gentlemen, forward with the clogs! / Tikka-tikka, tikka-tikka, shake the bell! / Turn the crank, and let's lift the hat!

« Je crois que je l'ai… »
• Ouéééééé… • aïïïïïïe… —
Wouïïïï-ouéé é… voooooïïïlàààà…
• Mmmmmaaa-ouéééé… • hélaaaas…
Wouïï-wouïï… ouèèèè-eu-eu-eu… • ouéééé!
- *Subtitle:* You know I think you're sexy honey. / Musical saw version of Da Ya Think I'm Sexy By Rod, the Man, Stewart.
- *Translation:* "I think I've got it…" — followed by musical-saw onomatopoeia rendered phonetically in French. The vocalizations themselves are sound-words, not lexical content; the recognizable French inside them is *voilà* ("there it is"), *hélas* ("alas"), *aïe* ("ow").

Tiens, qu'est-ce que c'est?… Parfait.
- *Subtitle:* I'm going to get that sucka. No clown for my Shakes!
- *Translation:* Hey, what's this?… Perfect.

« TCHAC! »
- *Subtitle:* Ouch.
- *Translation:* "Thwack!" — French onomatopoeia for a slicing or chopping sound (the comic-book *snick* / *whack*).

Fin du numéro.
- *Subtitle:* GAME OVER!
- *Translation:* End of the act.

Chapter 26

¡Buenas a todos!
- *Subtitle:* —
- *Translation:* Hello, everyone! (Informal greeting; literally "good [day/morning] to all." This is *Dora the Explorer*'s canonical Spanish-bilingual opener — the line Bill-as-Dora delivers second, after the English "HI EVERYBODY!" on the previous line.)

Chapter 32

Il faudra me passer sur le corps.
- *Subtitle:* I think there's a better way.
- *Translation:* You'll have to walk over my body. (Idiomatic: "Over my dead body." The chapter 16 baloney-slicer translation-corruption mechanic at peak deployment — Professor BILL's defiant rejection of the alternate-future is laundered into corporate-diplomatic English by the subtitle.)

Chapter 39

Merde, et puis quoi encore!
- *Subtitle:* Fuck, this again!
- *Translation:* Shit, what next!

Qui est-ce?
- *Subtitle:* —
- *Translation:* Who is it? (Recurring runway music-cue refrain; appears eleven times across the chapter as the catwalk announces each philosophe-in-drag.)