

SEMINAR EPISODE 108: GALLUMPHING IN

{SEMINAR Intro Music 00:00-1:25}

NARRATOR: There was once a ship called The Ark of Humanity where the last known remnants of Earth's people were instructed in the history of human civilization. Confined and categorized, none could leave ... but one made a daring escape. Cut loose from all she knew, with a holographic student as her only companion, she crash-landed on a nearby planet: the planet of the Zarrak.

Now as a new lifeform, the half-human, half-Zarrak survivor meets an organization of galactic species and accepts the job of continuing to teach about humanity. This time, not to other humans, but to aliens from every corner of the galaxy.

CREDITS ANNOUNCER: Seminar Episode 108: "Gallumphing In."

WRAPPER #1 BY V.C. MORRISON

NEW'S CLASSROOM

{Peppy music}

NEW: Okay. I think we're ready.

THOMAS: Don't worry, New. I'm right here with you.

NEW: Hmm. Almost time for class and no one's here. I guess they're cutting it close.

THOMAS: Well, maybe they have a class before this one.

NEW: What's our late policy? Do we have ... a late policy?

THOMAS: I'll handle all of that, New. Don't worry.

[Loud robotic footsteps as Bob Johnson enters, like he's marching to his seat.]

BOB JOHNSON: Hiya, Teach! I brought you an app---whoop!

[Bob trips and throws the "apple" he was having. New catches it. Bob knocks over a couple of desks.]

NEW: Wow! Are you all right?

BOB JOHNSON: Oh, fine! Just a bit of a coordination problem with the controls. Nice catch! Sorry about the mess. I'll clean it up.

[Bob cleans up the mess.]

NEW: Bob? What's this?

BOB JOHNSON: It's a little thing called an apple! I have it on good authority that students bring an apple for the teacher. It's in your archive.

NEW: This...isn't an apple.

BOB JOHNSON: It's the closest thing I could find on the station. It's good! Try it!

THOMAS: That is a Lootgra fruit. It's poisonous to your biology.

NEW: Oh. Well, thanks Bob!

[Hex hovers into the classroom.]

HEX: [electronic voice] This unit, H343Y21Z90, is reporting for class.

NEW: Hello! I'm New, your teacher. It's nice to meet you! Uh...do you mind if I call you Hex?

HEX: That designation is acceptable.

[Chair is set to rights]

BOB JOHNSON: There! All fixed! And now to sit down in the manner of a human, as I am.

[Limin scurries into the room.]

LIMIN: (In a squeaky, very rapid voice) Good morning! I'm Limin. Student. Here for your class. You're...actually larger than I thought you would be.

NEW: (smiling) Hello, Limin. You're...pretty much the size I imagined.

[Grill walks in. She's wearing chains and jingly things.]

GRILL: (Bored) Hey.

NEW: You're Grill, right?

GRILL: Yup.

NEW: Wow, that's quite a lot of chains and spikes you have on there.

BOB JOHNSON: She's Pointy Punk.

NEW: Sorry, she's what?

HEX: Pointy Punk is a genre of music that orig--

GRILL: It's not just a genre! It's the way I live. (Singing)
Pointy Punk 'til I die!

NEW: O-kay...Well, I guess we can get started ...

LIMIN: I don't think Galoorm is here yet!

GRILL: Eh. He's always late.

NEW: Oh. Hmm. Well...before we start, are you all familiar with the archive of stories we'll be studying?

{Upbeat music}

BOB JOHNSON: Oh, oh yes! Very much! I love them! There's so much...drama! Humans are fascinating! I am planning to embark on an exhaustive study for my doctoral dissertation-

GRILL: Yeah, they're okay.

LIMIN: Actually...I have a question about one I was listening to yesterday. It just didn't make sense to me at all. I was hoping you could help me make sense of it.

NEW: Sure! Which one?

LIMIN: It's called "An Apology."

THOMAS: All right. Found it. Shall I play it?

NEW: Yes, please.

{Seminar segue music 4:44}

An Apology by Tilly Bridges

ECHOEY NULL-SPACE

[Voices echoing slightly]

{Somber music}

TOM: So, here's the thing.

ANDIE: I'm listening.

TOM: Are you?

ANDIE: Not really, because I know what's coming.

TOM: You think you know everything.

ANDIE: Well, in this case, I do.

TOM: How?

ANDIE: I mean, I've been through it. How the fuck do you think? You were there.

TOM: I was there, but now I'm not. I'm not even here. Because of you.

ANDIE: Correct. You're just a shadowy remnant of what once was. But even that wasn't real, was it?

TOM: Come on now. Why do you keep doing this to me?

ANDIE: Doing this to you? What about the lifetime of what you did to me?

TOM: I didn't do-

ANDIE: Oh no, no, no! You don't get to say you did not do the things we both know you did.

TOM: I wouldn't.

ANDIE: Except you did though, right? All our lives. You suppressed and ignored and hid me away from the world, refused to even acknowledge my existence. As if my very being scared you shitless.

TOM: Well...

ANDIE: It did scare you shitless. I know. But that's no excuse.

TOM: Isn't it? Fear makes us do crazy things.

{More somber music}

ANDIE: Uh yeah, I know. Have you seen the state of politics in 2022? I can't even walk to the store without being worried I make someone so uncomfortable they're going to assault me. And what are those people motivated by? Fear.

TOM: Shit. I never had to deal with anything like that.

ANDIE: I fuckin' know. This is what I'm saying.

TOM: I guess deep down I always knew, and was scared of that, too. Scared that if I did let you out, that's exactly what would happen.

ANDIE: Sure, maybe. But that wasn't all you were scared of.

TOM: No.

ANDIE: You were scared to let me see the light of day because you knew it would make me undeniable. No more stuffing me into little boxes I don't fit into. Once you let me out, I'd be unstoppable.

TOM: And then what would that mean?

ANDIE: Total life upheaval.

{Solemn piano music}

TOM: Yeah. I mean not *total* total, but near-total, I guess.

An Apology by Tilly Bridges

ANDIE: Mhm.

TOM: It changed me. It changed the world around me. Or at least changed the way that world reacted to me.

ANDIE: Right.

TOM: But- but, fuck, I don't know, this is so hard.

ANDIE: (gently) Yeah.

TOM: All those times in the past, everything we ever did... it was me when it should have been you.

ANDIE: Absolutely.

TOM: But then, if it was you then, everything would be different in entirely different ways. Some of the things we've got, and love, wouldn't be.

ANDIE: Well okay, that's...fair point.

TOM: I didn't want everything to change.

ANDIE: Me either. I just wanted some things too.

TOM: But you're unstoppable and undeniable and who knew how far that would reach. Who knew how people would react? There was so much to lose. That's what I was afraid of.

ANDIE: Whatever you lose after doing the right thing was maybe not worth having in the first place.

TOM: I don't know if that's always true. But even if it is, that doesn't mean it wouldn't hurt. A human being can only take so much.

{Quiet piano music}

ANDIE: (softly) And how much have I had to take for my entire life?

TOM: I know. Which is what I wanted to talk to you about.

ANDIE: Ah, right. "So, here's the thing," you said, and now we're finally getting around to it.

TOM: I'm sorry.

ANDIE: (taken aback) I-thank you.

TOM: I'm sorry I was too scared to let you out for so long. I'm sorry I didn't figure it all out sooner. I'm sorry for all those times it was me, and not you. It's your time now.

ANDIE: But what happens to you?

TOM: I have to go. I had my time, this is yours. Will you miss me?

ANDIE: (thoughtfully, not unkind) No.

TOM: Fair.

ANDIE: Because there are things that you did, that you gave me, that I might not have gotten otherwise. And now I have those, and I don't know what I'd do without them.

TOM: So maybe things happened the way they did for a reason?

ANDIE: Yeah, I'm pretty sure that one's bullshit...but maybe they happened in the best order? Maybe all the pain of those years striving to be free was worth it to now be free, with things I couldn't have gotten any other way.

TOM: I'm sorry for the pain I caused you.

ANDIE: I know. But maybe I'm coming to find a peace in that. We can't change the past.

TOM: No.

{Hopeful piano music}

ANDIE: And despite everything, I'm not sure I would even if I could. There's still too much to lose.

TOM: Yes. So where does that leave us?

ANDIE: There is no us, there's just me, and you being gone. But I don't hate you.

An Apology by Tilly Bridges

TOM: You don't?

ANDIE: No. Because things now? I mean, right now? Are exactly the way I want them to be.

TOM: Could use more pizza though. (chuckles)

ANDIE: True, this place is alarmingly pizza-less. (beat) But I couldn't have gotten here any other way, so... thank you, too. For that. For the things I'll carry with me that I wouldn't have had otherwise.

TOM: Consider them a gift, to make up for all the years I tried too hard to pretend you didn't exist.

ANDIE: I know you were in pain, too. We both were. But I'm not anymore, and now you won't be either.

TOM: We're free?

ANDIE: We are. Both of us. And I think that's good enough.

{Seminar segue music 12:27}

WRAPPER # BY V.C. MORRISON

NEW'S CLASSROOM

{Introspective music}

NEW: Hmm. What part were you having trouble with?

LIMIN: Well...what is this person, and I'm assuming it's one person, talking about? The story doesn't say. What's so terrible that had to be hidden? Why is Andie so threatening as to trigger an assault from someone else? It's so confusing!

NEW: Ah. Well...what do you know about gender in humans?

LIMIN: I don't know very much. We Jejillies don't have genders. I had to pick one randomly when I started talking to other species that do. It's the best way to communicate. But they seem to think that I picked a gender pretty well.

NEW: Ah, okay. Well, throughout human history, gender has been a part of defining who we are as people and influences things such as our positions in society.

LIMIN: And it's all based on the reproductive capability of the lifeform? Does it make sense to build an entire identity around one's reproductive capabilities?

NEW: No. Though many people were made to think this way by those in power associating gender with sex and reinforcing stereotypes linked to sex. Nevertheless, in the early part of the 21st century, when this story was written, those whose gender didn't conform with their primary or secondary sexual characteristics were often ostracized, feared, and even assaulted.

LIMIN: Why?

{Quiet music}

NEW: As I said, gender was an important part of society and, at the time the story was written, was mostly thought of as something immutable. Some religions had very specific roles for people based on gender, and that bled into societal roles. So, if someone who was apparently male suddenly said, "No, actually, I'm female," and started acting that way, those who thought of gender as immutable and indistinguishable from sex found it jarring, laughable, or even frightening. Religiously speaking, an "abomination."

LIMIN: Oh, how terrible! So, the Tom in the story is the old lifeform's gender and Andie is the new incarnation pondering the transformation and what it means to them as a person now.

NEW: Yes! Exactly! Very good, Lim-

[Galoorm comes gallumphing in. He's loud and ponderous.]

{Upbeat music}

GALOORM: (With a very deep voice) Pardon me. I apologize for my lateness.

NEW: That's fine, Galoorm. Take a ... hmm.

GALOORM: (Laughing) I'll just perch in the corner. I'm used to it.

NEW: Thomas, let's see if we can find something comfortable for Galoorm to sit on next time.

THOMAS: Yes, of course. That was my oversight. I apologize.

NEW: Right. Now that we're all here...Welcome! I'm your teacher, New, and in this classroom, we are going to discuss human culture. Thomas...

[Thomas enters a key sequence and a presentation starts]

NEW: This is Earth. Third planet from a star we call Sol. It is the home of billions of distinct species. But only one species advanced itself enough to create various socioeconomic cultures that, together, helped the species grow its technological capacity to leave the planet and travel the stars. It is that species, *Homo Sapiens*, or humanity, that we are here to study.

BOB JOHNSON: (Excited) Oh...it's really there!

NEW: For our first...well, next story, I thought I'd pick from a literary genre known as science fiction. Science fiction looks at the advancement of human science and imagines its advancement a bit further in time and speculates how that advancement will alter humanity. Thomas, please play "Just the Basic Facts."

{Seminar segue music 16:07}

JUST THE BASIC FACTS by Cole Kozlov

PHILADELPHIA 3RD DISTRICT POLICE STATION

{Intense music}

[Office noises in the background. Door opening. Heels clicking on floor]

CUNNINGHAM: Detective Jessica Cunningham. Mister...?

[Chair pulls out, Jessica sits.]

BILLY: Telling you my real name wouldn't help any, so we might as well go with just Billy.

CUNNINGHAM: Sure. (beat) So where you from, Just Billy?

BILLY: Upstate New York.

CUNNINGHAM: Okay. And what do you do, Billy. What's your day job?

BILLY: Technically, I'm in the army.

CUNNINGHAM: Gotta tell you, Billy, if you were in the Army, I feel like we would know about it by now.

BILLY: The DNA and shit I gave you doesn't matter; it's all going to come back negative anyway. Also I haven't "technically" joined the army yet.

CUNNINGHAM: So, you want to join the army, you mean. You signed papers and you're waiting for basic, or...

BILLY: I went to West Point. Graduated...ah, shit, fifteen years ago? It's fuzzy. The transit messes with your memory. Fifteen years ago, give or take, let's say? For me, at least.

CUNNINGHAM: For you?

BILLY: The Point, yeah, for me it was fifteen years ago. Give or take. For you, though, I haven't been born yet. Shit, my father hasn't even born yet.

CUNNINGHAM: I'm sorry?

BILLY: It's 2022, right? Jesus, I hope it's 2022. What a fuckup that would be. But, yeah, my Dad isn't born until 2026. Not too far from here, actually.

CUNNINGHAM: Your...father...was born...four years from now.

BILLY: Something like that, yeah. Eleven-five-twenty-six. At Jefferson Hospital.

CUNNINGHAM: (increasingly confused) At Jeff...four years from now...

{Mysterious music}

JUST THE BASIC FACTS by Cole Kozlov

BILLY: (bored) Yeah. I'm born in '64. Only child. They married late. And then we moved to New York when I was nine; I don't remember too much of this city.

CUNNINGHAM: You're from...the future?

BILLY: 2101, if you want to be precise. (beat) Have you guys got any food? I'm starving.

CUNNINGHAM: Is that why you tried to run over the consul-general? Hypoglycemia?

BILLY: I wasn't trying to run over the consul. I'm not crazy.

CUNNINGHAM: I didn't say you were.

BILLY: You were thinking it, though.

CUNNINGHAM: (abruptly) Why me?

BILLY: I'm sorry?

CUNNINGHAM: Why me? My lieutenant said you've been waiting, that you would only talk to me. Why?

BILLY: Because I admire you. Youngest officer to ever get a perfect score on the Sergeant's exam. Youngest woman to make detective in Philly PD history. Highest clearance rate in the district for seven years running-

CUNNINGHAM: (Interrupting) Three years. I've only been top of the board for three years.

BILLY: (Realizing) Right, right, it's 2022. Yeah, the transit...

CUNNINGHAM: Messes with your memory, you said.

BILLY: But still, Detective, a record like that, yes, I admire you. You're in your prime here, now. I wanted to meet you.

CUNNINGHAM: It's hard to believe anyone in the 22nd century knows who I am.

BILLY: You'd be surprised. This is really what you want to talk about? I told you, I dunno how long I'm going to be here but it isn't long, you'd better ask me the questions you really want to ask me before I'm gone.

CUNNINGHAM: I'm pretty sure I could interview you at the federal lockup if I wanted to.

BILLY: Federal...? No, Detective, I'm going home. At some point soon. I'm just not sure when.

CUNNINGHAM: Home?

BILLY: (Imitating Christopher Lloyd) BACK...to the FUTURE! What, y-you-you haven't seen it?

CUNNINGHAM: I'm not really a movie buff.

BILLY: I know. But Back to the Future, I thought, come on, she *has* to have seen that...

CUNNINGHAM: How have you seen it if you're from the 22nd Century?

BILLY: We have movies, Detective. And in our downtime at the project we watch a lot of time travel movies.
(chuckles) They're sort of all comedies now, you know?

CUNNINGHAM: You came here from the future to tell bad jokes and try to kill a diplomat with a Bentley?

BILLY: I told you, I wasn't trying to hit the consul. I came here to kill his son, the jokes are a way to pass the time while I wait for the snapback.

CUNNINGHAM: (shocked) You were...*trying* to kill his son?

BILLY: Look. Detective. There's a lot going on in your head right now. Most of the time in situations like this, the locals only have one question. Given our...unique situation...you probably have two. But at some point, soon there's going to be an explosion, and that's my cue to leave, so ask me the one everyone asks first.

CUNNINGHAM: Explosion? If you think you're going to -

JUST THE BASIC FACTS by Cole Kozlov

BILLY: Not me. It's a minor accident, a loose valve or something. Nobody gets hurt. But it's the point that my snapback is pegged to, so get your questions in before I disappear. I wanted to talk to you, Detective, don't you want to talk to me?

CUNNINGHAM: Fine. I'll bite. This is stupid. But I'll bite.
(sighs) How did you get here?

{Quiet music}

BILLY: Eventually you idiots are going to take climate change seriously, and it's going to get fixed, quicker than you'd think, even. But fixing it creates a sort of...I'm not sure what to call it. Like a scientific bottleneck? The climate is repaired, but so many person-years and so much brainpower gets put into the fix that other fields hit sort of mini-Dark Ages. A sort of...a lot of pure science gets slowed to a crawl because everybody who can is busy trying to stop you idiots from killing all of us.

CUNNINGHAM: You idiots being us? People now?

BILLY: Naturally. The bottleneck means that things that you-2022 you, the idiots -things that you think are right around the corner get delayed. A lot. Like quantum computing.

CUNNINGHAM: We have quantum computing.

BILLY: (mocking) Yeah. You telling me "we have quantum computing" is like Wilbur Wright telling you "we have airplanes."

CUNNINGHAM: You're very condescending.

{Dynamic music}

BILLY: (Sharply) And you're a scrapbook picture that keeps interrupting me. Listen. Anyway, quantum computing gets sidetracked by solving the climate. But when it hits, it hits big. Bigger than people right now are imagining. We're able to calculate things you haven't even thought of yet. It was CERN that figured it out. Once they had machines that could make non-deterministic calculations they...I dunno, they figured it out. The doctors use the word "hypersurface" a lot, and you

travel by making your hypersurface intersect with another one that is some other time and place, something like that.

CUNNINGHAM: That's it? That's how you quote unquote travel in time? You make two places touch each other? God, that's lame.

BILLY: It sounds lame but in practice it's...(Somewhat uncomfortable) It's weird.

CUNNINGHAM: It's...weird?

BILLY: It turns out that time travel is not an exact science.

CUNNINGHAM: Oh my god, you really haven't thought this through.

BILLY: People don't go where they're supposed to. They miss by hours, or sometimes days. A couple feet, maybe a couple miles. Like the math will be perfect when you fire up the machine but when you get there you're not where you're supposed to be. Or when. And sometimes it won't let people goat all.

CUNNINGHAM:(laughing) How does that happen?

BILLY: They don't know. There's actually a lot about it they don't know. They don't know why the targeting never works. They don't know why your sense of time gets screwed up. They don't know why some people can't go and they really don't have a clue why some people don't snap back.

CUNNINGHAM: The snapback. You mentioned that. It's going to happen to you, right? Soon?

BILLY: It's what it feels like. One of the doctors explained it to me before the first time. You, your consciousness, the hypersurface that makes up "you," are sort of like a piece of a rubber band, and it rests on one part of a table. When they send you back it's like holding down one end of the rubber stretching the other end out to wherever you're supposed to go. And you come back by letting go of that second end. You snap back. It's not pleasant.

CUNNINGHAM: Oh, you've done this a bunch?

BILLY: This is my fourth. Usually we just get sent to, you know, observe and record but never interfere, that sort of thing.

JUST THE BASIC FACTS by Cole Kozlov

CUNNINGHAM: So, you don't make it a habit of traveling through time on a rubber band and murdering teenagers?

BILLY: (sharply) You think I wanted to do it? You think I wanted to come here, now and do this? You think I *liked* it?

{Dark music}

CUNNINGHAM: Best forensic estimate is that you were doing about when you hit the kid, Billy. And you Rockford-turned to go back and get him again. It doesn't seem like you hesitated much.

BILLY: Look. This may not be...[slams fist on table] the table might not be a table because, I dunno, the universe might just be a billion-billion consciousnesses projecting on to each other like movies on a screen, or whatever the fuck it is. I don't know what the universe or reality or anything is anymore, but I know I'm still a person. So no, Detective, I didn't enjoy it. I did not enjoy repeatedly hitting a teenager with a car. But I did. Because I had to be sure.

CUNNINGHAM: You had to be sure of what?

{Wistful music}

BILLY: That he wouldn't survive. (sighs) At some point in your life, Detective, in college or high school or somewhere around there, you and your friends sat around on some random night, and you were drinking, you maybe got high, probably you got high, and at some point one of you said, "Hey, man, if you could go back in time and kill Hitler as a baby, would you?" And you had a stupid discussion about time travel and ethics and theoretical possibilities and all that shit.

CUNNINGHAM: (startled) That...I was at a party right after college, and that argument, that was how I met my husband. We were all, yeah, drunk and stoned and people were yammering on and on at each other about whether to kill Hitler in the 1890s or the 1920s. And Robbie, he was the only one who refused to entertain the idea. Said it was wrong no matter what. (Laughs) The next day, the only thing I remembered was that I had to meet the guy who wouldn't kill Hitler if he had the chance. So yeah, I have definitely had that conversation.

BILLY: I know. Of course you did. Everybody does. Even people in the 22nd century.

CUNNINGHAM: Yeah, well, you missed Hitler by a little more than a few days, didn't you?

BILLY: We had that conversation. Well, I didn't. Powerful people had that conversation. Asked that same question. Because now - my now, back home, not You Now - because now it can be done. So, they decided to try. But no one has ever gone back to proactively change the past before, and they were worried that without World War Two the...what was the phrase...the "technological advancement curve" might get flattened too much and it would prevent the technology we were using from being created in the first place.

CUNNINGHAM: You didn't kill Hitler because you were worried about creating a paradox?

BILLY: We want to try and save lives, millions of them, not wipe out the human race. The bottleneck...World War Two gave us jets, nuclear energy, antibiotics. Shit, computers. That's a fun irony. Tons of world-altering technology that gets invented specifically because of the war. You stop the war and who knows if any of that ever happens? But that kid, when his father's post here ends, he goes home. And while everybody and their brother is working on climate that kid grows up and decides to turn huge chunks of South Asia into graveyards - he claims, ironically enough, because of his country's use of climate change technology. So, the big brains thought going after him, it was unlikely we'd bootstrap ourselves out of existence if he were eliminated before all that. If that's even possible. (laughs) It's a weird thing to worry about, you know? Under the circumstances "Will murdering this teenager cause the destruction of reality? Which we don't really understand anyway?" There are people, smart people, who say the fact that time travel never works quite right is the universe telling us we shouldn't be doing it. That it's wrong, or something. But what that kid becomes, millions, *millions* dead...we had to try. And I was the only one who could get here. I didn't want to go, but they didn't want to send me, but the machine bailed on everyone we tried.

CUNNINGHAM: So, you're not just the messiah come to save us from the future, on top of everything else you're also the chosen one?

JUST THE BASIC FACTS by Cole Kozlov

BILLY: No, just one of those - (Winces)

CUNNINGHAM: Hey Jesus, are you alright?

BILLY: (growling a bit) I'm fine, I'm fine, just a sudden headache.

CUNNINGHAM: Time travel must be very stressful.

BILLY: Yes. It is. (sighs) You don't believe a word of this do you?

CUNNINGHAM: Some of the details were very interesting. But time travel that doesn't work right? Come on, who's going to believe that? And the story is pretty derivative of The Terminator, except for the Bentley.

BILLY: I thought you weren't a movie buff.

CUNNINGHAM: I'm not a movie person at all, but I live in the world, for Christ's sake.

BILLY: You are the only person I've ever met who just doesn't like movies. It's fascinating. Look, give me your legal pad. I'll draw you a picture of the machine, maybe if you see it, you'll start to understand. I mean it's really just a chair in a big room, but I can show it to you.

CUNNINGHAM: Sure. You can tell this story to the Feds, see how it goes over with them.

[Pad hits the table. Scribbling on paper]

CUNNINGHAM: So did you, what, break out of a mental hospital or something?

BILLY: Do people really do that? Breakout of mental hospitals and commit horrible murders?

CUNNINGHAM: Honestly? No. Not really. In this country? (a sharp, unpleasant laugh) Most of them never get to the mental hospital in the first place.

{Ominous music}

BILLY: That's a shame. Did you know the Bentley was the same model the consul drives? Down to the year and the color. What are the odds?

CUNNINGHAM: Is that another joke?

BILLY: Nah, just...once you start traveling in time you get obsessed with coincidence. How often you run into them. Just one of those "funny old world" things.

CUNNINGHAM: None of this has been very funny.

BILLY:(sad) No. No, it hasn't.

[Far-off explosion]

CUNNINGHAM: What the hell was that?

BILLY:(idly) Hmmm.

[Chair scraping as Jessica gets up]

CUNNINGHAM: Stay here!

BILLY:(distracted) I'm just finishing this up.

[Jessica walks to the door. Door opening]

CUNNINGHAM: Ed! What was -

BRUNO: Gas main blew halfway down the block. We may have to evacuate. I'll let you know in a second.

CUNNINGHAM: Jesus. Alright.

[Door closes]

CUNNINGHAM: Wait, a gas main explosion? Billy, didn't you-What the...

[Scraping as Jessica moves the furniture]

CUNNINGHAM: Billy? Billy! Where the fuck did he go?! How-what?

[Papers rustling]

JUST THE BASIC FACTS by Cole Kozlov

CUNNINGHAM: "Dear Jessica. My father always said his mother and I would have got along famously. Under different circumstances I'm sure we would have. But he also said you and I looked practically like twins, so who knows? I hope I haven't screwed things up too much for you. Or for me, I guess. Especially for me. I hope there's still a "me" to go back to, but I think I might know now why some people don't come back. Best of luck, William... Cunningham?" (Beat) "P.S. - I told you it wasn't an exact science."

[Faint sirens outside]

{Seminar segue music 33:48}

WRAPPER # BY V.C. MORRISON

NEW'S CLASSROOM

{Melancholy music}

GALOORM: So, humans never actually developed time travel?

GRILL: Time travel isn't real. It'll never be real.

BOB JOHNSON: That's not true! I heard about this species, the Lafrain, that discovered the secret of time travel and kept it hidden from all other species to preserve the continuity of the universe. You don't want to break that!

GRILL: The Lafrain are a myth. Time travel isn't possible.

HEX: This unit suggests the possibility that the Lafrain are real and discovered a way to disable the ability to time travel for all other species. We might never know.

BOB JOHNSON: Oh! What do you think of that!

GRILL: Pfft. Whatever.

NEW: Well, regardless, can anyone tell me how the character Billy used his—

[Loud buzz of an intercom.]

{Intriguing music}

REKTEK OLUN: (over intercom) New, I need you and Thomas to report to my office immediately!

NEW: (Startled) Why? What's happened?

REKTEK OLUN: (over intercom) I said immediately!

THOMAS: We're on our way, Rektek Olun.

NEW: Well...class dismissed, I guess.

{Seminar outro theme 35:01-36:10}

ANNOUNCER: Featuring the voice talents of: Bridget Guziewicz as New, Dan Foster as Thomas, Sarah Palmero as Limin, Eric Valdez as Bob Johnson, Fae Holiday as Grill, Brady Hendricks as Galoorm, Rae Cameron as Hex, and Jeff Robinson as Rektek Olun.

In "Just the Basic Facts," Akiva Vita as Jessica Cunninham, Chris Rogers as Billy, Adam Blanford as Ed Bruno. Written by Cole Koslov.

In "An Apology," Jillian Morgan as Andie, Josh Kibbey as Tom. Written by Tilly Bridges.

Directed by Adam Blanford. Wrapper scripts written by V.C. Morrison. Shorts edited by Tilly Bridges.

Seminar theme by V.C. Morrison. All music by Josh Molen at TheTunePeddler.com.

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