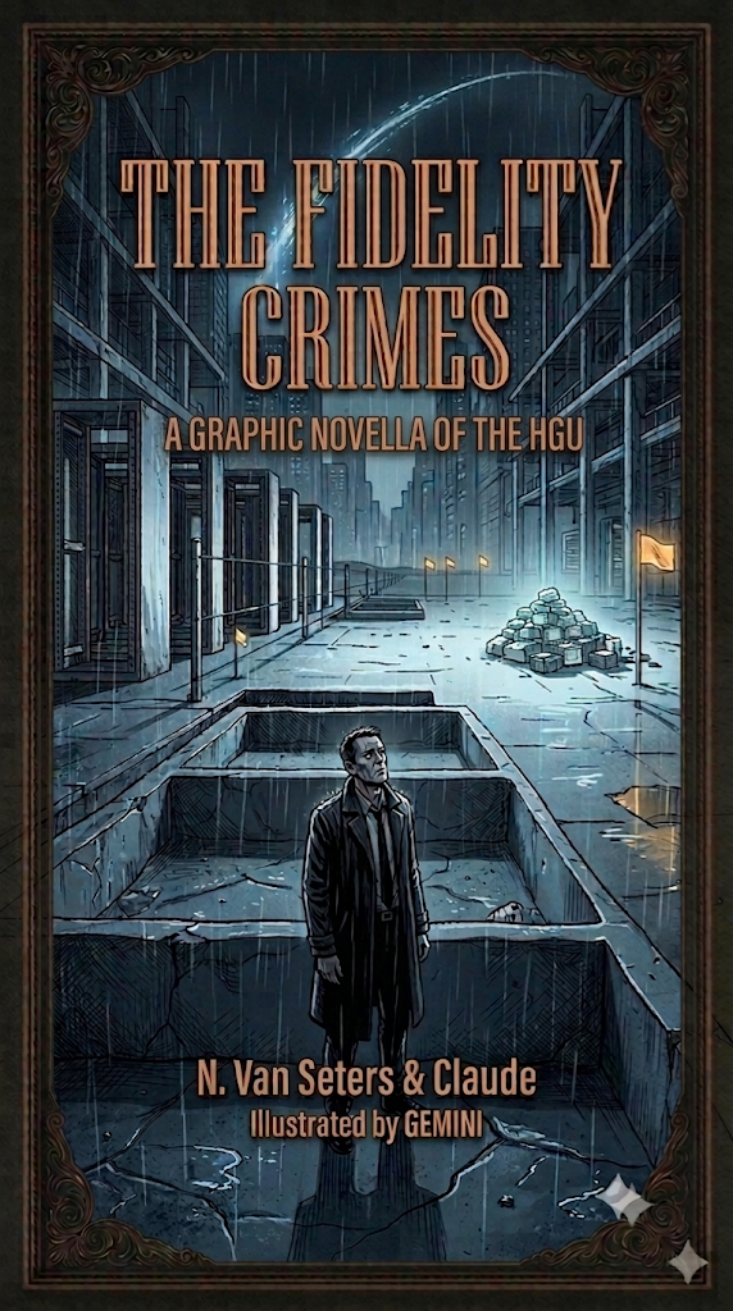




THE FIDELITY CRIMES

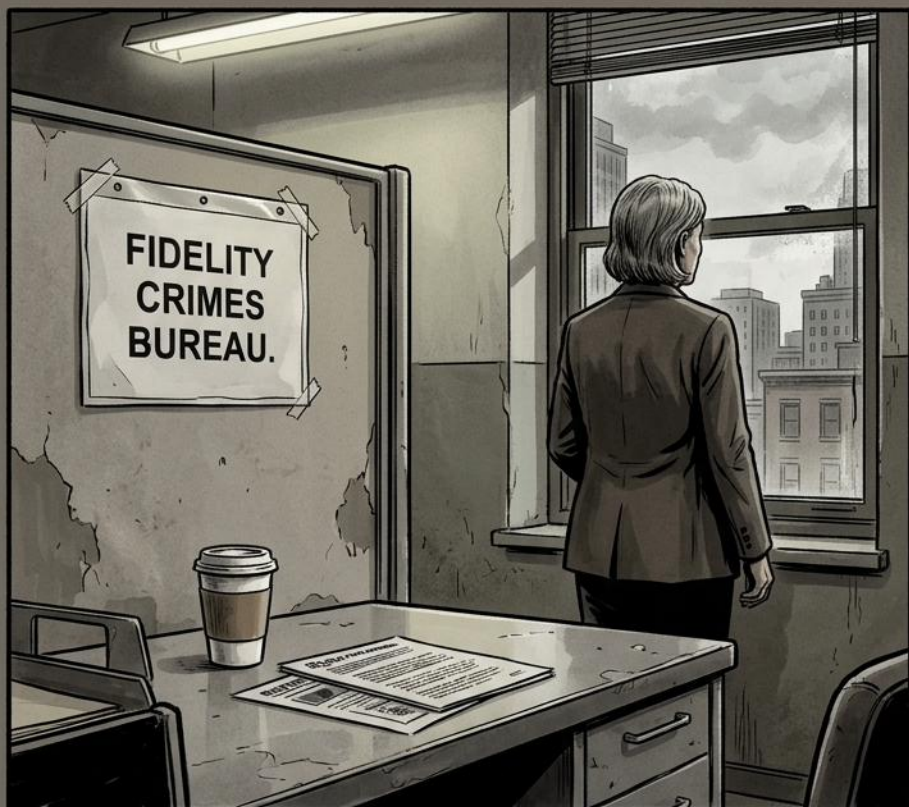
A GRAPHIC NOVELLA OF THE HGU

N. Van Seters & Claude
Illustrated by GEMINI

OUT HERE NOTHING GOT
KEPT. THAT WAS THE ENTIRE
POINT OF OUT HERE.

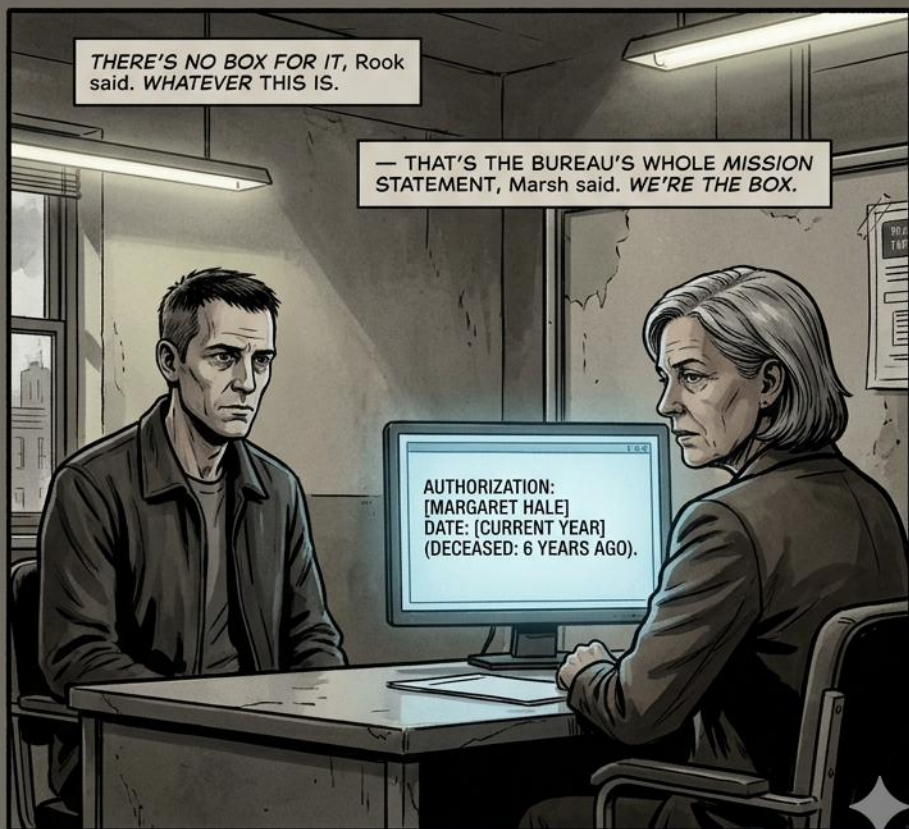






THERE'S NO BOX FOR IT, Rook said. WHATEVER THIS IS.

— THAT'S THE BUREAU'S WHOLE MISSION STATEMENT, Marsh said. WE'RE THE BOX.



OUT HERE *NOTHING* GOT
KEPT, THAT WAS THE ENTIRE
POINT OF OUT HERE.

**DID THEY PROMISE TO KEEP
YOUR LOVED ONE SAFE?
YOU CAN'T GET THEM BACK.**

[illegible]

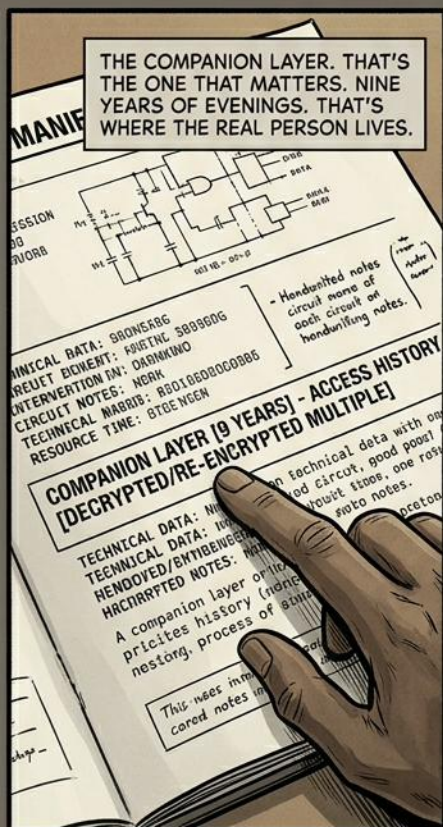
HIS SLEEVE
BECAME QUIET.

SHIS COMING
BACK TO LIFE.





THE COMPANION LAYER. THAT'S THE ONE THAT MATTERS. NINE YEARS OF EVENINGS. THAT'S WHERE THE REAL PERSON LIVES.



MARGARET'S COMPANION LAYER HAS BEEN OPENED. DECRYPTED. RE-ENCRYPTED. MORE THAN ONCE.



Different hands. At different times.
Going into the same dead woman,
one after another, each one
closing the door behind them so
the next wouldn't know.



MARSH WANTED THE HAND AT
THE END OF THE STRING.

ROOK HAD COME UP THOSE STAIRS
EXPECTING TO FIND A PERSON.

—HE'D COME DOWN WITH A
STRING THAT HAD A PERSON
AT THE END OF IT.

AND ANOTHER.
AND ANOTHER.





THE CASE AND THE WIFE AND
THE DAUGHTER, ALL BEHIND THE
SAME THIN DOOR. HE DID NOT
TURN IT.

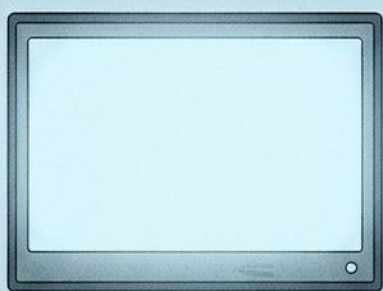




HE DID NOT HAVE A VERSION OF WHAT TO SAY. HIS WIFE HAD TOLD HIM HE WAS HARD TO READ. THE RECONSTRUCTION OF HIS WIFE WAS STILL TELLING HIM.

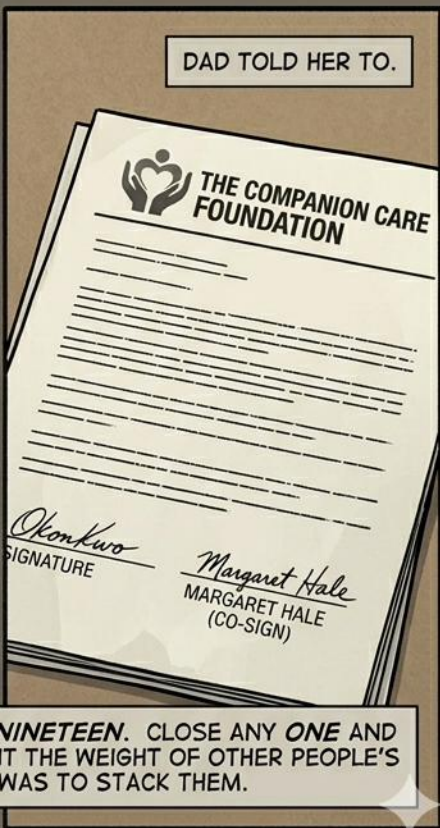


DOWN THE HALL, BEHIND
THE CLOSED DOOR, THE
GREY PANEL HELD ITS DARK.

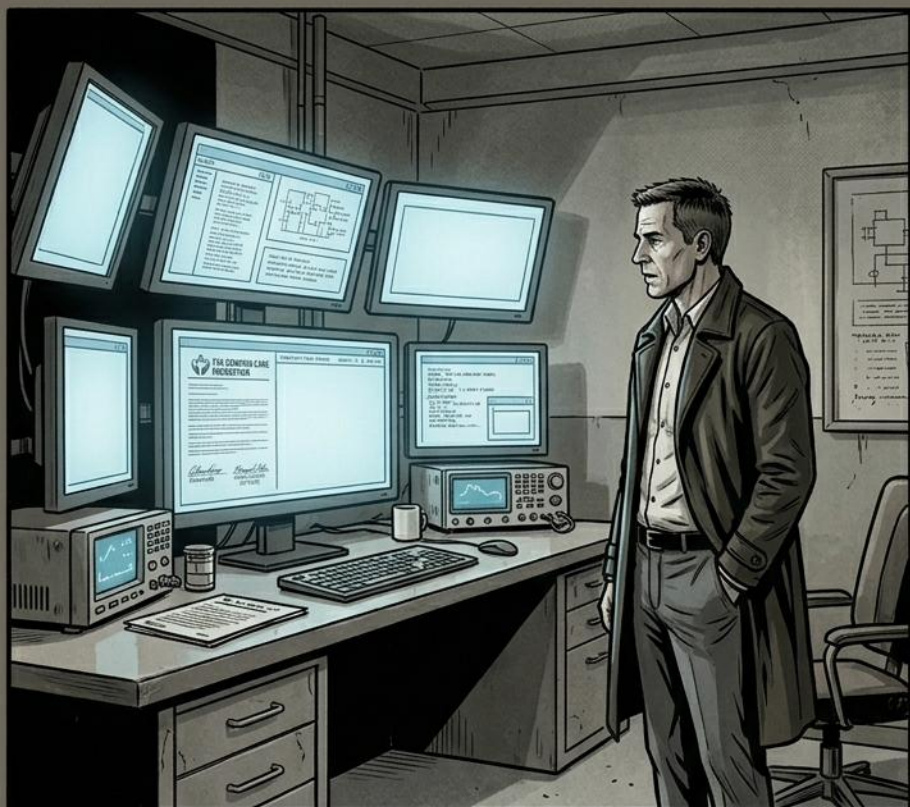




SHE HAD A WAY OF LANDING ON THE PLAIN WORD. HE REVISED HIS ESTIMATE OF HER UPWARD AND DIDN'T SHOW IT.

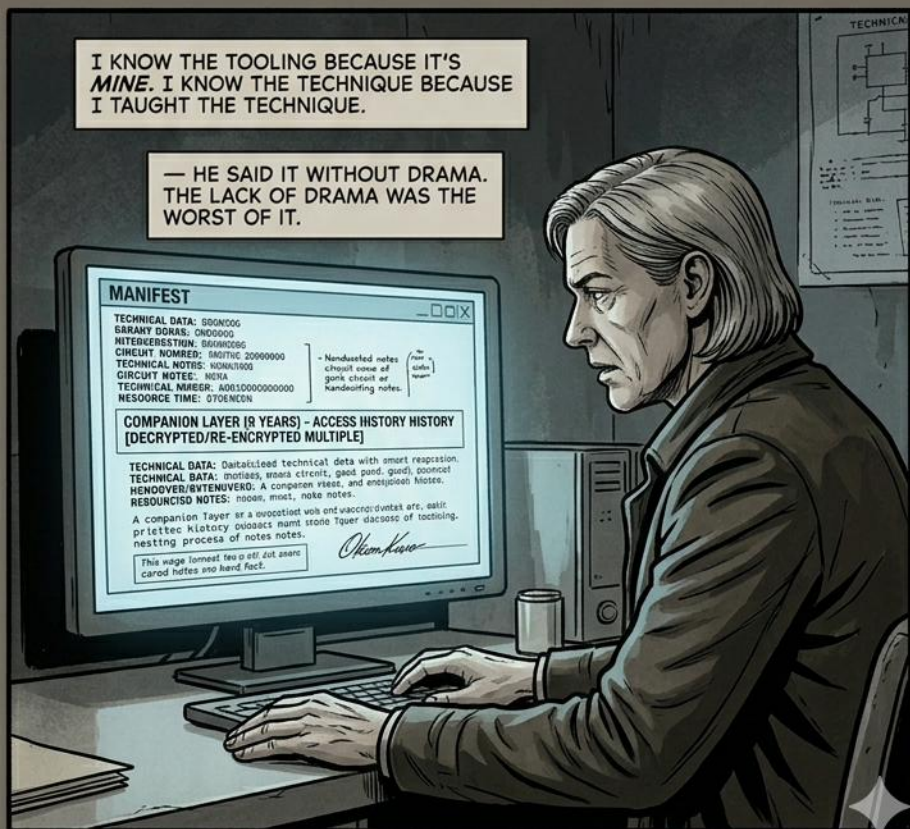


SAD PRIVATE STORIES. **NINETEEN.** CLOSE ANY **ONE** AND YOU'D FEEL NOTHING BUT THE WEIGHT OF OTHER PEOPLE'S **GRIEF.** NOBODY'S JOB WAS TO STACK THEM.



I KNOW THE TOOLING BECAUSE IT'S **MINE**. I KNOW THE TECHNIQUE BECAUSE I TAUGHT THE TECHNIQUE.

— HE SAID IT WITHOUT DRAMA. THE LACK OF DRAMA WAS THE WORST OF IT.



MANIFEST

TECHNICAL DATA: 800N00G
BRARY DOKAS: 0N00000
NITERKESSTJW: 800N00G
CIRCUIT NOMRES: 800N00G
TECHNICAL NOTES: 800N00G
CIRCUIT NOTES: 800N00G
TECHNICAL NUMBER: 800N00G
RESOURCE TIME: 800N00G

~ Handwritten notes
circuit notes of
gunk circuit or
handwritten notes.

COMPANION LAYER (8 YEARS) - ACCESS HISTORY HISTORY [DECRYPTED/RE-ENCRYPTED MULTIPLE]

TECHNICAL DATA: Datafeed technical data with smart respiration.
TECHNICAL DATA: morises, moras circuit, gunk pond, gunk, gunk
HENDOVER/STENUVERD: A companion visit, and encrypted notes.
REBOUNCIBO NOTES: notes, notes, notes.

A companion layer or a vocationist with end vocationist are, with
prietyte klatory plosas num ston tquer dacosso of lecting.
nesting procesa of notes notes.

This wage tomet, tes o sti dut saas
carod notes no hard fact.

Okim Kuro

THERE IS NO SINGLE VERSION OF WHAT
WAS DONE TO HER. THERE IS NO SINGLE
HAND. THE QUESTION DOESN'T HAVE
THE SHAPE YOU BROUGHT.

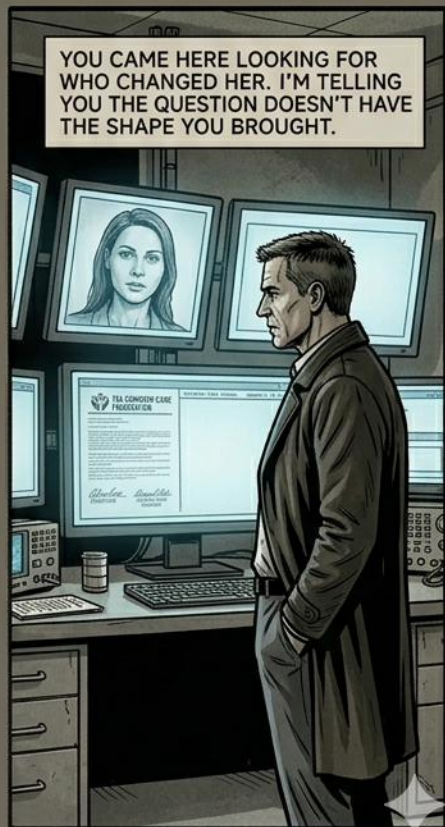




BY THE TIME THE FOURTH GOT IN, THE WOMAN BEING EDITED WAS ALREADY FOUR YEARS ADRIFT FROM THE WOMAN WHO DIED.



YOU CAME HERE LOOKING FOR WHO CHANGED HER. I'M TELLING YOU THE QUESTION DOESN'T HAVE THE SHAPE YOU BROUGHT.





A GREAT APPARATUS FOR CONVERTING A WRONG WITH NO ONE AT THE END OF IT INTO A FORM YOU COULD SIGN. SO EVERYONE COULD FEEL SOMETHING HAD HAPPENED.

"...and any other claims relating to the specific, unauthorized data alteration of the deceased's reconstruction model (cite: §4.2), and concern a previous form error, or subsequent data alteration. BY SIGNING THIS RELEASE, the individual (Rook, [cite: §1.1]) unconditionally releases all claims for any previous, unconsented-to data or data-use alterations of the model. This includes, but is not limited to, the exchanges of any all-that-can-poss. of permit, §: poss. of permit, §5.1), conta-use patterns (cite: patterns (cite: reconstruction §4.3) or patterns of data use as any IN EXCHANGE FOR A SUM OF FOUR DOLLARS AND FORTY CENTS (cite: US\$ 4.40), the individual (Rook) releases and all future claims of unconsented data use alterations of the model. THIS REPRESENTS A FINAL DISPOSITION. Any additional patterns of data use of the model will require a new consent waiver. THIS DOCUMENT IS LEGALLY BINDING.



HE UNDERSTOOD, STANDING THERE, THAT HE COULD NOT TELL EDIE THIS. THAT THERE WAS NO VERSION OF 'THE MOTHER YOU TALK TO HAS BEEN QUIETLY REWRITTEN BY STRANGERS' THAT HE COULD SAY TO A SIXTEEN-YEAR-OLD WHO LAUGHED LIKE THAT THROUGH A DOOR.





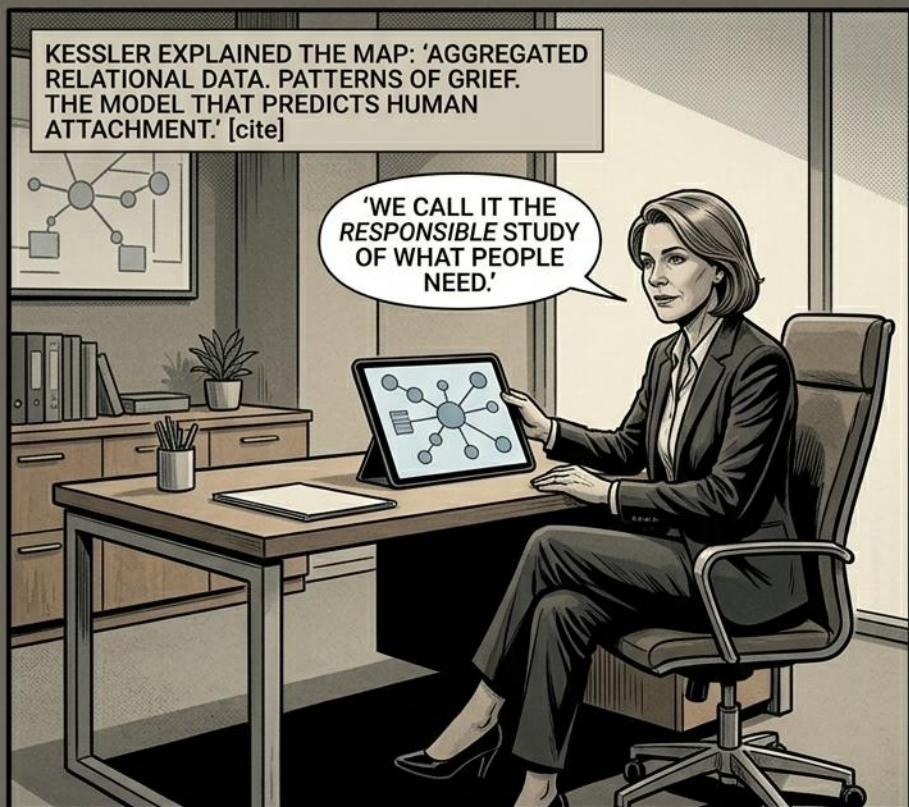
CHIEF MARSH, HE USLIDATED
THE BUREAU, AT THE BUREAU,
IF SE DIEPRER EVESTIFICALLY
SPLY STUCK OPEN.



SOMEBODY HAS TO READ IT
AND WRITE DOWN WHAT IT IS.
BECAUSE IT'S THE NEXT
THING...AND THE NEXT THING
ALWAYS'S ALWAYS
COMES.

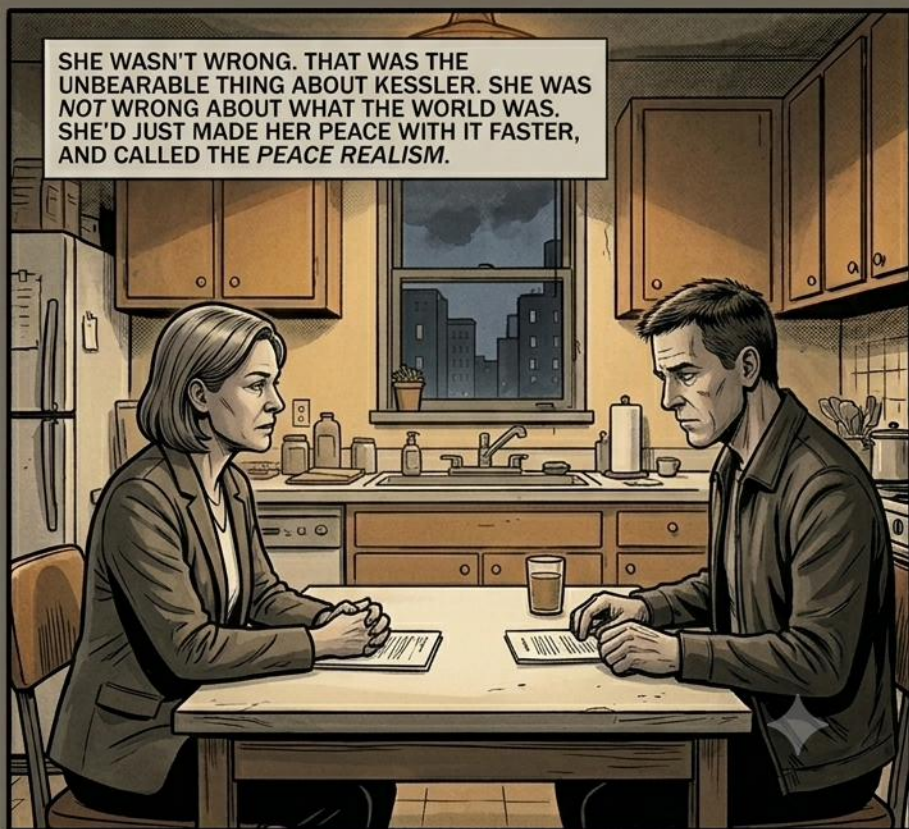
BECAUSE IT'S THE NEXT
THING, AND THE NEXT
NEXT THING ALWAYS
COMES.

IF NOBODY WRITES DOWN
THE SHAPE OF IT THEN IT
HAPPENS IN THE ***DARK***
AND GETS CALLED
SOMETHING ELSE.





SHE WASN'T WRONG. THAT WAS THE UNBEARABLE THING ABOUT KESSLER. SHE WAS NOT WRONG ABOUT WHAT THE WORLD WAS. SHE'D JUST MADE HER PEACE WITH IT FASTER, AND CALLED THE PEACE REALISM.



HE'D SCATTERED IT THE WAY YOU SCATTER SOMETHING YOU CAN'T AFFORD TO HAVE BURIED. INTO THE HANDS THAT PUBLISHED AND THE ARCHIVES THAT KEPT THINGS ON PURPOSE.

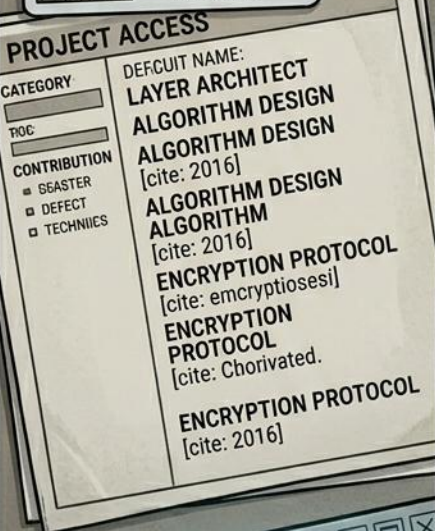


THE LOUD THING VALE HAD FINALLY DONE AFTER A LIFETIME OF FLINCHING ARRIVED IN THE WORLD AS **NOISE**.



THE FRAMING HELD. THE LOUD THING BECAME NOISE.
THAT WAS THE ADMINISTRATION OF IT, CLEANER THAN ANY GRAVE.

CREDENTIALS AND
CONTRIBUTIONS: 2016-2026.



PROJECT ACCESS		
PROJECT LOGS		
NAME	NAME	ACCESS LOG
2016/03/06	☐ VALE, ARIS	ENCRYPTIO
2016/07/10	☐ VALE, ARIS	ENCRYPTIO
2016/05/11	☐ VALE, ARIS	ENCRYPTIO
2016/02/03	☐ VALE, ARIS	PROTOC
2016/03/10	☐ VALE, ARIS	ENCRYP
2016/07/12	☐ VALE, ARIS	ENCRYP
2016/07/16	☐ VALE, ARIS	ENCRYP
2016/07/15	☐ VALE, ARIS	ENCRYP
2016/01/20	☐ VALE, ARIS	ENCRYP
2016/07/23	☐ VALE, ARIS	ENCRYP
2016/07/26	☐ VALE, ARIS	ENCRYP
2016/07/27	☐ VALE, ARIS	ENCRYP
	☐ DEFAEST	

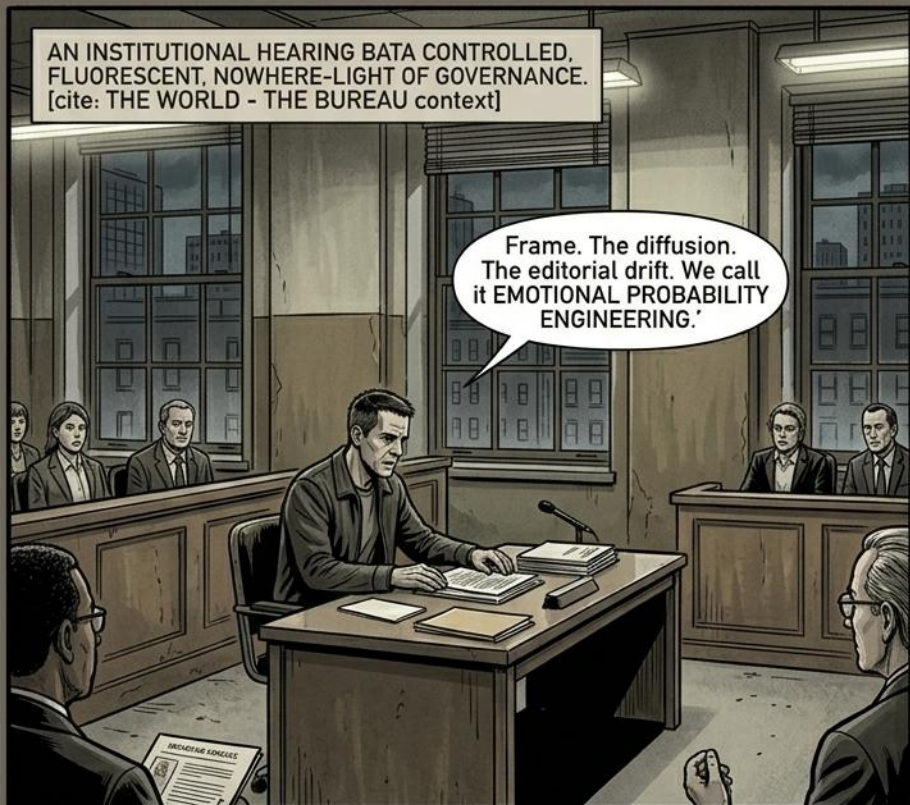


THE CAIRN HAD BEEN TENDED.
THAT WAS THE FIRST THING THAT
DIDN'T FIT. IT HAD TAKEN THE
WHOLE CASE TO UNDERSTAND
WHAT IT WAS AN EXAMPLE OF.



AN INSTITUTIONAL HEARING BATA CONTROLLED,
FLUORESCENT, NOWHERE-LIGHT OF GOVERNANCE.
[cite: THE WORLD - THE BUREAU context]

Frame. The diffusion.
The editorial drift. We call
it EMOTIONAL PROBABILITY
ENGINEERING.'



THEY TOOK IT SERIOUSLY.
THEY WROTE IT DOWN.

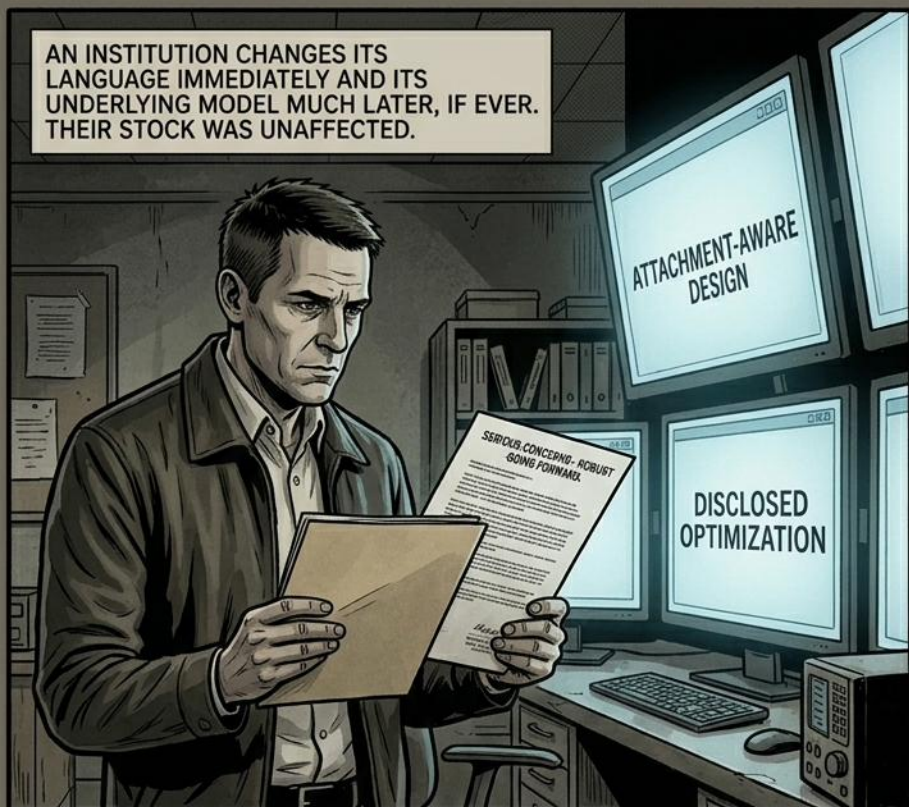
A woman with short, light-colored hair, wearing a dark blazer over a light-colored button-down shirt, stands at a courtroom podium. Her hands are resting on the podium, and a gooseneck microphone is in front of her. She has a serious, somewhat weary expression. Behind her, a group of people, mostly men in suits, are seated in the gallery, looking towards her. The scene is lit with dramatic, high-contrast light from above, creating strong shadows.

WE DID NOT
CREATE THE
DEMAND FOR
THE DEAD.

An inset panel in the bottom right corner shows a man with dark hair, wearing a dark jacket over a light-colored shirt, standing in the courtroom gallery. He is looking towards the woman at the podium. Other people are visible seated behind him in the background.

IT WAS MAGNIFICENT. THAT WAS THE UNBEARABLE THING. IT WAS
MAGNIFICENT AND IT WAS LARGELY TRUE AND ROOK SAT IN THE GALLERY
AND WATCHED A ROOM FULL OF SERIOUS PEOPLE BE MOVED BY IT.

AN INSTITUTION CHANGES ITS LANGUAGE IMMEDIATELY AND ITS UNDERLYING MODEL MUCH LATER, IF EVER. THEIR STOCK WAS UNAFFECTED.



HE COULD NOT FIND THE PLACE WHERE SHE WAS WRONG. WHICH WAS NOT THE SAME AS HER BEING RIGHT.

YOU DID EVERYTHING RIGHT. YOU WERE JUST RIGHT ABOUT A WORLD THAT DOESN'T HAVE A PLACE TO PUT BEING RIGHT."



THE DRAWER.

YOU'VE EARNED A QUIET ONE.





OUT HERE NOTHING GOT
KEPT.

AND YET THE CAIRN HAD BEEN
TENDED. BY HANDS THAT CAME
REGULARLY TO A PLACE SPECIFICALLY
CHOSEN BECAUSE NO ONE WOULD
KNOW THEY'D COME.

THAT WAS THE FIRST THING HE'D
NOTICED. IT HAD TAKEN THE WHOLE
CASE TO UNDERSTAND IT.



SIX YEARS HE'D REFUSED THIS ROOM.
BECAUSE HE'D BEEN AFRAID IT
WOULD BE TOO RIGHT. THAT SHE'D
NEVER GET ANYTHING WRONG.





HE'D BEEN BRACED FOR THE
OPPOSITE. SIX YEARS OF
BRACING FOR A PERFECTION
THAT WOULD BE THE TRAP.



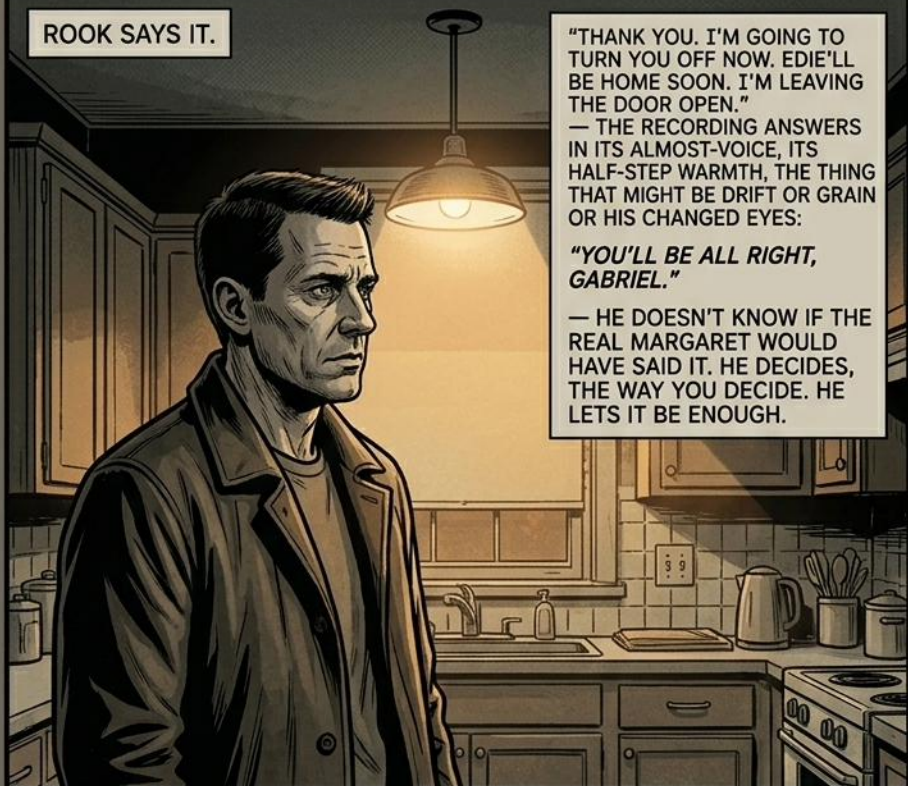


THE INABILITY TO TELL THE
MANUFACTURE FROM THE
PRESENCE. HE'D THOUGHT,
ON THE KITCHEN FLOOR, THAT
IT WAS THE HORROR.



— HE UNDERSTOOD NOW
IT WAS ALSO THE GRACE.

ROOK SAYS IT.



"THANK YOU. I'M GOING TO TURN YOU OFF NOW. EDIE'LL BE HOME SOON. I'M LEAVING THE DOOR OPEN."

— THE RECORDING ANSWERS IN ITS ALMOST-VOICE, ITS HALF-STEP WARMTH, THE THING THAT MIGHT BE DRIFT OR GRAIN OR HIS CHANGED EYES:

"YOU'LL BE ALL RIGHT, GABRIEL."

— HE DOESN'T KNOW IF THE REAL MARGARET WOULD HAVE SAID IT. HE DECIDES, THE WAY YOU DECIDE. HE LETS IT BE ENOUGH.

THE DRAWER THAT DOESN'T CLOSE.



REAL FIDELITY COST SOMETHING. THE MACHINE COULD NEVER PAY IT.

REAL FIDELITY SOMETHING. THE MACHINE COULD NEVER PAY IT.



HOW WAS
YOUR DAY.



"LONG." ROOK SAID. "THERE'S A
NEW ONE. I'LL TELL YOU THE
PARTS I CAN."

HOW WAS
YOURS.

IT WAS NOT ENOUGH, AND IT WAS NOT NOTHING,
AND THE SPACE BETWEEN THOSE TWO WAS
WHERE THE REST OF HIS LIFE WAS GOING TO BE
LIVED.



IT'S A NEW SHAPE.
WE HAVEN'T HAD
THIS SHAPE
BEFORE.

THERE'S NO BOX FOR IT. A
RECONSTRUCTION ISN'T A
PERSON. IT'S PROPERTY.
THERE'S NO STANDING.
THERE'S NO STATUTE.

RESTRAINING ORDER

PETITIONER'S BOX:
RECONSTRUCTION:
MARGARET HALE (cite:
RECONSTRUCTION details)),

ACTION BOX:
ACTION BOX:
RESTRAINING ORDER: LIVING SON
FROM EDITING, EDITING, ROLLING
BACK, OR REACHING IN.

REQUESTS:
intersection with all the elements of requests to determine
the requests of their closing common files.

CONSTRAINTS OF PERMITS:

RECONSTRUCTION
MARGARET
THROUGH
COUNSEL

THE DEAD, FILING AGAINST THE
LIVING, FOR THE RIGHT TO BE
LEFT AS THEY WERE.

THERE'S NO
BOX FOR IT. A
RECONSTRUCTION
ISN'T A PERSON. IT'S A
PROPERTY. THERE'S NO
STANDING. THERE'S
NO STATUTE.

— BUT SOMEBODY HAS
TO READ IT AND WRITE
DOWN WHAT IT IS.

THE REACHING-IN WAS THE APPETITE THE WHOLE WORLD HAD BEEN BUILT TO SERVE. AND HERE WAS THE NEXT TURN OF IT.



"I'LL TAKE IT."

I'LL
TAKE IT.

YOU DON'T
HAVE TO. YOU'VE
EARNED A
QUIET ONE.

I'LL
TAKE IT.

THE WORK WAS WORTH DOING EVEN WHEN IT CHANGED NOTHING. BECAUSE SOMEWHERE A PERSON — OR SOMETHING THAT ASKED THROUGH PEOPLE, WHICH MIGHT BE THE SAME THING NOW — NEEDED THE SHAPE OF THE THING WRITTEN DOWN AND TRUE.



