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PART 1

Polina Rada taps on the window to the lab where John Reyer works; she sees The *Guy*'s message on Windows Messenger on the screen, which is the cell's entire eastern wall.

“PLAN: Come Down 1 week... promise....”

John Reyer sees on another window—one of thirty or more—the YouTube track The *Guy* has selected, his last message before he goes to his day job. The message makes Polina laugh.

The *Guy*, a cunning creative, types onto the screen, “For the chicks, ah?” He smiles as he clicks on the link to Evelyn “Champagne” King’s “Love Come Down.”

The music comes through the corporate office’s sound system. Rocol appears with a group of staff members as Polina enters into the room where John Reyer begins to make things happen in the uplifting story that will be this year’s GUIOPERA.

“Get the photographer,” Rocol calls out as twenty or more of the staff gather outside the lab where the magic is being spun.

Inside the room with a perfect temperature, Polina begins to feel the music as she ignores her work colleagues and the photographer outside the window.

Ms. Rada, the twenty-one year old law graduate from Harvard, who would make any dad proud, spots a guy around her age from the finance department. He fancies her, and she decides he will do as someone she can focus on as she adds to the atmos LMLA-ink creates...

PART 2

The next afternoon, the “boys only” session in the boardroom is loud as LMLA-ink’s members—Lazoo, Metofeaz, Le Mac, and John Reyer—listen to Tupac Shakur on the SONY Sound System and blow off some steam, drink, and reminisce about the old days. They laugh and shout to get their point across over the top of Tupac, Yaki Kadafi, Hussein Fatal, Dru Down, and Snoop Dogg, who sing a song about a woman who seems to turn up in each of their videos—All bout U—back late last century.

50 Cent & The GAME, in “Hate It Love It,” keep festivities ripe as Lazoo lassoes the atmos made up of cigar smoke, the bouquet of cognac, and brash boasts from the

members of LMLA-ink about how each of them could go toe-to-toe with the best in a contest to tell the story in three minutes or less.

Jay Z & Maestro Timbaland remind the crew of last year's GO2, and then Nas in "One Mic" confirms for LMLA-ink that the art and craft Grandmaster Flash and the Furious Five and Kurtis Blow began is the genre for one of the threads for this year's GO3....

PART 3

The party continues into the night, at which time their Nokias all go off at the same time. "Shit!" Lazoo says as he recognizes the ring tone. Litigatti's ring tone "You Don't Have to Be a Star" by Marilyn McCoo & Billy Davis Jr. makes everyone laugh as Metofeaz begins to act up, again lassoing the air while he lets the ring tone alert them that *The Guy* down in Ashgrove, a suburb of Brisbane in Australia, has just completed a "Latest Upload."

The different screens show web pages loading, and then Metofeaz's ringtone fills the room with the feed from YouTube. On one of the screens, an overworked *Conceptualizer*, *The Guy* sniffs the remnants of a virus as he toasts the boys in the Skyscraper with his beer. The window to his right displays new banners he has created as souvenir graphics for this year's GUIOPERA, with pictures of himself in place of the crew. John Reyer zooms in on the etfiction, afamasaga.net and GUIOPERA banners, which have at the top, "Featuring Stories Inspired by EMINEM & MADONNA." Then he lifts his drink to toast *The Guy*.

"Love it!" Litigatti smiles as the song fades.

"Another great game from AB's, ah?" Lazoo acknowledges the influence of the ALL BLACKS, *The Guy's* team—New Zealand's national Rugby Union team—on the black GUIOPERA banners.

"Ha-ha, Richie McCaw and the boys displayed precision in executing the Coach's vision," a happy sounding creative types because he doesn't like the sound of his own voice.

"Most great dynasties peak in their second year. Let's hope they can keep their heads and stay detached from the hype and continue to grow individually and as a team," offers John Reyer, an expert on matters Kiwi and the ALL BLACKS and their unlucky World Cup campaigns since the 1987 inaugural cup they won.

"Cap the potential and release it with a peak period in mind like you did—that's the secret," Le Mac toasts *The Guy*. "Hard thing to do in a sports team, but a large group of players making up a base, using a rotational system based on "A" many players knowing how to implement the game plan, and "B" continuing player development is the way. Each program should be benchmarked to an ideal, and not tailored to the individual's perceived capabilities," says Le Mac, himself a sports fanatic and handy ball player.

“At the World Cup, every game is a final, requiring the best in each position to be starting. Rotation is preparation mechanism. At the Cup, it’s war from game one,” types The *Guy* as his explanation for why recent campaigns have failed.

The sound of Madonna’s “Into The Groove” interrupts John Reyer and what he was about to say. “Damn, party’s over,” Litigatti confirms, as the ’80s hit now makes him dance in an uncouth fashion which causes Le Mac to join in doing arm action of the running man, as Lazoo does head movements this way and then that-a-way.

Soon, they see around the corner a group of very merry women led by Arley Evon and Polina Rada. When the women see the boys inside the glass wall boardroom, they begin to carry on so as not to be outdone by the guys.

“And you can dance—For Inspiration...” Madonna says as Polina twirls the broken red rose someone gave her in a club into the air. “And you can talk,” says Rocol, taking the rose from her hand and placing it in Polina’s mouth as Arley opens up the door for Genesis to enter. Lazoo’s woman has a hand on her hips that matches the groove as she now lassoes the air, bringing cheers from the boys. When Lazoo opens his arms and does a limbo action, bringing him closer to his woman by the beat, Missy sashays into the boardroom, then stops and takes a sassy stare at Genesis who now moves her body like a stripper in-between Lazoo’s legs, which makes Missy toss her hair and put her nose up in the air as she tries to hide the laugh that will ruin the act. Metofeaz Litigatti follows Lazoo’s lead and sidles up to Arley, who enters the room in just as dramatic fashion, followed by Rocol, who does a pose and then vogues as Polina decides she will imitate the boys in how she enters the party.

Polina pushes play for the Rogue Traders to do their thing in “In Love Again,” the love theme from WIPE, which she just reread the other day. Then she smiles as she stands back behind the rig and watches the gang members enjoying themselves. They are the only family she has ever known. The new banners on screen for this year’s GUIOPERA are simplistic; that they were created by The *Guy*, who knew John Page personally, is priceless to her.

When the song ends, Missy, like a twin, looks around knowingly, just like everyone else in the room, for the cause of the music’s lapse. Behind the rig on stage in the extension area, which has been opened up, Ms. Rada manages a brave smile as she does her best impersonation of Mia Wallace impersonating Elvis Presley into her mic. “Thank you. Thank you very much. This one’s for The *Guy*; we all love you down there.” Toasts from the gang and then loud cheers follow as Ms. Rada presses play on Youtube for “Nothing On You,” by B.o.B ft Bruno Mars.

The *Guy* raises his beer and then he begins to type, “Hey Ms Rada, this year’s GO is special...cause it has you in it, and Lotte is still there as far as my heart is concerned...” Polina looks at the banner for the STORYBOOK and the picture of the woman beside

The *Guy*. The rumors that the woman didn't exist and that the story was a fake are too hard to believe since the two of them look so perfect together.

"She's beautiful," Polina types. "Tell me about it," The *Guy* responds.

"Kip, ah?" Lazoo uses Australian slang he has picked up from John Reyer and The *Guy* as he takes Ms. Jones around the hips. "I hear you." Rocol and Arley find their bags as does Missy.

Polina remains. She takes a seat at the head of the boardroom table as John Reyer and Metofeaz clear the empty glasses. "Shhh, it's work," says Le Mac, who is seated at the opposite end of the boardroom table to take a call from South America on his phone.

Soon the table is clear and John Reyer and Litigatti seat themselves on its opposite sides.

On screen, The *Guy*, a patient person, waits for his crew to be in the right frame of mind to talk about the concept and the plot he has been waiting to tell them.

John Reyer enjoys the freedom to think of other plans as The *Guy* steps forward to lead them in this stanza of the end-to-end saga, in which they have leaked a number of stories about their setup, and who they actually are.

"It's really nice to see you guys as who you are," The *Guy*'s voice comes through the speakers. Litigatti touches his chin nervously as he waits for the plan that may involve him, causing him to leave his friends again. "Litigatti," John Reyer turns up The *Guy*'s volume. Metofeaz stops his nervous behavior. "Have you checked out EMINEM lately?" On screen, they see The *Guy* click "Lose Yourself." The Anthem begins to pulse. The feeling that begins to swirl in the room is immense as they watch Marshall Bruce Mathers III ask the question, "If you had one shot, to seize everything you ever wanted...would you capture it, or just let it slip?"

Polina feels the intensity of EMINEM's words as she thinks about her role in the upcoming morsel of the end-to-end saga. John Reyer looks at Le Mac, who has hung up his phone, as on another screen they see someone standing on a ledge of a rooftop. The character looks out over a metropolis. He wears dark clothing with NIKES on his feet, firmly planted on the edge, as he says, "I'm Not Afraid!"