



THE DARKEST GAME YOU CANNOT PLAY

N E X P O

PRELUDE

The year is 1981.

-music drop-

The popularity of the classic arcade is at its peak. Often dubbed, *The Golden Age*. Defender, Centipede, Pac-Man, Berzerk, Space Invaders, you name it – you can play it. There is one game, though, that stands anomalous. A black sheep – a diamond in the rough.

[reveal Polybius]

It's named Polybius, and by the early 2000s, it would cement itself as one of the very first video game urban legends.

[show gameplay with music]

You've heard of it before, and at this point you know that it isn't real. It's a hoax, but that hadn't hindered intrigue. Surprisingly, it all began with a single post on CoinOp.org, a database of coin-operated arcade games. The author made claims surrounding its players and how they'd develop severe conditions like *amnesia, sensory deprivation, and dissociation*.

It's definitely... eerie, and playing something that alters the way you think, the way you behave, and the way you perceive the world around you would undoubtedly spark keen interest in locating it to try it for yourself. Or, to avoid it entirely – ... whichever camp you fall into, one thing remained, and that was interest.

N E X P
-slight pause while showing gameplay-

As expected, the game was never physically found, a point that would only later add fuel to an already raging mystery. To date, there *is* a monstrosity of information remaining around this game and, perhaps I'll return to it at a later time. The point that I wanted to drive home here was the fact that this single post, this *mysterious enigma* had successfully carved its own niche and paved the path for other video game mysteries to come. Others – like this one:

-[ding] show disc top down, then cut to slow zoom into TV gameplay-

Petscop. A video game with supposedly one single copy, and an obscure and disturbing relic with a myriad of secrets. Within this game, there exists a backstory so complex, and so intricate, that documents spanning hundreds of pages exist just to dissect the mystery within.

-“pause” the video with Petscop clap-

As a disclaimer, tons of theories and observations already exist about Petscop as previous investigators have scrubbed through this series with a fine tooth comb. With that being said, I *will* miss things, and I *may* contradict those that came before me. And that's okay. Just do not take my interpretation of Petscop as the holy grail, because there are *so many* names, dates, timelines, and events happening off camera that it's difficult to formulate a definite narrative.

I will say, though, once this story gets going, it gets fcking wild. So let's get to it.

-PS1 startup, GARALINA, and opening-

PETSCOP ONE

-music drop-

It's the 12th of March, and a video enters the digital space. It's nine minutes long, and centers around a person named Paul documenting his experience playing a game – called Petscop.

Presented like a lets-play, Paul records these episodes to – prove to someone that he's *not lying about this game that he found*.

-sync "game that he found" with video, then play first minute-

The game begins in what is called the *Gift Plane*. The player character is an inexplicable creature with large feet, hollowed eyes, a triangular mouth, and no hands. And the game itself? Made by *Garalina*, a company that does not exist. As of right now, the origins of both Petscop and Garalina are unclear, however parts of the puzzle are likely to surface down the road.

One of the first things Paul does is interact with this sign: *The Gift Plane has closed indefinitely and all personnel have left. If you're unaware, the Gift Plane provided homes to over a hundred young Pets. Unfortunately, we've failed to remove all the pets from their homes. 48 pets remain here at the time of writing. We would strongly encourage you to visit our eight homes and find some friends to take with you.*

Sounds simple enough. Poke around, rescue the pets, and bring 'em home. From here, Paul sets off to explore the Gift Plane, however quickly realizes that it's – unfinished. Seven of the eight buildings – just aren't there, leaving *Even Care* as the one and only level available to explore.

-play entering-

Upon entering *Even Care*, Paul discovers a photo depicting a bird and flower, named *Toneth* and *Randice* respectively. Curiously, their names are color coded, however a reason *why* is not yet determined. What *is* determined, is the fact that doors will be a roadblock because the player character doesn't have any hands. [Which kinda sucks].

Paul goes on to catch a pet locked behind a cage, named *Amber*, and following this he encounters a room with one named *Roneth*, an amalgamation of *Toneth* and *Randice* who we saw in the picture prior. *Roneth* avoids Paul no matter what he does, leaving him stumped on how to capture them, and as a result, Paul pauses the game to explore the in-game compendium.

-play him opening menu-

While Paul flies through it, *Amber's* description is interesting - *Amber's a young ball. She's afraid to leave home. If her home is good, this is not a problem. She's very heavy, and that makes her life a little harder, as well as yours. What's the safest place you can put her in? You should start thinking about that.*

If we can recall, *Amber* was locked behind a cage in what resembled a prison cell, and when Paul went out of his way to let her out, she would simply jump to the other. The only way to catch her was by surprise – by glitching through a wall, which leaves us to wonder why she was so hell-bent on staying within its confines. Even weirder is the item description within her room: *It's a trophy, awarded to our Amber for being a real champ yesterday and today. She hasn't left her cage once! ...* I don't know about you, but to me, it seems like she's being coerced into staying inside. The wordage is – oddly –

confrontational and could be hinting at some sort of psychological abuse. Nah what the hell am I saying? This is a kid's game where we collect pets! I'm reading too much into this... right? ...*Right?*

-intensify then cut to black, then Paul rescuing other pets-

Unable to figure out how to capture Roneth, Paul embarks to explore once more. In his venture, he discovers three other pets, all of which require solving puzzles before they can be captured. Upon catching Randice the Flower, Paul explains that he's explored the entire map and has caught every pet available to him – well, except for one. And so he returns to Roneth, revealing an interesting discovery.

-play note, subtitle it-

Paul pauses the game to enter the code found on his note.

-play code part-

Immediately, it becomes clear that something has changed. The music has stopped. Time stands still. And Even Care sits – completely lifeless. After exiting to show us the outdoors, we learn that, at a fundamental level, Petscop has changed from a happy-go-lucky collect-a-thon to something shrouded in secrecy, visually represented by a seemingly infinite, dreary, and barren plane of grass.

-play to end-

I've always loved the ending of Petscop One because this door effectively serves as the point of no return. It's Thanos' Q Ship in Infinity War, the door to Xemnas in KH2, the point to where – *if Paul enters this door, he ain't coming home for a while.*

This dead end almost seems like it's doing whatever it can to force him to stop playing. It is a metaphorical last chance, leaving Paul with a monumental decision. He can take the blue pill, shutting the game off, stashing it away, and living his life as it was before. Or he can take the red pill and staunchly wait by this door – to see just how deep - Petscop - truly goes.

[bring camera up to sky with stars, reveal PETSCOP logo: THE DARKEST GAME YOU CANNOT PLAY]

[CHAPTER CARD: Welcome to Petscop!]

WELCOME TO PETSCOP! [1-10]

PETSCOP TWO

-show door opening and play to 1:00-

Petscop Two picks up directly where One left off. The cellar door had opened on its own, and as I'm sure we'd all do, Paul went inside. From here, we're introduced to a dimly lit and sprawling underground labyrinth full of corridors, living quarters, and even roads with active traffic. Upon poking around for a bit, Paul begins collecting the bits on the ground before he hears something beckoning in the distance.

-play ring to Care left the room-

And so we're introduced to our first major character aside from Paul. Someone denoted in yellow named *Care*, who quote – *"left the room"*. Furthermore, we're greeted with a bizarre flyer denoting a little girl in three emotional states. A being content. B being disheveled. And NLM crying into their hands. So we're not running around in circles later, just know that both Care and this little girl are the

same person. Which, of course, answers one unknown, yet begs a question – what do these emotional states mean, and why are they here?

From here, Paul begins poking around some corridors. In his venture, he encounters three portraits with the first showing a green house, the second a windmill, and the third – a school, in which a foreboding sound echoes upon examination.

-play sound-

Afterwards, Paul makes his way to a yard harboring a shed and a grave, where he makes his most important discovery thus far.

-play dead kid-

Michael Hammond - who died at the age of seven, and who was *a gift*. At this point in time, we have absolutely not a shred of a clue who this kid is or what his relation to anyone in the series is, but what *does* catch my eye is the fact that on his gravestone – is a face, and above it appears to be a gift box, falling in line with the quote, the loading screens, and the themes we've seen within Petscop thus far.

Upon entering the shed, Paul encounters a large daisy. He begins plucking the petals, before stopping near the last one due to last second apprehension. He heads out and into the other door, encountering the girl from the flyer – Care NLM – standing on a plateau with a stem protruding from her head.

-play short snippet-

And with nothing available to interact with in this room, Paul returns to the flower to pluck the remaining petals. It's quickly realized, however, that the effects of his actions are far from good.

-show glitched Care-

Whatever he did, caused Care NLM to become a distorted mess. The room glows red, and she sits on the floor, twitching in agony. The red marks where her eyes otherwise would be make her appear almost dead, and given the context that we'll touch on momentarily, I wouldn't be surprised if – in this state - she is.

A few moments later, Paul encounters an obscure red object that he's able to interact with in the form of questions. He asks it "*what*", to which it responds "*I don't know*". Curiously, behind it is a screen displaying a windmill, and strangely, as Paul's watching it, the ominous sound from earlier plays once again.

-play sound to 9:21-

So here it becomes clear that Paul isn't making these videos for us on YouTube. He's creating them for someone he knows. Someone he either *lives* or *lived with* at some point prior. We currently do not know who this is, so let's keep this context in the back of our mind moving forward.

Towards the videos end, Paul encounters a room – called the *Quitter's Room*. Strangely it's mirrored, and on the other side – the *true side* – is an eerie and crudely drawn face juxtaposed upon the body of our player character. Clearly, this face is – out of place, which leaves us to wonder what their role is within Petscop, why they're on the un-reflected side of the room, and most importantly, why – they do this:

-play sound portion-

Somehow, this girl exhibits movement on her own before correcting herself a few moments later. It seemed to be caused by the same jingle that played at the beginning of this episode, establishing a strange feeling of - sentience within this game. It seems to me that Petscop is toying with Paul in a way, yet at this point we don't know what exactly it's motives are.

-slight pause-

Towards the videos end, Paul discovers a note on the wall, reading – *Do you remember being born?* – before poking around a bit more, and leaving. He then heads out and upstairs into the grassy area, ultimately bringing Petscop Two – to a close.

-fade-

Alright, so within Petscop 2, we were introduced to Care, a girl exhibiting multiple states of emotion, who *left the room*, and became heavily distorted after plucking the daisy inside the shed. A kid named Michael Hammond is introduced, yet we get no further context about him aside from the fact that he died at seven years old and *was a gift*. Furthermore we learn that Paul is making these videos for a specific person, displaying knowledge that he knows his videos are being watched in some capacity. When exploring the hallways, we encountered three portraits – A house, a windmill, and a school, which all seem to bear some sort of significance that we'll need to look out for. And lastly, we learn that the jingle from the beginning of the video was *not* just a one-off, as when it played inside the Quitters Room, the mirrored character began to exhibit a mind of its own.

Why did this happen? Why did the note on the wall ask about being born? Who even is Care? And who is Paul recording these for? It's clear that there's still a ton to learn about Petscop, as it's already a far cry from what was advertised in Petscop One, and given everything going on, it seems like Paul *might* be in for a bit more - than he bargained for.

-boom to PETSCOP THREE-

PETSCOP THREE

-play to 0:20 then boom-

Good grief and alas. The phrase on the back wall, and also a quote from a story.

-page up book-

Well, this looks familiar.

The plot of Daisy Head Mayzie involves a little girl who suddenly grows a daisy out of her head. Almost immediately, everyone in her school, her family, and her town freak out, causing her to become a spectacle as everyone tries their hand at removing it. Because of this, she runs away, eventually encountering the Cat in the Hat who pleads for her to go back home. Mayzie, however, retorts with an interesting claim: *"I can never go home. Nobody loves me. Nobody loves me. Nobody loves me."*

-cut to Care NLM-

It's almost certain that the events happening with Care are an allusion to the plot of Daisy Head Mayzie. Towards the end of the story, Mayzie plucks the Daisy petals alternating between "they love me", and "they love me not". The last one she plucked, though, was – "they love me", and so she heads back home, and all is well. On the contrary, it seems that with Care, the flower ended on "they love me not", effectively affirming her emotional state – being Care Nobody Loves Me. Perhaps this glitch is a

representation of her sense of self. Maybe she's breaking down in tears. Maybe she's dead. Whatever it means, it's clear that it isn't good, leaving us wondering who exactly her character represents, if anyone, and what the hell happened to her.

-boom back-

Paul stumbles upon a room with a canvas, called the Child Library. Upon interacting with it, it asks him to construct a face using several preset facial features, and after trying one out, the room begins to rumble before the back exit becomes available. As it turns out, custom bedrooms are rendered based upon your input, and everything from the room color, to the carpets and even the items on the table can vary.

Upon recalling the faces from Mike's grave and the shed, Paul tries his hand at both of them, revealing an interesting discovery with the latter.

-play "Care is missing. You may enter her room"-

On the table of Care's room is the red object Paul questioned in Petscop 2 and some crayons. The carpet displays a paint roller and a daisy, and on the back wall – is a note.

Your wife says "Care isn't growing eyebrows."

You say "that's a puzzle".

You're secretly very excited to hear this news.

You're in the bathtub thinking about her.

I have a guess at which child you'll pick next.

When you find her room, the passage to my right will lead to her.

She'll appear from the darkness, limping, and I'll shoot her in the head.

Tiara says young people can be psychologically damaged "beyond rebirthing".

A young person walks into your school.

They walk in with you. You're holding their hands.

They come out crying into their hands because nobody will love them. Not ever again.

Nobody loves me!

They wander the Newmaker Plane.

-slight pause-

Alright, so within this was a *ton* of information. To start, we learn that Care's parents are represented by the colors blue and green, and another person named Tiara enters the mix, represented by the color purple.

Interestingly, she mentions both psychological damage and rebirthing, leaving us to wonder if this has something to do with Care and her various emotional states. We *know* that Care's been undergoing some sort of psychological torment, supported by both the connection to Daisy Head Mayzie, and the claim that she *"isn't growing eyebrows"*. To be honest, it makes it seem that she isn't growing them because she isn't allowing them to - because she's *picking* at them. Which begs *yet another question* - why is the father excited to hear that? What exactly is the family dynamic between the three?

At the end, we learn that Care NLM is wandering something called the Newmaker Plane, which we can assume is the area on ground level. Why it's called this, is currently unclear, however it *is* an interesting reference.

-boom-

In April of 2000, an 11-year old little girl named Candace Tiara Elmore was undergoing attachment therapy, with a goal to metaphorically rebirth her under the name Candace Elizabeth Newmaker. For over a week, Newmaker would undergo intensive physical and psychological abuse at the hands of her adoptive parents and unlicensed therapists – Connell Watkins and Julie Ponder. During the second week, for seventy minutes, the four adults had wrapped her in a flannel sheet and covered her with pillows to simulate a birth canal, and she was tasked with escaping on her own volition. Eleven times, Newmaker shouted that she was dying, and that she couldn't do it. But the adults didn't care.

"Go ahead, die right now. For real". Ponder claimed as the group maintained their combined 673 pounds of weight upon her.

All she could force herself to mutter was *"no"*, which would also be the last word that Candace Newmaker would ever speak.

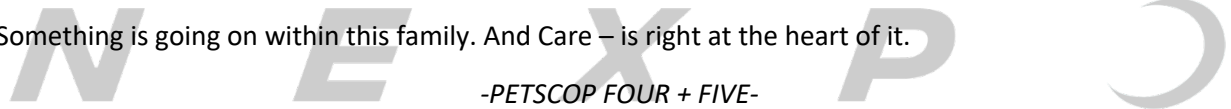
Forty minutes in, Ponder repeated *"Quitter. Quitter quitter. She's a quitter!"* as Candace Newmaker's life faded from beneath her.

She did not survive.

-silent cut to Quitters Room, being born, rebirthing-

The connections between this murder and Petscop are clear, however in the years following Petscop's release, it's creator has come forth to state that this game was not meant to be about her, but the themes surrounding the atrocities of child abuse. Petscop is it's own story, and while it references outside events and media, what's taking place within this game is self-contained.

Something is going on within this family. And Care – is right at the heart of it.



PETSCOP FOUR + FIVE

-play 0:12 to 0:39-

In Petscop Four, Paul maps out the Newmaker Plane with his knowledge of the labyrinth underneath it. After tracing his steps to where the Windmill screen would be underground, he encounters the camera that's feeding it.

He heads north to where the Windmill should be, however all that greets him is a floating platform. The windmill is gone, and can somehow only be seen – under the Newmaker Plane.

-cut to black-

In Petscop Five, Paul's underground, and asks the red object a series of questions.

Who is Tiara? To which it responds – *Petscop kid very smart.*

Who am I? With the response – *Newmaker.*

And *where am I?* – to which it states - *Under the Newmaker Plane.*

Oddly, right after this question, it turns pink to Paul's surprise. And he asks:

Who are you? Weirdly, it takes this object twenty seconds to respond, before it demands that he - *Turn off PlayStation.* And after asking why, it states *Marvin picks up tool hurts me when PlayStation on.*

A few moments later, the object returns to the color red. Paul inquires on who it is once more, and it states – TOOL.

-slight pause-

Yet again, we encounter another instance where Petscop seems to take a mind of its own. Something happened causing TOOL to turn pink, and it's beginning to seem like the game can switch from being autonomous to manually controlled in the blink of an eye. Also, who this Marvin person is – is unclear, however given the context Tool provided about him, it doesn't appear that his intentions – are very good.

-cut to black with music echo-

-hard cut to Petscop video page zoomed out, hone in on description with low ominous tone-

[Not a One Man Army]

Outside of the Petscop game, are curiosities hidden within the video descriptions. Within this one, we can observe a myriad of questions that prompted the default response of "I don't know". And towards the end, an interesting claim is made:

When the color changed, we were able to ask two questions. ... Not "I" ... "We".

This entire time, we've assumed that Paul's been a one-man show. The only reference we got to any other person was on the phone call from Petscop Two, and it seemed, at the time, that they weren't around. Which leaves a glaring question – who *exactly* is running this channel?

N
PETSCOP SIX

E

-PETSCOP SIX-

X

P



-play game footage-

Petscop Six opens showing the Windmill. The ominous sound rings twice, and two hours and thirty-nine minutes later, a dark figure emerges in the background. They approach the windmill, somehow reverse its direction, and cause a low rumble to fill the dead air.

-play snippet-

They then approach and maneuver the camera, before spelling out a series of questions. *Where is my house? Where is the school? And I will follow.* During this, we can observe the green house, the school, various objects and even Toneth spawn in before this person returns the camera to its default position.

Once again, time passes, and the windmill – disappears.

-play 3:55 to 4:28-

After returning to the Newmaker Plane, Paul discovers the camera is now red, and behind it – sits the message from the shadow man. Eerily, Toneth just stands there... menacingly, and so, Paul takes it upon himself to catch them.

-play CAUGHT!-

At this point it's - bizarre to hear that jingle.

Given the overarching landscape of Petscop as we know it now, it's clear that Paul is in too deep to turn back, being lured deeper and deeper into the game's grasp by his own undying curiosity. Catching Toneth is a reminder – a memento – of the once upbeat game he was sold on, and it also mirrors the dynamics of Paul's life before ever booting it up. Given that he found Petscop at his house, it implies that the relationship between *he* and his family will change. The cats out of the bag – why was Petscop in his home?

-slight pause-

After catching Toneth, Paul opens the Pet Compendium to read more about them. Yet, instead of a normal description, we observe that it's unfinished, with mere placeholder text where it should be. As Paul advances, he realizes that there's more to it, reading –

A bird, I think I forgot what birds look like.

"Funny stupid blob monster" – Says Mike. That's what it is.

-Painter. Painting puzzle.

-Catch Randice first(?)

-Had broken leg for some reason. I already hung him on a wall too late to take it back. It makes me think about the dog actually. Because when the car hit him, I - thought "at least it will be over soon". He survived it, and I was the only one who still wanted to put him down. A dog is an innocent – When that dog wags its tail and appears happy, it's not real.

I guess that's Toneth then.

Alright, so as we've seen before, Petscop is absolutely *chock full* of non-sequiturs. The descriptions of the notes and pets seem to jump from one logical thought to something completely out of left field, and it's *especially* evident here.

The first two lines are clearly linked to Michael Hammond. At some point, it's plausible that he gave some childlike input to whoever was developing this game. Right after the mention of his name, it jumps to what appear to be traits and requirements to catch Toneth in what *would be* his room in Even Care. For some reason, though, it seems that when writing these notes up, the dev's mind began to wander, reminding them of their dog who was hit by a car and needed to be put down. It clearly bothers them, at least - until the very last page, when they accept what Toneth will always symbolize to them.

-slight pause-

As Paul explores the compendium a bit more, he encounters a new page of catchable pets, clearly being slots for Care A, B, and NLM. The fourth one is still unknown, but what this drives home, is the fact that Paul can catch Care, he just has to find her.

Later on, Paul returns to TOOL, and asks it two questions – *Where is my house?* To which it replies *You'll never go home.* And *where is the school?* With the response *You can't go back in time.*

And unsure of what this means, Paul cuts back to the yard, *finally* expressing suspicion that Petscop might be more than it's letting on.

-play 11:10 to 11:51-

Paul then explains how the TOOL wasn't properly answering his questions, and how he made a new file to test out the game's continuity. As it turned out, in his new file things were in different places, events happened at different times, and he purportedly made it to the correct side of the Quitter's Room.

-play 12:55 to 13:21-

[Paul Suspicion]

It's at this point when Paul is *finally* undergoing a change in heart. The game's mechanics, the bizarre changes at the drop of a hat, the visual distortions, the cryptic responses from TOOL, things taking a mind of their own, and the questions constructed by a character that seems to have its own intentions are finally compounding into a less of a game, and more of what seems like *an entity*. Paul is finally realizing what we as a viewer already have – that Petscop isn't and has never been the Gift Plane, because most of the development effort has been focused on everything taking place in and around the Newmaker Plane.

Looking back on Paul as a character, he is a person ravaged by curiosity. He picks up every collectible. Examines every single object. And progresses through the Petscop rabbit hole, led by his own suspicion. The game is feeding him with mystery, stringing him along like a pet tracking down a bone.

It's playing him – but he just can't let it go.

-PETSCOP SEVEN-

PETSCOP SEVEN

-play opening-

Petscop 7 opens in the Quitter's Room. Paul stands in the corner while he shuffles through some pages that are more than likely notes he's taken along his journey. While he's doing so, a tune plays from the other side of the room, to Paul's surprise.

-show "something's happening" to character pop in-

Immediately after the song finishes, the girl pops in and follows Paul as she did before. Given the timing, it almost seems like she was the reason it was playing in the first place. If this were the case, it wouldn't be the only instance of audible cues synchronizing with anomalous events within Petscop, as we've seen this happen with both the Shadow Man and jingle from previous episodes.

Moving on, Paul returns to the sign on the wall, noticing an interesting change. It demands for him to "*Come here*", with the handwriting and color matching what we saw from Pink TOOL in Petscop Four. And upon returning to TOOL, Paul encounters a message waiting for him: "*I love you Newmaker. Please show Marvin where his house is*". This clearly alludes to the shadow man's question from earlier, and establishes the fact that his name - is *Marvin*.

In response, Paul asks "*Who are you?*" to which TOOL responds: "*Go there and he'll follow you. His daughter is there*". And lastly, he asks the question: "*Remember being born?*" to which it replies with "*Also wants 1000 pieces for machine beyond school basement stairway*".

-boom-

So Marvin. A person who, in previous episodes, was hinted at possessing negative intentions. Someone who "*picks up TOOL, hurts me when PlayStation on*", someone who is looking for their house, is looking for a school, and who has a daughter.

Interesting.

-cut to Rainer's Accusation-

I'm sure you can see the parallels between he and who we assumed to be Care's father from earlier. This was the same man that was excited to hear the news of her picking at her eyebrows. The same man who was thinking about her in the bathtub. And the same man in the same note that later references a school.

I'm not definitively saying that Marvin is Care's father, however the evidence is clear. The only connection we need to really drive this home is a link between Marvin, and the color green. If we establish that, we can learn a bit more about Care's home life, to seriously begin dissecting Petscop's underlying story.

...And now we've got a goal. Let's find that house.

-boom back-

Paul returns to the Child Library, and interacts with what appears to be a drop box. He opens the compendium to select a pet, however the game claims that the Child Library "*only accepts people*". For a game centered around pets, I do find this strange, and even more-so that the only human we've seen in this entire game is conveniently the only non-pet that we can catch. To our knowledge, we can't catch Marvin, and we can't catch the Quitter, which means that this shaft is only meant for one person: Care.

-cut to black, then making face-

Paul recalls the prevalence of eyebrows within Petscop, and inputs Mike's face without any. Upon entering the generated room, we observe a road, stars, and a gift box on the carpet, with a car and a Rubix cube on the table. Nothing here really stood out to Paul, but that's okay - because he had another idea.



He enters Care's face, but *with* eyebrows. Specifically, Mikes.

This time, the room's carpet contained gears, sabers, and dots, and on the table - is an interesting find.

-play table-

Barring the fact that the item on the right is censored (we'll get to that), whatever it was unnerved Paul so much that he's left second guessing whether the game placed that item there intentionally, or if it was random. He states over and over that he could've generated any room, using *any* eyebrows, but he put Mike's. Effectively, he's trying the best he can to rationalize why something so jarring could be rendered in a game like this, attempting to explain it away as mere chance. Regardless of what he thinks, though, the blocks on the left side of the table tell us as a viewer all we need to know – because they spell out **CARE**. This room was intentional, and given the censor, Paul has uncovered something that he likely wasn't supposed to.

-slight pause-

Towards the end of the video, this idea is cemented further.

-play to end-

We've had to cover something with a black box. Right now we can't say why. Some other things we're expecting to censor in the future. A big present with a sticker on it. Something on a wall, in a black house. Written on a chalkboard.

-silence, cut to “we” description, then back to this-

A second reference to a group. At this point, it’s safe to assume that Paul isn’t in control of the Petscop YouTube channel. The gameplay yes, the channel no. Whoever they are, know the contents of Paul’s gameplay to come, leading us to theorize that he either pre-recorded all of this for these people, or that this group is behind the Petscop game and know the exact spots to censor once he gets there.

No matter what it is, though, we’re left to wonder *why* Paul’s experience is being shared with the world like this. In prior episodes, he’s had conversations with family members and presumably close friends – so why share something so intimate? With this knowledge, I can’t help but call into question the well-being of Paul as a person. What we assumed was a real-time set of recordings for a close friend has morphed into something ominous and cryptic, and given the mental toll Petscop has already taken on him so far – I’m not very optimistic on how he’s doing now.

-PETSCOP EIGHT-

PETSCOP EIGHT

-show opening-

Petscop Eight opens with Paul shitting around on the road. He notices that once he leaves it, a car flies by, and so ... he just – stands on it.

-stop on waiting-

A few moments later...

N E X P *-play Marvin emerging, clap pause-* 

Fucking bingo.

Marvin – is green. Marvin – is Care’s father. Every connection so far, every hint in the note, from Tool, and from what Marvin’s trying to find lines up. So let’s see what he wants.

-keep playing to 1:09-

Unsurprisingly, Marvin leads us to the portrait of the school, something we know he’s trying to find. Following this, he takes us to the photo of his house before heading off and running into a wall. Initially, Paul laughs it off, however towards the end of the episode, he postulates that there may have previously been a path where Marvin took off.

-play 3:20 to end-

After 2004, my Mom had it purportedly.

Given Paul’s prior confusion about the game, it’s safe to assume that he’s referring to it on the phone. This implies that this one and only copy of the Petscop game has been in his family’s possession since it was developed in 1997. Keeping in mind that the original premise of this channel was for Paul to “*prove to someone that he’s not lying about this game that he found*”, it leads us to assume that Paul... may have been meant to find this, because why would his mother have it in the first place?

With the context from Petscop 7’s cliffhanger, that idea bears more and more weight the longer I think about it. In some capacity, his actions are being monitored. And while we’re unsure of exactly *why*, it’s clear that Paul has lost control of the very thing he simply set out to explore.

Paul isn't playing Petscop, anymore.

-pause, then PETSCOP NINE-

PETSCOP NINE

-silent title screen-

Petscop Nine begins at the title screen. Given the silence, it implies that the console has been left unattended. A few moments later, we can observe a loading screen, before a Petscop DEMO begins to play. Interestingly, this takes place in Even Care, however various doors, rooms, and even the music are completely different from how it was when Paul experienced it.

-play snippet-

One of the most interesting bits of gameplay comes from the Treadmill Room. As we can recall, Paul had used this to catch a Pet, however here, that pet is nonexistent. Nevertheless, the player still jumps upon the treadmill to lower the number from 16 to 3, before stopping for a *very* noticeable amount of time.

-play short clip of treadmill-

Throughout the years, it's been found that this treadmill segment synchronizes perfectly with something we've seen before.

-stone drag out and over-

This synchronicity implies that there's some sort of recording mechanic going on within Petscop, and could explain why Marvin kept running into a wall during the last episode. With this in mind, it's implied that Petscop carries it's own dichotomy – live player input, and past player recordings – both of which can interact at either different times, or within different versions of the Petscop world. More on that later.

-cut to black, then to yard-

Later, we see Paul messing around in the yard.

He heads in to check on Distorted Care, before poking around the entrance to that basement. To his surprise, he glitches through the shed wall to become the shadow man referenced in his note, and follows up on this by heading to where the windmill should be.

-show 5 seconds-

It's clear that Paul is confused, because he is now what he perceived Marvin to be. An enigma, a shadow – a featureless creature that symbolizes the very thing Petscop is trying so hard to be.

Upon heading inside the windmill, Paul encounters a sign with another face, and a figure of a little girl perched atop a contraption. To his right is TOOL, and after interacting with it, it gives him 50 bits.

-show bits-

After heading back and inputting the newly discovered face into the Child Library, Paul receives a prompt – *You found her*. Before he encounters a room with both a note on the back wall, and another version of the player character in the background. Interestingly, we'll soon find that this – *other* player mimics the exact movements Paul makes later in this video. Now, this could either be a massive coincidence, or somehow, Petscop as a game has an ability to predict his movements. This falls in line

with the censor message from earlier, as they, too, claimed to know of certain events that hadn't happened yet.

-slight pause-

Upon interacting with the table, Paul observes a red TOOL, and the windmill, and after examining the note on the back wall, he finds that it reads:

You must have guessed, but I was looking through your things.

I found that picture of you from 1977, standing in front of an old windmill with your friend.

You went there and it was a bad idea. Your friend and the windmill both disappeared into thin air.

Her sister was holding the camera. She took another picture minutes later: just you, no windmill, and no friend.

You married her sister, and years later, your friend was reborn as your daughter.

Your wife won't admit this is true, but I know it, because I found the evidence.

Your friend never returned with you and the windmill was gone. I went to see it myself. Where is it?

What did you do?

-Rainer, Newmaker.

-boom-

Alright, so we have a second mention of the phrase "your wife". The first referencing Care who wasn't growing eyebrows, and now mentioning how she won't admit this windmill situation is true.

So backing up, we have a strange situation involving who I'm assuming to be Marvin, and two sisters - his future wife, and his friend, who all visited an old windmill in 1977. At some point, both his friend and the windmill vanished, he later married his friend's sister, and somehow, his vanished friend was reborn as their daughter.

Keeping in mind our prior connection about Care being Marvin's daughter, it leaves us to wonder what her overall role is in this situation. Going by this note and the prior references to being born, it seems that Care may be the result of this supposed rebirthing, *if we take this literally and assume that everything Rainer's saying here is true.*

And that's the problem here. We've hardly met this person, we're unsure of what their motives are, we know they have a very bizarre style of presenting thoughts, they bombastically claim that a *fucking windmill vanished*, and for all we know, could simply be running with a circumstantial assumption that Marvin's friend was reborn.

-slight pause-

No matter what, it seems that Rainer is hell-bent on believing that Marvin has done something unforgivable. In a way, he's allegedly played a hand in killing off a little girl for his own benefit, yet given the references to Care's psychological torment, it's clear that even *she* has been the victim of him as well. So what is going on? How the hell does a windmill just disappear? And who exactly is Rainer?

-boom back-

Paul exits through the back of this room, down a hallway, and into a party room with two gifts. When he opens the first gift box, he gets a green key, and upon opening the second, this happens –

-play opening gift-

Some sort of large rotating pyramid emerges to Paul's surprise, and no further context is given.

-slight pause-

A few moments later, Paul encounters a secret exit leading to a tight corridor with a single gift box, and after interacting with it, it opens and draws the camera inside. Interestingly, as this happens, we can hear a choir before Paul regains control.

-play choir to 10:28-

As we can see, much of the game has changed, leading me to wonder if that sound had something to do with it. Much like the DEMO, new doors are open, we have different music, and small details are rearranged. Immediately, Paul heads to collect every bit he can before heading to the treadmill room, and while here, he discovers that he can *break it*, by setting the value - to negative one.

This causes the game to crash, and once it reboots, he heads to the shed, realizing that Distorted Care - is now Care NLM. He catches her.

-play CAUGHT!-

Before reading her description.

Care NLM escaped from the school's basement and wandered the Newmaker Plane for days. To catch her, you had to lie, but it may not be a lie forever. You're the Newmaker. You can turn Care NLM into Care A, and close the loop.

-cut to Paul heading to Child Library-

After this, Paul heads back to the Child Library to place Care NLM into the shaft. The game responds: *You've decided to leave Care NLM. If you change your mind within six months, you can take Care NLM back. What month is it, anyway? What year is it?*

And following this, he recreates Care's room, heads inside, catches her again, and brings Petscop Nine – to its end.

-cut to black, then back to menu-

So Care NLM. Someone who, at one point, was locked inside of a school basement, escaped, and wandered aimlessly for days. Given the end of her description, it implies that this may be the incorrect Care to catch. This is the bad ending, in a way, however we are the *Newmaker*, the one in charge, the one that can make change, and so we're tasked with closing this loop she's trapped in by finding either Care B or A, and unraveling the full context of her story.

With the knowledge that Marvin is looking for a school, combined with the fact that Care, at some point, escaped from its basement, it's highly plausible – that he played a hand in this.

-PETSCOP TEN-

PETSCOP TEN

-play snippet-

Petscop 10 begins with Paul poking around the altered version of Even Care, which from here on, we'll just call *Odd Care*. He messes with the switches in Amber's room, and manages to find a way to open both cages. A short while later, the game crashes, informing Paul that his save file now faces possible corruption. Nevertheless, he's still able to select it, placing us back into that small corridor with the gift box from earlier.

After interacting with it, he re-enters Odd Care and returns to Amber's room.

-play "there you go"-

While this discovery might seem innocuous, this serves as a sizable revelation about Petscop as a game. For those with a keen eye, you may have noticed that within the menu – is a save function, and because the game crashed earlier, Paul wasn't able to. Regardless, the cages remained open, meaning that in some capacity, Petscop tracks your progress even if you don't. This leaves us to wonder if the Petscop that Paul was presented with in the very first episode was the base game as it was created, or an altered version based upon the actions of players that came before him. This could explain why when Paul mentioned how he created a new save, nothing was as it was when he originally experienced it. Petscop is always changing – it's almost like an – ever evolving organism.

-cut to black, then hallway-

Paul heads back to the Quitter's Room, and finds that – finally, he's on the true side. After checking out the note on the wall, he's reminded of TOOL, and so he returns to ask more questions.

What month is it? And *What year is it?* He asks, both of which produce the same response – being a calendar.

At the very end, though, Paul asks the TOOL one last question – *where was the windmill?* – and prompts yet another censor.

-slight pause-

Given the increase in their frequency, it's clear that Paul is onto something he shouldn't be. He is likely solving what those before him haven't, causing the channel owners to overcompensate by censoring things from the public eye.

Petscop Ten was brief, yet stands as more of a bridge between Petscop's origins – and where it's headed to next. After watching the series start to finish, it's safe to say that we haven't really seen anything yet. The underlying story has hardly taken root, so don't touch that dial, we've got [a long way to go].

[PS1 crash with "UH OH!", cut to blue screen w/ CH3, flip to CH4 – bumper & NEXPO BOXING advert]

SAVE POINT A

-rainy room ambience, Demon's Souls music-

Alright, so we are a little over a third of way there, with a ton of story progression still to come. Petscop is something that I've wanted to cover for years, but I've always held off due to how complex and obscure everything comes across as. My goal with this video is to explore this series with you in a way that is digestible, because there are *so many* moving parts happening off camera that it can get convoluted extremely fast.

While we still have a long way to go, I'd like to circle back on arc one, and recap on what we've been through so far.

-musical transition-

More than anything, Petscop is the story – of Paul. In May of 2017, Paul finds a video game within his home, and sometime between its discovery and his first gameplay, he has a conversation with a close friend about it, to which they doubt its existence. In response Paul begins recording his own gameplay to prove to them that it exists, and what he discovers is a cheery, Pokemon-esque collect-a-thon in which he's tasked with capturing Pets, and taking them home.

After a short bit of gameplay, Paul pulls out a note that came with Petscop, and enters the code found on it – fundamentally changing everything about how this game operates. What was once the bright and upbeat Gift Plane is now shrouded in darkness and silence. And so Paul sets off to figure out what the hell he's done. Almost immediately, Paul is introduced to the major cornerstones of the series – Care, The Windmill, the School, and Marvin's House, all of which seem to be intertwined within one story about a little girl and windmill disappearing, being reborn, and being somehow held within the school's basement.

Scattered throughout Petscop are various characters – the Quitter, the TOOL, the Windmill Girl, Michael, Marvin, Rainer, and various versions of Care. Petscop utilizes these characters to exhibit random bouts of sentience, filling Paul with awareness that the game is trying the hardest it can to appear haunted. Nevertheless, this skepticism begins to morph into apprehension the longer he plays it, as the more he uncovers about the underlying story, the more he seems to recognize various objects that can't, and *shouldn't* be in this game. Unfortunately, these objects are censored at the current time, at the hand of a mysterious group that seems to have taken over the Petscop channel. Currently their motives and the state of Paul are unclear, but somehow, they bear knowledge of future events that haven't happened yet. Petscop, too, carries a similar mechanic, as during Paul's gameplay, we can see it predict his movements, hinting at the possibility of a recording device baked within the game.

Even further, Petscop tracks Paul's progress regardless if he saves or not, and seems to change on a fundamental level whenever the sound of a choir is heard. There seem to be numerous versions of Petscop on the *same disc*, all of which are tracked and saved – for every unsuspecting player to come.

Across the grander scope of Petscop exists clear themes alluding to the atrocities of child abuse. Both the references to Daisy Head Mayzie and Candace Newmaker make explicitly clear – that Petscop is a story about psychological torment, and potential death. The dynamic between Marvin, his wife, Care, and the vanished windmill girl are still vague, however we have a rough idea that Marvin's done something unforgivable. His wife's sister – *completely disappeared*, and was somehow reborn – likely as Care. How the hell this is possible and what exactly it means is unclear at this point, but what we know, is that there's an ominous family dynamic at play here. Paul has become genuinely haunted by things

he's witnessed, and it's beginning to seem like he's connecting with the game, in a way. With the theme of duality baked within the fabric of Petscop – with the Gift and Newmaker Plane. Even and Odd Care. The Quitter's Room and it's reflection. Red and Pink TOOL. The Windmill's existence, and lack thereof, it genuinely wouldn't surprise me if Petscop was a parallel somehow - to Paul's real life.

-fade-

Now, while that remains to be seen, the ambiguous nature of Petscop also leaves tons of additional questions unanswered. How does a windmill just vanish? What exactly does rebirthing mean within Petscop? What is causing the game to randomly take a mind of its own? Who is running this channel? Who exactly is Rainer? How does the game predict future movement? And – most importantly, *what happened to Care?* It's clear that Marvin's had a hand in something nefarious with her, but at this point what that is – is vague at best.

Petscop is – a – behemoth, with *so much* left up to the imagination. The story being crafted here is elaborate and grim, drawing me in the same way the game did with Paul. With that said, there's still a *ton* awaiting us – *fourteen and a half more episodes* – to be exact, so refill that mineral water and grab a couple string cheeses, because you and I?

-fade-

We're only getting started.

HOME SWEET HOME. [11-17]

PETSCOP ELEVEN

-projector sound to description, low distorted voice as "Family"-

Everything we wish to say is below:

The purpose of this YouTube channel is to preserve and display the recordings within the video game "Petscop" while keeping some of their content private.

They were first given to us as a Christmas gift, many years ago. The game had an interesting journey, before and after that day.

Paul created some additional recordings in 2017 as a way to show Petscop gameplay to his friend. He created this account in order to upload those additional recordings in video format. He later passed ownership of the channel to us, but continued to record himself at our strong suggestion. Though he had issues with the arrangement, these have finally been settled.

Please enjoy the recordings in Petscop! We do. :)

-sound to black, then fade in episode over ominous ambience-

-play opening subtitled to 1:00-

Straight out of the gate, Petscop 11 opens with dialogue between Paul and his friend, providing important context about prior events. As it turns out, the room generated from Care's face with Mike's eyebrows may *not* have been Care's room after all. *It was his*, which explains why he was so unnerved

when he encountered the first censor, yet opens an entirely new trove of questions as to why he's referenced in Petscop to begin with.

-slight pause-

A few moments later, Paul explains that he's following a map he made in hopes of finding some sort of secret. And, to his surprise, he does.

-play snippet at 3:04-

He manipulates this tire like a padlock, and in return, it prompts him for a question.

-play "where is house"-

After inquiring about the house, the tire begins to rapidly spin, implying that it may be in the direction it's pointing. And so Paul sets off – encounters a road, traverses down it, and discovers - a sign:

This is a frozen house, captured three times, exactly as it was.

And behind it – a home. *Marvin's home.*

-play "found the house"-

As it turns out, the front door is locked. Not a problem though because we have a key. Oh but wait, yes it is because like we learned in Petscop 1, our character can't open doors.

-quick comic relief-

Frustrated, Paul heads back to the road and struggles with his sense of direction. He's - having trouble remembering his left from his right for some reason, and claims that the concept of "*righty tighty lefty loosey*" still confuses him. Nonetheless, when discussing this, the door ends up opening on its own, kicking off what is far and above, my favorite area of this entire game.

-play entering-

Welcome to Christmas at Marvin's house, frozen as it was.

Filling the air are the sounds of dishes clinking and people talking, and visually, we can observe numerous individuals in various states around the room. Immediately, Paul collects all the bits before he's greeted by two dialog boxes from Marvin's wife, reading:

"where have you been? Why were you gone for such a long time?"

"Is this a present? Who is it for?"

Soon after this, Paul discovers two calendars on the wall, one being green for the year 1997, and the other - gray for the year 2000. He checks out the former and realizes that various dates are highlighted in that color which, at first, confuses him. Upon discussing it with his friend, though, he realizes something:

-play 8:33 to 9:58-

These were the dates when Care was gone, and given that they're highlighted in the color pertaining to Marvin, it seems to symbolize the dates she were with him. Speaking of Care, right after this, Paul makes a compelling observation:

-play resemblance-

Now, with everything dropped on us so far, the correlations between he and Care's existence are too frequent to discount as pure coincidence. Paul has absolutely no recollection of Care ever going missing, the two share the same birthday, and now we learn that they – look alike? It almost seems like they were twins, yet with the lack of any memory of her, it creates this massive paradox. *How in the world does he not know of her existence, if the two share so many monumental characteristics?* It makes you think.

Moving on, Paul makes his way to the bathroom, prompting this cinematic and jingle:

-play jingle-

Strangely, Paul claims that it was [*“an experience”*], which is an *odd* choice of words, but to each their own. Above the bathtub is a block with a symbol - something we've seen before, and so Paul heads towards it, causing the game to cut to black, and back to the main menu.

-play beginning of Clock sequence-

What follows from this point is a demo sequence involving the road from the Newmaker Plane. In the scene to follow, we'll notice that Paul is completely silent. For some reason, he doesn't say a single word, something highly out of character considering the chattiness he's displayed so far.

Initially, this clock seems ordinary, however if we *really* analyze it, we realize that 12 o'clock – isn't *where it should be*. It isn't 3pm –

It's 5:11.  -rotate with clock sound-

A few moments later, the video cuts to black and to a *new* clock, implying the passage of time. Here, though, things have – shifted. It looks upright now, yet like earlier, our perspective is once again off. It is now 6:14pm.

-slight pause-

At the end of the road is a building.

The camera heads straight into it, drops us back onto the Newmaker Plane with Marvin, and curiously, introduces the concept of *in-game communication*. It's unclear if this was added in later or if we were always able to do this, however given what we know about DEMOs, it's possible that this *may* be a different version of the game.

-slight pause-

For a brief moment, Paul and Marvin have a back and forth before he takes off northward. And as we follow him, we end up discovering an *entirely new area* – being *The School*. Upon heading inside, we realize that every convention of how Petscop works has been turned on its head. Instead of a camera-locked adventure game, we can now navigate the world in three dimensions, effectively adding a new layer of depth and interactivity to it.

-play snippet-

Apart from its merits, though, it's clear that this section needs a lot of work, and for all we know Rainer probably didn't spend much time on refinements. Regardless, a handful of intriguing concepts are

introduced – like the fact that Marvin appears to have taken the shape of TOOL, seems to have some capacity of control, and that various objects like padlocks can be manipulated.

After the pair try their hand at cracking it, the game cuts to black once more, and throws us back into Marvin’s home. The jingle again plays, the cinematic heads in reverse, and – weirded out – Paul claims –

-play “that was an experience”-

-clap pause-

Wait a minute. There it is again.

-stone drag back and over, show synchronicity-

Somehow, when Paul walked up into that block, he created some sort of lapse in time. And this goes further than just a simple case of synchronicity. To understand what I’m talking about though we need context from the rest of this episode, so we’ll circle back to this in a minute.

Bizarrely, Paul acknowledges the [lack of the white block above the bathtub.] He has clear knowledge of what took place before and after the clock sequence, but *during it* is what remains ambiguous. Paul exits the bathroom and realizes that the home has now changed. It’s no longer Christmas, and on the wall exists *only the green calendar*.

After messing around for a bit, Paul examines a note on the home’s bulletin board, reading –

My husband may come here after 6:00pm. Please stay overnight if you can. Thank you so so so much.

He then heads to the calendar and learns that the date is now *June 5th*. The night Care went missing. With this newfound context, it really drives home just how ominous that note is. Someone was supposed to be watching her – *protecting her* – yet it’s like - they were never there.

After heading into a newly opened room, we encounter ... Care A? She’s sitting atop a yellow bed and is frozen in a block of ice. On the back wall, we can observe a window and a clock – revealing that the time is now 6:10. But wait a minute earlier the game told us it was 6:14 so how the hell did we travel back in time here?

Paul messes around this room before taking interest in the window. He heads outside to examine it, yet realizes that there’s no way up there. Upon heading back in, though, he suddenly becomes locked in the closet before we encounter – a certain friend.

-play Marvin break in-

And so we finally learn the true meaning of “Care left the room” – it was when she was taken.

Now, I’m not entirely sure if the game reverted to a previous state or if the abduction was a recording of prior events, but right after this text box, the closet door opens, the room’s ambience reverts to as it was, and Care is reinstated at her initial position.

With what he just witnessed, Paul heads outside to inspect the window and, to his surprise, he finds *a ladder*. And so, much like Marvin, he heads up and inside, and is *finally* able to catch Care A.

-play break in to description-

When the emergency began, you were all looking for Care A. When Care A goes missing, she goes missing forever.

*My brother didn't want us to find him, because we were all looking for Michael A.
I'm back, this is my present for you.
I started it in 1996, for Marvin.
If you think they're worth any effort, see if you can save Care B or Care NLM. Care B is in the school, of course.
Fuck you all, and fuck me as well. Merry Christmas. Check your bathroom now.
-Rainer*

Once again, Rainer's at it with the non sequiturs. Apart from the reference to Michael, here we can observe them making clear references to the abduction of *Care*. It seems that, somehow, they bear significant knowledge about her present location, and how she's been permanently scarred by what Marvin's done to her.

Atop this, we learn that this game was made for him, yet, considering his overall role in everything we've seen, it shrouds Rainer's motives in even further ambiguity. Given the ending, it implies that they carry some semblance of guilt for *something*, and for all we know, it *could* be about Care, or even something to do with that nod to *Michael*. *There was a reason he was randomly thrown into Care's description – so how does he tie into this?*

What is clear, is that Rainer seems to have known about Marvin's obsessions, about family conversations, about where Care was kept, how and when she was taken – *everything*. They were complicit in some capacity – it's the *extent* that's cryptic.

-slight pause-

Moving on, Paul heeds Rainer's request, and heads to the bathroom. While here, the game cuts to black once more, before we're thrown back in the school, observing yet another DEMO. After poking around, the player encounters a room with a chalkboard, a desk, and Marvin. Marvin instructs the player to play some music on something called the *Needles Piano*, and so they do - making Marvin – a happy man.

-play short clip-

As the player continues their song, they begin to mess up, in turn pissing Marvin off. In response, he states that *Tiara plays bad music too*, to which the player responds with the word *Sad*.

And with that *incredibly* insane climax – Petscop 11 – draws to an end.

-fade-

Let's talk about that bathroom.

-fade in both-

As we can recall, there was a weird synchronicity with both times Paul was in there. Somehow, he stated the exact same phrase – *twice*, when the home was frozen in two separate states. Interestingly, the earlier and later portions of the video don't just line up in that one instance, though, as when both clocks approach 6:15, the collision with the building roughly coincides with the time Marvin would encounter Care. Have a look:

-play both-

Time within this home appears to be – broken – *if* we assume that all of Petscop 11's gameplay is solely done by Paul. As we can recall, he isn't actually in control of the way these videos are structured and

presented, as that role lies with those who Paul passed the channel to. They're editing things, purposefully creating confusion, and could have very easily manipulated Paul's voiceover to give the impression of time divergence.

To me, the road sequence seems to be old, recorded gameplay from Marvin. Like I touched on prior, Petscop harbors a mechanic that allows these recordings to play back in real time, regardless if there's a current player in the game – or not. With that said, it's clear that the channel holders are crafting a narrative and painting a very specific picture of how Petscop is played. And with the strange, confusing phrasing from the video's description, the fact that they were gifted recordings on two separate Christmases, and their knowledge of the impact of certain censored objects, it's almost like they personally *know* everyone involved in this story.

-slight pause-

It's almost like – they're *family*.

-PETSCOP TWELVE-

PETSCOP TWELVE

Petscop Twelve begins with a DEMO recording in the mirrored side of the Quitter's Room. Here, the player pokes around a bit before heading towards the mirror, encountering - a completely new character – someone with some sort of pyramid head who, also, replicates their actions.

Now, given the theme of duality presented all throughout Petscop, we can recall that we've been on the correct side of the Quitter's Room before – in Petscop 10. And if we line up our prior footage with this one, we find that they are an *exact match*. The pyramid head – is Paul, which leaves us to wonder who's playing the game *here*.

-slight pause-

The player exits the room before, somehow, Paul's character collides with them and disappears. They collect bits and look around, before yet another mechanic is introduced – this time being direct messages to *the player* who we learn is a girl named *Belle*.

Hi Belle. You're free! I left these messages for you to look at, in case you were ever rescued. So, while you walk around looking for something to do, I'll come up periodically. When the messages run out, I'll be out of your hair forever and ever.

Right after closing the dialog box, the video cuts to the yard. Belle examines Mike's gravestone, before she's greeted with another.

You've apparently been running Petscop nonstop for 553 million, 758 thousand, 221 seconds, or 153,822 hours. That looks dubious to me. What do you think?

This amount of time equates to over 17 years. Seventeen. Years. Nonstop. That is an impossibly vast amount of time to be playing video game, and even more so for *Petscop* of all things. So how is this possible?

Moving on, we're given even more cryptic messages:

Are you still sitting on a chair? Can you still look around the room? Is there still a room?

This is the Child Library. You're not family so I didn't add your traits to the face system. That means I didn't add your eyes, or your eyebrows, or your nose.

After this, Belle heads out to the Newmaker Plane where she encounters Marvin. The game instructs her to not get lost, before capping things off with one final message:

Happy Birthday Belle!

I'm calling you Belle because that's who you are.

You might be confused as to what happened.

I was overeager before, and started calling you Tiara prematurely.

I created a space in the menu for you, still unused now.

Then I put you inside the machine, and played the second movement of Stravinsky's Septet on the Needles.

I played it wrong, but what would've been okay.

If you hadn't given up halfway, you would still be Tiara.

This is not what happened, and now I'm gone.

-boom, zoomed comment, maybe camera shot-

Belle is a victim of attempted rebirthing.

And because it failed, the person writing these comments, who I'm assuming to be Rainer – is now dead.

This episode was pivotal in setting the foundation for other characters outside of Paul, because it finally establishes why Belle was always seen inside the Quitter's Room. She fought back, she resisted her abuse, she was, in their eyes – *A Quitter*.

On top of this, we learn that she isn't even family. For all we know she could be a victim of kidnapping, or even unethical adoption, landing her in the custody of either Marvin or Rainer. Regardless of the specifics, though, the result was all the same. Her childhood was stolen, she was psychologically abused, and at some point, forced to play *Petscop* for *seventeen entire years*.

So how is that possible?

-cut to black with echo, then to Room thing-

If we assume that Belle is a live player, this implies that *Petscop* carries some semblance of multiplayer. And given that the game was developed *in the year 1997, when the PlayStation 1 was incapable of online gameplay*, it implies that *Petscop* is some sort of technological marvel. Rainer engineered a system that could break the fabric of the PS1's capabilities, opening an entirely new world of potential – right?

Well, no. I know how cryptic *Petscop* has been so far, and while we could suspend our disbelief and run with that theory, I don't think that's quite right.

-slight pause-

As we can recall, Rainer presented Belle with a set of questions – *are you still sitting in a chair? Can you look around the room? And is there still – a room?*

This is – *not* live gameplay, but the product of player emulation. This entire time, we've assumed that demo gameplay are just *recordings*, which *in a way they are*, they're just not quite the kind we assumed.

It seems to me that there's some sort of artificial intelligence being trained here. The Belle we're observing isn't the product of a player – but that of a computer, explaining how the synchronicity between Paul and Belle's movements were possible. We're gonna dive into this point in much greater detail later, but for now, just know that the other players *within Petscop* aren't quite - human.

At least, not now.

-PETSCOP THIRTEEN-

PETSCOP THIRTEEN

-boom to gameplay-

Barring the fact that it's a DEMO, Petscop 13 thrusts Paul back into the picture.

He manipulates the bucket in hopes of finding its purpose, before he makes a connection regarding a TOOL he saw on the road.

He pushes the bucket towards it, eventually passing under an object that looks strikingly like the sign for the Gift Plane. Once here, though, it heads up and out of reach before he navigates it into the pail.

-drop-

Paul uses the TOOL on the machine inside the house, and gains 15 bits.

-play bits-

Now, with this new discovery in mind, combined with the shrouded Gift Plane sign, it gives Paul an idea. He starts a new file and begins catching the pets as he did before, but this time, he takes the bucket to Roneth's room to try his hand at catching them – once again.

-play CAUGHT!-

Paul then heads into the compendium to read their description:

Roneth is Toneth's baby half-brother. Because he's younger, he gets to learn from all of Toneth's mistakes. That's why he always looks both ways. He doesn't get into trouble. You won't have to watch him all the time. He's good.

It seems that what happened to Toneth really ground away at Rainer's psyche. This is the *third* reference to roads, looking both ways, and being hit by a car, which really leaves me wondering what it is they're getting at here. This clearly impacted them greatly, so who is this referencing?

-slight pause-

Following this, Paul heads out to catch the remaining pets. The game cuts to Amber's room, and we can see him utilize the wall glitch method once more. After this, the game congratulates him, because at last, he beat it. So *hell yeah!*

Congratulations... you caught every pet in Even Care (aside from Toneth, who isn't here yet). You have seen everything in the game so far, but there will obviously be more. It's a growing organism. Your controller inputs will be useful, but your feedback will be even more useful.

-fade out ambience, to Paul's sounds-

Please leave the PlayStation on when you leave. You can stand up now.

*-PETSCOP FOURTEEN AT DOOR CLOSE-***PETSCOP FOURTEEN***-video ambience-*

This windmill vanished off the face of the earth.

Here's a similar puzzle. There are two pictures of a door. In the first picture, the door is closed. In the second picture, taken later, the door is open. Nobody opened the door. The door did not open itself. The door, in fact, did not open at all. What happened?

-fade in ambience-

Take note of the player's movements. They're nonsensical, like this DEMO is recreating them, made from other areas of the game. Thinking back, we've seen this idea before, and keeping in mind the riddle we just read, it unlocks an entirely new method of thought regarding how Petscop can be played.

-slight pause-

After about a minute of moving around the beds, the game cuts to black, signaling another time jump, and immediately after, Paul's gameplay begins where he discusses these ideas in further detail.

-play 2:00 to 4:05-

Paul exhibits clear knowledge of the various game states. As we know, the version he is playing differs from what is shown in the DEMO, and after watching what he referred to as *Marvin's gameplay*, he believes he can emulate it by counting his steps and assuming that unpassable obstacles – aren't there.

Given that the resulting DEMO recording has been overlaid onto Paul's raw footage, it solidifies his intuition – as we can observe what *would* happen if he were in the that world. Now with that said, I find it interesting the Paul referenced this channel as the *Family YouTube*, as it all but cements the fact that they're aware of identities tied to the characters of the game. Where Paul fits in this family tree is presently ambiguous, and so too are the reasons for why he's forced to play it in the first place. What exactly are they looking to gain here?

Moving on, Paul continues manipulating the game, and makes his way to the dresser on the left side of the room. Upon analyzing it, we see a grid of 15 CDs in various states of rotation. Unaware of what he's interacting with, though, Paul assumes it's a dialog box with a ton of text and begins spamming buttons to get through it.

-play 5:15 to 5:55-

As he does this, we can hear each CD make a very specific sound upon selection.

-play 6:30 to 6:46, clap pause, stone back and over to Petscop 11, play both tunes-

I don't know if this is cheating, but upon enabling the Petscop subtitles, we learn that the tune Paul is humming – is called *Care's Melody*. Now I'm not entirely sure how the Needles Piano works – whether every note plays with a single button press or if you orchestrate them specifically. If it's the latter, though, why is it called Care's melody, and how in the world did Paul know how to play it? Honestly I could be way overthinking this – hell I've been [watching Petscop too fuckin much].

-play to 7:17-

So back to the CD sounds, Paul begins spamming them once again. Interestingly, though, once he makes it to the one in the very middle – CD 8, the sound is different.

-play sound-

This is – *the only one* facing the opposite direction. It's mirrored. Backwards. And if we think back to Paul's confusion with direction in both this episode and in Petscop 11, we can establish a tenuous connection here. What the significance is – remains to be seen, but let's keep this in mind moving forward.

-cut to black-

After a few more minutes of fumbling with these discs, Paul notices that the bedroom is half black and half green. He heads out and manipulates the bucket into the bedroom and near the second censor, and somehow figures out a way to paint the wall black. Once done, the censor disappears, and he receives a black key. He takes this key out and over to a previously locked door near the front of the house, and after unlocking it, we hear *yet another* choir sound before the game resets to the main menu.

-play choir and reset-

Weirdly, Paul's save file is gone, replaced by one named *Strange Situation*.

Let's talk about that.

-boom-

In real life, the term *Strange Situation* carries a connection to parent child relationships.

In the 1970s, a psychologist named Mary Ainsworth devised a procedure to observe and measure the amount of attachment exhibited by infants towards their mothers. To achieve this, families would voluntarily undergo testing, which involved eight sessions lasting three minutes each.

The *strange situation procedure* went as follows:

A mother, a baby, and a stranger enter a room for less than a minute. Soon after, the stranger leaves for around thirty seconds. Upon returning, the mother leaves. Once she returns, the stranger, again, leaves. After another 30 seconds, the mother leaves the infant alone. The stranger then returns, followed by the mother, to which the stranger would leave again, bringing the procedure to a close.

The goal of the Strange Situation was to monitor the child for how they'd react to the absence of their mother, and within the presence of a stranger, ultimately categorizing the children in distinct attachment styles – *secure, resistant, and avoidant*.

Their diagnoses were utilized to determine how a child was brought up in their home life – for example an avoidant child is implied to have been unloved and rejected, and considering that children are a reflection of their caregiver's behavior, it all went up the chain.

-slight pause-

Now, it goes without saying that the connections between this and the characters within Petscop are clear. The three emotional states Rainer references all throughout Petscop appear to be an allegory for the results of the Strange Situation. Care A was secure, positive, and loved. Care B – unloved, rejected and avoidant. And Care NLM – resistant, confused, and angry.

-boom back to Newmaker Plane-

After selecting the file, Paul's back on the Newmaker Plane.

-play snippet-

In front of Marvin's house are now signs for a birthday party. It's *for Care*, and they seem to have gone all out to advertise it. Upon heading inside, we're immediately greeted with dialogue from Care's mother:

You made it. Happy birthday! Why are you covering your face? ... Oh.

And after poking around the party, Paul realizes that he can interact with the various objects:

*Of course I recognize you. Those eyes. That nose. That's still you.
Go ahead and have a slice! Oh, don't worry about those.*

Paul then examines the calendar and learns that it's November 12th – *Care's birthday*, and also the day we know she returned home.

After exiting the calendar – Paul receives more dialogue:

I sure hope you've realized by now. It doesn't matter how long you've been gone. It doesn't matter how much you've changed.

You aren't lost. Stop wandering and come home.

Well, that was a bit out of left field don't you think? If she's being cold like this, why is this birthday party even happening? What's the catch here?

N E X P *-slight pause-*

After this, Paul examines a new, red calendar that he postulates is either for the year 1995, or 2017 – and claims – this:

-play "bad feeling"-

Once again the game seems to be speaking to Paul. It knows how to unnerve him; however the question remains as to why the reference to 2017 would spark this. We know that the Petscop channel was launched that year – so is there a correlation?

-continue video into room-

Paul continues into the bedroom, thumping into a wall that isn't there, and when inside, Care's mother claims:

Care! Are you okay? You ran straight into the door! Did you think it was open? Aw, poor baby.

-play searching room, then read out dialogue-

Paul realizes that the discs are missing.

-keep playing-

*Where is the disk? Where are the discovery pages?
What are you talking about? What disc? Discovery pages?
Jill, stop fucking ignoring me. Get in here and show me where that disk is.
Jill.*

*No Care, this is Mommy. This is your mommy. Sweetie, I'm right here in front of you. There's no one else here. What are you looking at? What's over there?
Care, can't you hear me? Can't you see me waving? Snap out of it. Care! Where are you going?*

-slight pause-

Shocked, Paul takes a moment to digest what he just read. The video cuts to black, then back to his gameplay:

-play based on conversation, edit it for brevity-

As Paul exits the room, the game crashes, before he claims that he needs to call Jill.

-cut to black, then play 24:12 to 24:54-

Paul then heads into a new room which we learn to be an empty garage. Within it, though, is an interesting revelation. Paul examines a computer – known in game as a *Tarnacop*, and learns that the “Discovery Pages” referenced earlier are *in* the computer, in game. From here, he explores the site a bit and expresses his confusion. He has no idea what the hell is going on anymore, and it's clear that Petscop is slowly beginning to wear away at his mental state.

In one final blow, though, Paul heads out and into the bedroom once more, revealing another censor, to which he responds with one word before the video ends:

-play “fuck”-

Above all else, the most pivotal revelation in this episode was the conversation between Paul and Jill.

Somehow, Petscop appears to have been amended *after* Paul received the game and began playing. As we can recall, he claimed that the conversation was from his previous birthday, and given that Petscop 14 was uploaded in *July of 2018* and the Petscop channel was started in *mid-2017*, the game was either tampered with, replaced, or somehow predicted events that hadn't even happened yet.

Atop all of this, though, we find that Paul and Care have some level of intertwining storylines, as during that Jill conversation, Care's mother asks her *by name*, what in the world she's talking about. Furthermore, Paul's dialogue *and the balloon they're carrying* are shown in *yellow*, a color we know to represent Care, so what is this hinting at?

Paul is clearly being toyed with. It's referencing personal conversations, knows about his Discovery Pages, and is displaying this weird mish mash of two wildly different time periods.

It's - messing with him, and he knows it.

-PETSCOP FIFTEEN-

PETSCOP FIFTEEN

-play opening-

Contrary to the last video, Petscop 15 is brief.

The video opens with a DEMO recording of the school, in which we can see the player exploring a bit. Weirdly, though, every single time they collect a *party hat*, the game forces them in front of this photo – labeled *GIRL*.

-show transport-

Soon after this, they find a classroom with Marvin and a chalk board. Marvin asks if they are *here for the present*, before the player sits down. Soon after, the character representing Belle emerges from behind the chalkboard, and Marvin introduces her. Weirdly, though, she retorts, claiming that she's *Tiara*, not Belle, which leaves us to wonder if Rainer's earlier hints about that failed rebirthing were perhaps incorrect.

-slight pause-

Belle then tells the player to press something called *Nifty*, and while initially confused on what that meant, they eventually figure it out – opening *yet another* new mechanic of the game – a *texture editor*. From here, the player draws some scribbles and writes the word “*Hi*,” before the video ends.

-fade-

-music onto TOOL-

Alright, so with the concept of the texture editor in mind, we can assume that the responses from Pink Tool *way at the beginning*, were actually the product – *of Belle*. This was her method of communication before we ever knew it was possible.

With this in mind, though, tons of questions remain as to how in-game players are able to pull off actions like this if there's no aspect of online play available. Sure, we can take these other characters at face value like they're some sort of AI, but what if there's something else going on here?

It's like we're stuck in this uncanny middle ground of ambiguity. They aren't human, but they aren't rudimentary PS1 AI, either. After all, they can pull off *live texture editing, of all things*, so how is this possible?

-PETSCOP SIXTEEN-

PETSCOP SIXTEEN

-open with error-

Petscop 16 is one of the shortest episodes in the entire series, yet conversely, is one of the most haunting. As we could see, the video opened with a shot inside the garage. We could see the computer and an orange car, before the game cut to this burn-in warning.

No controller input has been detected for a very long time. Family, neighbors, police, (or whoever), KEEP GAME CONSOLE RUNNING, and call provided phone number.

Following this, we're shown a top-down map depicting a room. On the right side appears to be some sort of piano, at the top left – a bed, and near the bottom, a TV with a picture of Marvin's living room next to it.

This room is referred to as the *ghost, or testing room*, with a red dot tracking the location of the person that's supposed to be playing.

-play ambience-

For most of the video, that's all we see. They seem to be sleeping, before finally waking up, stumbling back to the chair, and resuming their playthrough.

-buzz, crescendo to PETSCOP SEVENTEEN [in silence]-

PETSCOP SEVENTEEN

Petscop 17 opens with the player silently exploring the sound test menu.

They make their way to sound file 85, and spam it for an entire fcking minute - straight.

-play spam-

As it turns out, they were onto something, because it unlocked a *hidden menu*.

-play new menu-

And so we're introduced to the backend of Petscop. Here we can watch in-game recordings, check out something called Room Impulse, and also dig through the cryptic *Extra Stuff*.

Here, the player checks out the Room Impulse menu and navigates to the entry titled *house*. Interestingly, its photo is the exact one shown in the last episode, further establishing that it is, indeed, the interior of Marvin's home. Before they hit play, they pick something called a "Gen", which I'm assuming is short for Generation. They scroll to number 10 and hit play.

-play-

Room Impulse appears to allow the manipulation of prior Petscop activity utilizing an enigmatic dial. At this point, what exactly we're looking at is vague, yet one thing stands clear - each player's movements are - incredibly odd. They're running in circles, running into walls, hiding behind the TV, and are exhibiting highly unnatural behavior considering the room they're currently in. To be honest, it seems like the dial is cycling through, not recordings, but waves of *player emulation*. It's, in a sense, facilitating external analysis of their behavior, giving the analyst an ability to weed out the failures.

This is further supported once we make it outside. As we can see, there's but a handful of them that leave the front door, also coinciding with the dial being back in its natural position.

-slight pause-

From here, they hone in on a player, before more of Rainer's text boxes appear:

Hi there. Wake up, you're free! There you go. Thank you. I want you to retrace your steps. The family, as usual, wants to learn what happened to you between November 10th and 12th of 1997. On November 10th of 1997, you ran away from your daddy's school building, and on the 12th, you arrived at your house. The question is - where were you on November 11th? And what were you doing there? I hope to guide you to that location, with a spell, which I will begin now:

You are a girl named Carrie Mark, and you were born on November 12th, 1992. You have a mommy named Anna, a daddy named Marvin, an auntie named Jill, an uncle named Thomas, a cousin named Daniel. I know what you must be thinking. Have these statements always been true? Or have I cursed you? Is there such a thing? A curse that changes your past?

You were kidnapped and spent 5 months in an abandoned elementary school. You ran away, crying, ashamed, covering your face. You were blind. At some point, your movements stopped making sense. Bumping into walls and doors. Dodging invisible obstacles. When were you led astray on the road?

-boom, camera focus on Carrie Mark and Care-

So Carrie Mark, huh?

The girl referred to as Care all the way up to this point. On top of this, we've gained even more insight into her immediate family, learning that her mother's name – is *Anna*.

Unsurprisingly, Rainer keeps things vague. He mentions a bizarre curse about changing pasts and how the family, who we know to be running this channel, want to know where she was on the day between when she escaped from the school and made it back home.

Now, we were just given a *ton* of names and while it might seem overwhelming, for now just remember Care, Marvin, and Anna. We'll get to others later.


-boom back-

A girl went missing around here.

Story goes, your daddy used to sit on a bench with a birthday cake, trying to lure her home. Instead of missing girl signs, he put up birthday girl signs, promising cake to the birthday girl. Of course, the birthday girl never came home, to his disappointment. When I learned about this absurd story, I spent a lot of time digging. Eventually, I found out what really happened to that girl. Want to know? Ask.

-slight pause-

The player then makes their way to a very specific spot, prompting a text box. And so, they ask *what happened to her?* – revealing the following:

N E X P 

A new grave – for a girl named *Lina Leskowitz*, explaining that *they didn't see her*.

-slight pause-

Let's think back.

-boom to various parts of Petscop, land on windmill-

All the way back in Petscop 9, we found a girl within the windmill. And next to her – was a face. The same face plastered on this gravestone.

Lina Leskowitz is the windmill girl. Anna's sister. The one who completely vanished off the face of the earth.

Now, within the dialogue Rainer gave us, it implies that they found her. They know where she was, what happened to her, everything. But, at the same time, it contradicts their prior claims when pressing Marvin about what the hell he did. We know Rainer was extremely passionate about cracking the Windmill mystery, so if he knew her fate all along, why go through all of this?

What I'm getting at here is this – at face value, her gravestone, combined with the prior references to roads and being run over implies that she was hit by a car. If we *really* think about it, though, it may have a different meaning entirely.

Let's assume that Rainer's bluffing here. He's being bold, playing the strong game, trying to get answers out of *anyone* who would be willing to give it. The phrase *they didn't see her*, might not reference the road – at all. But rather, that nobody saw her, because nobody *could find her*.

This death is implied – because to this day she’s still missing.

-cut to black-

After this revelation, the video continues for another minute without much substance. But while that’s the case, I’d like to talk about something else.

-rewind, PAUSE on “ship in a bottle”-

The ghost room is a ship in a bottle.

I purposefully glossed right over this because there is *so much* to say about it.

In Petscop 16, we learned of what the ghost room is – it’s a place where people are kept. Where they’re monitored. Tracked, and forced to play Petscop for hours, days, maybe even years, all within the confines of its walls. At first, it’s easy to take it at face value, assuming that this is a physical location with a real person – with *Paul*, however considering the mention of it being a *ship in a bottle*, I had a realization.

Before we get into it, though, I need to ask you just one – simple question:

[chuckle] Have you ever played SOMA?

-boom onto various areas of the game-

If you’ve watched my channel for a while you know that this is one of my favorite video games ever, and I have waited for the day when I can find an excuse to talk about it again.

SOMA is a psychological horror game primarily focused on one man named Simon Jarrett. After a tragic car accident, he suffers severe brain damage that needs immediate treatment. As a result, he makes an appointment to get a brain scan done by a sketchy doctor who claims to be able to cure him, and in a way, he does. It’s just not how you’d expect.

-cut to PATHOS-

Simon passes out during the operation, and suddenly wakes up in a world unlike anything he’s ever seen. Things are futuristic, abandoned, and *fucking underwater*. What the hell happened, where is everyone, and how did he get here?

As he traverses through this underwater hell, he encounters a woman named Catherine, who invites him to find her in another building. Along the way, she keeps in contact with him and, in a way keeps him sane. The first half of the game mostly involves solving puzzles and making his way to her location, however once he does, he’s greeted by – not a human, but this.

-show revelation-

Catherine – isn’t real. Well, physically.

And, later in the game, it’s realized that we aren’t – either.

-slight pause-

The central question SOMA entertains is that of what it takes to be a human. What does humanity mean to you? Is it the human form? Is it the capability of sentient thought?

I won't spoil the ending in case you'd like to play it, but around the point Simon realizes that he isn't physically human, he learns of the true nature of that brain scan operation he went through. It wasn't for a diagnosis. It was to copy everything about him – into a machine.

-rises to black, fade Petscop in-

Now, of course Rainer isn't performing brain scans on people like in SOMA, however the parallels between their concepts are clear. We've seen references to artificial intelligence since the very beginning of this series, and have theorized that they're not quite human, yet aren't fully computer either. To me, this ghost room implies that the AI system Rainer implemented is being built through the inputs of a real person. It creates virtual counterparts of those who play it, ultimately trapping them within the confines of the Petscop world.

Belle, as we see her in the game, isn't a live player. She's the computerized consciousness of the real one, mirroring her psyche, her thought process, and the way she communicates to drive Petscop further and further towards the feeling of being – alive.

The Ghost Rooms are a ship in a bottle. The in-game counterpart to the real world. Where AI – are trapped. Forever.

-slight pause-

So, allow me to entertain a question.

If you played a game, and it built a *you* inside of it. Where it acts like you, thinks like you, where it can be you within it, and trapped it there forever, would you feel bad?

-fade, then chapter card – Petscop 18-24-

WELCOME TO THE FAMILY. [18-24]

PETSCOP EIGHTEEN & NINETEEN

Some select "Petscop" recordings.

In a way, recordings have the power to raise the dead. They're kind of scary.

-fade in video-

Petscop 18 opens with a view of the back end, before the player explores the category "Extra Stuff". While in here, we're shown concept art of various pets and our player character, who we learn is named *The Guardian*. Interestingly when showing Toneth, we learn that the original concept depicted them without a broken leg, implying that the car incident Rainer referenced happened after Petscop began development. From here, they check out some more of the art, and the video ends.

-fade-

Petscop 19 explores the "Recordings" section.

Here, we can see hundreds of archived gameplay files from various generations of Petscop. Curiously the newest one is labeled "*family*", implying that the gameplay we're viewing right now may not be Paul, but *them*.

From here, we can see troves of names from earlier Generations, suggesting that they *may be* beta testers. This is further supported when they scroll all the way back to the very first one, in which we can see a test room with rudimentary movement.

-show snippet-

Given what we know about the choir sound, combined with the various states the game's been presented in, it appears that that's all it's been. Petscop, like any game, has evolved through development, undergoing a myriad of changes that we can cycle through within its back end.

-slight pause-

After this, they find and select Mike's recording from Generation 2, beginning in a room with a canvas. As he plays, we can observe that Petscop was, at one point, a simple game focused on collecting eggs, which is fine in and of itself, however once he collects it – the game states the following:

What? One of the eggs... was in Daniel's game?? What an unfair trick! Have you found every egg in the office?

This all but establishes the identity of Rainer. It was an alias – for *Daniel* – someone we know to be Carrie's cousin. With this context, let's think back here.

Mike's gameplay begins in a room with a canvas. Toneth's description mentions – a painter. Toneth's description *also* references both Michael, and a car accident, leaving me to wonder if that story – wasn't about a dog – but Mike?

-slight pause-

Moving on, we observe bits of gameplay from other players. Care, Belle, James, and Amber, all exhibiting different gameplay styles. To be frank, this episode was more lighthearted than the others, and I say that because Care just runs around aimlessly, and Amber, the *real one* – just sits in the cage.

-awkward pause zoomed into Amber-

Just like the pet.

-PETSCOP TWENTY-

PETSCOP TWENTY

-play opening-

Petscop 20 centers around Marvin.

At the beginning, we can see him start a new file, poke around the Gift Plane, and collect a few pets from Even Care. Curiously, much like Paul, Marvin begins to exhibit difficulty in distinguishing his right from his left, and upon checking out the controls, we observe... that they're *flipped*. On top of this, it appears to be unfixable, given the repeating error sounds that play on this screen.

-play error sounds-

The game is stuck in this control scheme – and for all we know *could've been this way* for Paul as well.

-slight pause-

Moving on, Marvin enters the secret code found on the note before heading outside. From there, he wanders around aimlessly before the video cuts to other recording files from the same session. *He doesn't know what the hell he's doing, or even supposed to for that matter.*

Generation 6 – has soft locked him.

-cut to black-

At some point, Marvin plays Generation 7 – updated with a bit more guidance:

Hi Marvin. Rainer here.

You have to be careful this time. If you start running out there without a sense of purpose, you'll get lost. I'm writing this on July 10th, 1997, and Care is still missing.

We are searching. Last weekend we almost got lost ourselves.

Your search is harder. Beyond here, there are no landmarks.

But this model of a brick building, though crude, should still be familiar to you. Where is this building?

-slight pause-

And again, as Marvin wanders, Rainer continues to pop in:

From here, I want you to find a grave. You know the grave I'm talking about. It's definitely out here somewhere. It's unmarked, of course. That's the trouble. You're the only person who can find it.

Unsurprisingly, Marvin doesn't ever end up find anything, and so, again, Petscop is retooled, giving us Generation 8.

This time, Marvin's greeted with the door leading under the Newmaker Plane. He opens and enters it, before coming across a room with various items on pedestals, which the game calls Caskets.

Caskets. When these are done they will be great. Anyone who sees them is sure to become part of the family.

Upon examining the first one, we can observe a chalk board with something written on it, with a description reading:

This one is called Casket 4. Five words, written on a chalkboard, in the dirty building you inhabit.

The second is something we might recognize – because it's from the room within Marvin's house. *These are the censored objects* – fully realized for the very first time.

This one is called Casket 3. After kicking you out of the house, your wife started painting the walls black, to cover the stencils. That Saturday, busy with work, she pinned a note. It contained a list of objects.

The third item is the censor from Petscop 9. Here, we finally realize what that spinning pyramid was – as within it was Care's face.

This one is called Casket 2. As I painted, I watched Care dance around the house. She liked to spin. She became a blur. But in that blur, somehow, as she spun around...

From 45 degrees, to 90, to 180, to 360, to 720, 1080, 1440, 1800, 2160, winding, tightening, tightening, I was stunned by pure horror and disgust.

-slight pause-

And last but not least, item four. The censored object from Paul's bedroom.

This one is called Casket 1. You showed Care her red, blurry reflection in a vase. You said "Do you see that? Look at how ugly you are now. Care squinted her eyes. The reflection wasn't clear at all, but as you began to describe her grisly deformities, she began to "see" them.

"Nobody wants to see you like this," you said. But she soon escaped, and bravely returned home. In her bathroom mirror, she saw a clear picture.

-slight pause-

Again, another bizarre connection to Paul.

This was the *one* censor that unnerved him the most. It was the one that caused him to question what he was doing. That led him to doubt the purpose of the room he accidentally created. Why did this item bother him so badly?

-slight pause-

With this last item behind him, Marvin then makes his way to the next room, labeled "Places". The first photo he analyzes displays a park bench with a censor over it. The second, his green house. The third, the school. And the fourth, the windmill.

Going by where he came from, it appears that there, indeed *was* a hallway where Marvin was running in Petscop 8. Paul just couldn't see it because it was custom made – tailored specifically for Marvin.

-slight pause-

Following this, Marvin makes his way to the yard and inspects Michael's gravestone. Oddly, though, it's description - stays there. No matter what he does, it persists *front and center* almost like Rainer's rubbing salt in a wound.

He then makes his way to TOOL, and begins to type out the question: *did you dig lina?* At the last second, though, he changes it to "*did you find lina?*", before inquiring about TOOL's boss, and asking about the year. Each question prompted the default response being – *I don't know.*

At the very end, though, one of the most vital hints within this episode, is revealed.

-show pause-

Toneth – is the only pet within Marvin's compendium – very conveniently shown after the persistence of Mike's gravestone quote.

We've made connections between Toneth and Mike already, so what is this implying?

What did you do?

-PETSCOP TWENTY-ONE-

PETSCOP TWENTY-ONE

-play video-

Petscop 21 is Care dancing to The Sign by Ace of Base for three minutes straight.

-PETSCOP TWENTY-TWO-

PETSCOP TWENTY-TWO

Petscop 22 hails the return of Paul. Here, we can observe a demo recording from Generation 8, in which he asks the TOOL: *where was the windmill?*

Following this, we listen in on a phone call in which Paul explains to his friend that TOOL responded with what seem to be coordinates:

-play number-

Paul then suggests that he and his friend head to the location in person, before they pivot their conversation to the Family. He explains that they intimidate him, before reassuring his friend that they shouldn't worry about keeping in contact with him because they aren't family. They don't have a room, they aren't in the face system, and they are, in no way – connected with the game.

-play snippet-

Towards the end of their conversation, Paul goes forth to applaud their competence at solving puzzles, touting them as a “*puzzle genius*”. Once he makes his way to the Quitter's Room, though, he realizes that - *Belle is missing*.

-play Quitter's Room to car-

So, out of nowhere, his friend inquires on whether he's playing Petscop in a car. Paul, of course, denies it, yet given the sound we heard at the end of Petscop 13, is possible that he could be *lying*.

Speaking of lying, the Petscop channel is in a way doing this too, because what you may not have noticed – is that this video - *Petscop 22* – is *out of order*. We have the green key, something we used in Petscop 11, and found in Petscop 9. And with that said, if we think back and cross reference this episode with the earlier game footage, we learn that this is a direct sequel - to *Petscop 10*.

-show side by side-

This realization implies two things:

For one, the videos after Petscop 10 may not be presented in order, and two, that after Petscop 14, Paul may have never returned – at all.

-cut to black, then to road-

Paul becomes the Shadow Man, and makes his way to the road. While crossing it, though -

-play hit-

He gets hit.

To his dismay, Paul explains to his friend that he forgot to start the recording, unaware that the game was watching him this entire time. He fumbles with his equipment to figure this out, before someone greets him on screen.

-play Belle-

This entire time – Paul’s friend wasn’t just – a friend. It was Belle. The Quitter. Someone he’s been interacting with since the very beginning. And most haunting of all, *right when that phone call disconnects*, we’re greeted with her in-game counterpart.

-slight pause-

For the next minute, Belle continues to signal for Paul to head to the right. As she does this, he becomes more and more unnerved, until his gameplay cuts out. Paul, from here, never speaks again.

-slight pause-

Immediately after, we see the clock demo once more, before being dropped back at the park bench. Instead of a regular DEMO, however, what we’re observing is the Room Impulse mechanic we saw earlier, this time centering in on one single AI as they make their way to the school.

In here, they poke around a bit like normal, before again encountering the GIRL wall. As they continue exploring, though, the game continuously throws them back in front of it, until they finally try to walk *through* it. Contrary to what we observed earlier, though, this time it’s realized that it’s a *false wall*, hiding an ominous counselor’s office behind it.

N E X P *-play atmosphere for a bit-* 

The counselor greets the player:

Hi there. Sorry for pulling you out of class. I know you’ve been busy catching up. Don’t worry, I just want to talk with you. Hey, do you want to play a game? You can pick any game you want, and we can play it together.

From here, they’re shown a shelf with four games. Accident, Rotation, Checkers, and Graverobber. The player picks the latter, and they begin their game.

At the beginning, the counselor explains that Graverobber is much like battleship, and at first things seem relatively – ordinary. What gets interesting, though, is the dialogue that happens while they’re playing:

I called you several times and you didn’t come. Do I have the wrong name here? Hmm. I notice you named your file “Strange situation”. Is that your name? Please confirm.

And in response, the player inputs “Paul”.

Are you right handed or left handed? You don’t know? Really? Well, which hand do you write with? That one? That’s your left hand. That means you’re left handed. I’m right handed. I use this hand. My right is actually your left. Isn’t that confusing?

Kids shouldn’t say swear words. Do you know why? It just doesn’t sound right. It’s disturbing. You should choose cleaner words, even when you’re really angry.

That’s a very big boo-boo on your face. We’re going to help you, together. Everyone is. When you reach for your shoes, your shoes will be there. When you walk through a doorway, the door will be open.

Wherever you go, the floor will continue under your feet. Every move you make will be made valid. Everything you see will become real. Everything you say will become the truth. Your turn.

-play snippet quitting the game-

After playing this bizarre attempt at finding Lina veiled as a board game, the player exits the counselor's office. They again explore some corridors, before encountering a staircase leading – underground. To the school's basement – the place we know *has Care*.

-play heading down, to end, cut in earlier Paul gameplay-

Alright, so with our knowledge of Petscop 11 being a sequel to the beginning of this video, we can assume that, at least after encountering Belle, that Paul is, or was okay. With the video's latter half, though, combined with what we know about AI and how the Room Impulse system works, we can assume that this gameplay isn't being done by the physical Paul, but rather his in-game counterpart. It is, above every other, the most sophisticated since it was the only one able to make it to the school, and thus could explain why the Family was so infatuated with wanting him to continue playing the game.

Speaking of infatuation, one *specific incident* may have sparked this within *Daniel*, explaining why Petscop was transformed from a simple egg collector to this AI building behemoth.

-show Hit, Toneth, and Marvin-

The orange car – is in Marvin's garage. The orange car - hits the Shadow Man. Toneth's description – references a dog being hit by a car, and also contains a reference to Mike.

-footsteps then cut to Marvin's gameplay in silence-

I'm not going to lie to you, I think Lina's gravestone was a red herring. It's throwing us off on purpose, to prevent this connection from being easily made. A dog was never hit – and it's possible that Daniel never even had one. It was *Michael*. *That* is why he died. *That* is why Petscop changed. And *that* is his motive for building this AI.

It was to track Marvin. To build another *him* - someone that would fess up and reveal the location of his Aunt Lina – someone he believes Marvin killed. In the beginning he didn't care about Carrie Mark; he didn't care about the abduction; he didn't care about his obsessions.

All he wanted was to find Lina. And given what Marvin did to his little brother, nothing was going to stop him.

-PETSCOP TWENTY-THREE-

PETSCOP TWENTY-THREE

In a sense, Petscop 23 is the finale, and begins as a DEMO inside the school.

The player finds their way upstairs before being shown a Garalina logo and discovering what appears to be some sort of monitoring room. On the TV – are the words *Petscop Kids*. And scattered around the room are various Tarnacop PCs, all displaying Garalina branding.

Weirdly, right in the middle of everything is a massive holographic party hat with troves of smaller ones orbiting it. What it's doing is unknown, however after about a minute, the Green TOOL is used on it, resulting in 26 bits and capping us off at 500.

From here, the music is gone – and everything is dark. A dead silence fills the air, broken by none other than our own footsteps.

-play entering classroom to picking room-

Per his request, Paul examines eight unique ghost room layouts, before recognizing the room labeled *One*. And so he tells Marvin, who, in response, claims:

-play Thanks Here I Come to Paul's Dead-

Paul sits like this for over two minutes. Marvin, in some capacity, was able to breach the ghost room Paul's alternate is being kept in. And whatever he did to him was so bad, that all he could force himself to mutter – was one word.

-play Help-

It's unclear what exactly Marvin did to Paul, and I think that's what makes this episode one of the most haunting in the entire series. Paul's alternate, legitimately, did not know what Marvin's intentions were, and thus gave away his location without hesitation. Thankfully, he wasn't killed, though, as after interacting with Belle for a bit, she shares a padlock combination, and Paul gets back to it.

-cut to black, then back to school-

Paul manages to open the locker, revealing a pink and purple easter egg, and a note:

For Tiara Leskowitz.

You're off to school today. I will miss you. I love you so much. I will miss you so much when you are off to school for the first day. I will be waiting for you when you come home. I will be on a lawn chair in the driveway waiting for the bus to drop you off. Every day I am so happy to see you come home and tell me what you learned. I hope everybody treats you with love and respect.

Love you forever NO MATTER WHAT.

Mommy.

Curiously, we learn that Tiara and Lina share the same surname, however the catch here is that this note is utilizing Belle's rebirthed name – which is the one Daniel designated for her. This leaves us to wonder if this note was written by her mother, or someone else with – other intentions, like - Daniel. After all, the wording is a bit – *forward*.

-slight pause-

After this, Paul makes his way back to the school basement. While down there, he's greeted with a myriad of school supplies, and a note from Daniel:

You'll find the machine up ahead.

This is the only entry or exit. You'll pass through this room again as you leave.

Keep in mind, everything here, your baby will see.

Paul pushes the toybox, the crayons, and the photo into the pit, in turn revealing a door. And upon heading inside of it, at last, at last, we find her:

-play catching Care B-

*Care B is scared and pounding on the door.
I open it. It's so dark that I can't see her.
So I pull her out, and the light hits her face.
And they won't even give me a picture of her now.
They're all scattered in graves.
And I'm a piece of shit. Here I go.*

Paul listens to the sign he found earlier and heads to the back room. And while in here, he's greeted by Belle, Marvin, and a massive machine with an empty slot for Care.

Marvin demands Paul to place Care in it, to which he complies. And following this, he's instructed to play music on the Needles Piano.

-play picking it up-

Initially, Paul plays to Marvin's specifications, however midway through it, the song changes to what the subtitles refer to as "Paul's Melody".

As Paul plays it, it's clear that he's messing something up. Marvin is pissed, and repeatedly throws expletives at him while demanding him to stop. When he doesn't, though, Marvin leaves – and is never seen again.

-slight pause-

At the end of the ritual, the machine reveals a red and yellow striped egg; and so he picks it up, and reads the description:

? You should start thinking about that.



-slight pause-

Now wait a minute this sounds familiar.

-boom to series-

It's a reference to *Petscop One*. And it was the last line for the description of *Amber*. Now, I'm not entirely sure of the significance here, however given what we know about Amber's mannerisms, specifically how she likes to be locked away in safe places, it could imply that we should do the same for this egg.

With this in mind, Paul heads out of the basement and back to the locker. He places the egg inside with the other, and after leaving and heading outside to the park bench, *Petscop...* changes.

The sun rises, the game cuts out, and we're simply left with this screen.

-pause-

For the very first time, it's dawn. It's a new day.

-riser to silence: PETSCOP TWENTY-FOUR-

PETSCOP TWENTY-FOUR

-play beginning-

It's poetic that this episode contains a credits sequence.

Here, we're given 45 names with cryptic adjectives attached to them, ranging from *dummy* to *organized* to *nosy*. Interestingly, Carrie's labeled as *dizzy*, which [given her gameplay isn't surprising], but that's beside the point. Once we make it to Mike, we see a familiar term: *painter*. Just like Toneth.

Most of the video is just this – yet as the credits draw to an end, we're left with a parting message. It's *for Mike*, and reads:

Hi Michael! Consider this your BIRTHDAY card! Sorry I can't put money in it.)

When I heard how many kids were coming to your party I was impressed. Thank your big brother for letting you and your friend play games all day and making you so popular. Also thank your other Auntie for making this all possible. If you see her, I mean. Not everyone can.

But anyway, HAPPY 7TH! I'm so so so sorry I couldn't be here. I hope my gift makes up for it... it's the one in the black box. Carrie helped pick it out – thank her!

Opening gifts is so fun. A lot of little mysteries, and all are solved. So cathartic! Anyway, I hope you have fun! See you later!

Love you,

Auntie Anna.

PS – whatever you do, please don't shake the box.

N E X P 

-cut to black on beat-

With this context, it appears that the names shown are – Mike's friends – and were likely those who play-tested the game before his birthday party.

Considering that Anna refers to the game as the "birthday card", it implies that it was accompanied by whatever was in the black box, and with her warning not to shake it, it's plausible that it could've been a *pet*. I mean – Petscop with a pet, it's [the only fitting explanation, right?]

-slight pause-

Anyway, about that reference to the "other aunt" - It seems to me that it may be another play on words. Anna tells Mike to thank Lina, *if he can see her*, implying that she's alive, and also that Anna knows it.

Where she is at this point, is and may always be unclear, yet that was probably her goal this entire time.

Marvin was *obsessed* with her. Whatever happened back at the Windmill Incident must have been so bad, that it caused her figuratively *vanish from the face of the earth*. This entire time we've assumed that her situation was the result of external circumstances, but with the context we've been given in the past *twenty-four videos*, I'm led to believe that Lina disappeared on her own volition. She's been metaphorically rebirthed and leading a new life, yet Marvin, so caught up in the past, just can't accept the reality he's given.

-fade-

A lot of bold claims I made there, eh? Let's bring this full circle.

-PETSCOP EPILOGUE-

PETSCOP EPILOGUE

-fast forward while talking, then stop at "birthday now"-

Yeah, I forgot to mention – there's one more thing.

At the end of the Petscop Soundtrack, we get a gift, cause it's *our birthday now*.

-pause, then play-

The Petscop Epilogue drops us onto the Newmaker Plane in daylight.

Immediately, Belle greets us, and claims:

There is boss. Waiting for her son.

Paul, do you remember being born?

Smuggled away, driving to your new house. Boss in driver seat.

Me in back.

I could not wait to be your friend.

-play family-

And hearkening back to the beginning of this entire journey, she recites what Paul once told her.

-play to "Together"-

She heads up to Lina, sitting on a park bench, and awaits Paul.

And under her wing, on the other side of the Party Room window, they unite at last, and bring Petscop to an end.

-fade-

SAVE POINT B

Holy shit, we made it.

An adventure through *twenty-four and a half videos* that began as but a simple collection of lets-plays. The story we've been through has been haunting, complex, and multifaceted, leaving us with not only concern for the well-being of Paul, but questioning our overall perception of how he fits into the narrative Petscop has been feeding us all along.

The unique thing about Petscop – is that it is not one linear story. And we have so many avenues to explore – *The Windmill Incident, The AI Alternates, The Fate of Michael and it's ties to Daniel's Motives, The Family and their Involvement, The Paradox of Paul, Petscop and the theme of Perception, and The Misfortune of Care.*

As I hinted at the very beginning, Petscop is – a masterfully nuanced monster. There are immeasurable amounts of names, dates, events, riddles, disappearances, you name it – that formulating a definite narrative around everything presented is a task that's borderline impossible.

With that said, *you* might have a timeline of events that differs from everyone else, and it would stand – *just as valid* as every other out there, and what we’re about to get into is *my* personal interpretation of the underlying story, stemming from *weeks* of viewings and notetaking to give Petscop the explanation it deserves. This is a massively abstract series, and to understand it, that is how we we’re going to look at it.

-slight pause-

Grab a drink and buckle down, this is about to get deep.

Ladies and gentlemen, to me, Petscop – goes a *little something* – like this.

-fade, musical transition-

Throughout the series, one character has been far and above the most pivotal to unlocking Petscop – and that’s Lina. From the very beginning, she has been a wildcard. Someone who – just *up and vanished*, and is the subject of Marvin’s wild obsession with rebirthing. Had Lina never disappeared, Marvin likely wouldn’t have spiraled into madness, wouldn’t have taken Care, wouldn’t have had Rainer on his ass, and wouldn’t have had a *single thing to do* with the original Petscop game – at all.

Given the wording from Rainer’s note *all the way back in* Petscop 3, we assume that Lina died, and its even further supported with the gravestone later shown in Petscop 17. Like I touched on earlier, though, I *do not* believe she was ever killed. This is and has always merely been assumed.

We’ll delve into specifics in a minute, but for now let’s entertain something. Petscop is a video game. Petscop was developed by Rainer, or Daniel. Every *single thing*, from the intimate knowledge of Marvin’s thoughts about Care, to having awareness about her being locked up in the school, were all programmed in *with purpose* – *by him*. Everything is from his *perspective*, which is a notion that Petscop has entertained numerous times throughout the series.

In Petscop 14, Daniel presented a riddle:

There are two pictures of a door.

In the first picture, the door is closed.

In the second, taken later, the door is open.

Nobody opened the door. The door did not open itself. The door, in fact, did not open – at all.

What happened?

-slight pause-

If we apply this thought process to the Windmill, this implies that it did not vanish. The picture of the door was merely taken from a different *perspective*, and so too was the Windmill. It was, and likely *is* still there, Daniel just couldn’t find it.

To me Petscop isn’t about converging timelines, or supernatural occurrences, it’s a tale about the flaws of Daniel both literally and metaphorically seeing things from one angle. Nobody killed Lina. Lina did not kill herself. Lina, in fact, did not die – at all. Here’s what I think happened:

-fade-

DECODING PETSCOP

THE WINDMILL INCIDENT

-big text: 1977-

On an ordinary day in 1977, Lina Leskowitz, Anna Leskowitz, and Marvin Mark all visit a windmill. While there, Anna takes a photo of Marvin and Lina in front of it before Marvin coerces Lina to head inside. At some point while in there, a freak accident occurs causing her to be knocked unconscious, and as a result, she never comes out. Marvin, guilt-ridden because it was his idea – *a bad idea*, and too afraid to find out the fate of his friend, makes up an excuse, explaining to Anna that he witnessed her run away, even though in reality, this was never the case. Given that Lina was just nine years old at this point, it's safe to assume that the trio were merely kids, too afraid to face the realities of potential death, and even further, the repercussions that would come from it.

Both the Windmill and Lina serve as Marvin's own case of Schrodinger's Cat, in a way, as in his mind, her fate was never determined. She could be either alive – or dead, and until he opens that door to find out, both possibilities are equally real.

-slight pause-

After he leads her away and pretends to search for her, Anna takes another photo. It's just Marvin. No friend – because she's unconscious. And no windmill, because it's – literally behind them.

They never find her, and Lina – is now missing.

N E X P 

Through his teenage years, Marvin is haunted by this. He sits on park benches with birthday cake trying to lure her home, because he legitimately does not know which reality is true. In his mind, she is concurrently alive and dead, and it's eating away at him.

Nevertheless, he grows closer with her sister Anna, and by the time they're adults, they get married and have a child named Carrie on November 12th, 1992. Sometime thereafter, they adopt another – named Belle, but we'll circle back to her shortly.

Carrie is – just like you or me. Ordinary. Her own person. To Marvin, however, there's a constant comparison plaguing him. His mind is stuck on Lina, constantly looping what took place when he was a kid, and so he constantly compares Carrie to her like some sort of replacement. Something to fill the void he inflicted upon himself. Being *nothing* like her, though, Marvin becomes more and more frustrated, and by 1995, he begins to tread the verge of insanity. This creates a rift within their marriage, and ultimately sets the stage for a myriad of domestic issues to come.

-MIDNIGHT, 1995-

Late one night, Marvin is antsy. He can't sit still anymore, his marriage is crumbling, his children aren't what he wants, and his mind is – still - stuck on the day he last saw Lina. He decides to finally put his demons to bed and find out the truth, and so he sneaks out, jumps into his orange car, and hauls ass to where he remembers the windmill to be. This venture would be far from mundane, though, because on his way, an unexpected surprise would await him.

-cut to hit-

In the middle of the street is a kid – *Michael Hammond*, who was violently run over by Marvin’s orange car. This doesn’t kill him, yet it disfigures him enough to where he soon would be. This is supported by the claims in Toneth, Roneth and Care A’s descriptions, and even further when Mike is labeled as a “*painter*” in Petscop 24 – being a clear allusion to Toneth.

-slight pause-

Marvin finds the windmill, and subsequently looks inside. Lina is nowhere to be found.

-cut to road-

But what he doesn’t realize, is that while she may be alive, the atrocity he committed on the way to find her - is conversely very real.

Daniel realizes his little brother hasn’t returned home. Nobody has answers and nobody fesses up to it. Much like Lina, Mike is never found and presumed dead, and this simple video game that Rainer was developing for his little brother, now has no one to play it.

-cut to black, then fade in Marvin-

Sometime that year, Daniel visits his Aunt Anna and Uncle Marvin’s home and snoops around. He finds a photo of his dead Aunt Lina – *with Marvin*, and accompanying it is another without her. Immediately, suspicion grows as this seemed to be one of the last photos she was ever seen in, and if Marvin were hiding something like this, what else was there?

CRAFTING THE NEW PETSCOP

Daniel takes Petscop and completely reworks it from the ground up. What was previously an innocent game is now a tool that [he believes can condition Marvin](#) to reveal where he buried Lina, with his motives fueled by what happened to brother Michael. What Daniel doesn’t know, though, is that Marvin doesn’t know where she is, either. Yet that doesn’t stop him from staying on his ass.

[That year, Daniel develops a new Petscop on the Tarnacop PCs.](#) He uses a PS1 dev kit, which interestingly, in the real world, *our world*, is known as the PS1 TOOL. He somehow gets 45 children, *including Belle*, to beta test his game, and what they don’t know is that their inputs are being recorded and fed into an AI. Each iteration of testing results in a new game generation with a more sophisticated version, and eventually, the game reaches a point to where it can mimic a real player.

Meanwhile back home, the rift in Marvin and Anna’s relationship is at an all-time high, and given the Casket description from Petscop 20, it’s likely the two have physically split. Because of his obsession over wanting Carrie to look and act like Lina, Marvin has been ostracized, yet that doesn’t stop him from sneaking around the home. At some point, it’s possible that Daniel caught him in the act, yet instead of making a huge deal about it *or reporting him*, he plays along with it in hopes of getting Marvin to play his game.

-slight pause-

Before we continue, we *have* to keep Daniel's motives in mind. He, above all else, wants to know what happened to his Aunt Lina – a point that serves as the foundation for the existence of Petscop as it came to be. Thinking back on the series, he's aware of Marvin's obsessions. He exhibits knowledge of where Care would soon be kept. He knows about rebirthing and its process, and all of this is supported by its existence in the game – *he created*.

CARE IS MISSING

With that said, it's likely that he [witnessed Marvin abduct Care](#) and take her into the school, and if we think back to Petscop 11's calendar and *really* analyze it, we can observe an interesting pattern. The green dates go from every other day, to every weekend, to five months consistently. We know Carrie went missing on June 5th, and we also know she made it home on November 12th. And given the theory about the color green being tied to Marvin, what this stands for – is clear. *These are the dates that Carrie was in custody of Marvin*. And Daniel knew of all of it.

-cut to black, then to school-

While holed up in the school with Carrie, Marvin begins playing Petscop Generation 6. With the disc, is a fake note written by Rainer, about the Shadow Monster Man, emulating the writing style of his little brother as somewhat of a [fuck you](#), and explicitly providing the code to unlock the Newmaker Plane. This vengeance is further supported by the prevalence of [Mike's gravestone](#) plastered in Marvin's face as he plays it, yet regardless, it doesn't stop him as he's fueled by his own curiosity. What he's unaware of, though, is that his movements are being tracked and fed into the game's AI. Daniel *knows* that [Marvin won't feed him the exact location of Lina](#), but maybe an alternate *will*.

-fade to black, projector to [Rainer's Guilt](#)-

AND I'M A PIECE OF SHIT. HERE I GO.

Care B is scared and pounding on the door. I open it. It's so dark that I can't see her. So I pull her out, and the light hits her face. And they won't even give me a picture of her now. They're all scattered in graves. And I'm a piece of shit. Here I go.

-projector to black, then to [Rainer's Guilt 2](#)-

Happy birthday Belle!

I'm calling you Belle because that's who you are. You might be confused as to what happened. I was overeager before and started calling you Tiara prematurely. I created a space in the menu for you, still unused now. Then I put you inside the machine, and played the second movement of Stravinsky's Septet on the Needles. I played it wrong, but that would have been okay. If you hadn't given up halfway, you would be Tiara. This is not what happened, and now I'm gone.

Both of these messages came from Daniel, and drive home interesting points about him. It seems that, for an unspecified amount of time, Marvin coerced him into helping with rebirthing - and he went along with it. Because he was so focused on wanting Marvin to play Petscop, it's possible that Marvin wanted him to return the favor, in a way, by playing a hand in rebirthing his adopted daughter – Belle.

At some point in the process, though, it fails due to Daniel's mistake in playing the ritual's music. On top of this, Belle likely resisted the operation; she *escaped*, but in Daniel and Marvin's eyes, she was a failure. A *quitter*, who never became what they wanted her to be.

In a way, Daniel became stuck in a loop. He plays Marvin's game, so Marvin can play his, yet while on this mission, he became the very monster he's been targeting since the beginning. And so, he takes it upon himself to find Lina alone. He digs, and digs, and digs, yet because she's alive, he never finds her. And with the failure of his mission, combined with the knowledge of Care's abduction and his abuse towards an innocent little girl, he breaks the cycle out of crushing guilt, and takes his own life.

-fade-

Before Daniel's death, he made an interesting decision - providing his family with both *Petscop* and *game recordings* on two separate Christmases. Because of this, it's implied that the family watched them and tried to play it, yet were unsure of how exactly everything tied together. There were clear references to relatives, however something - was missing. They were stuck, and things remained this way for - over a decade.

-fade Petscop 1 in, 2017 on top of it-

By the year 2017, the game is secretly planted within the home - of Paul. He stumbles upon it, and completely confused, tells his friend Belle about it. Belle, knowing about *Petscop* from her childhood years, doubts Paul's claims, because *decades* have gone by without it ever coming up.

It's - an old demon. IT being reawakened. It's something she thought she'd be able to bury for the rest of her life, yet she's too afraid of familial retaliation - to admit this to Paul.

Led by his own curiosity, Paul plays the game for the better part of a year and half, recording and uploading his gameplay to YouTube. At some point, the family catches wind of this, and to his dismay, strongly urges him to keep going to unlock its secrets, to explore it, progress, and reveal the truth they so desperately crave. Why Paul was the one set to do this, specifically, we'll get to in a second, but just know that they have a suspicion about him. And they're just trying to verify it.

-cut to Petscop 22, fade in-

Like we touched on, one of the most curious aspects of the *Petscop* series - is the fact *Petscop 22* is a *direct sequel* to *Petscop 10*.

If we can recall, midway through this episode, Paul has a bizarre interaction with Belle on the phone, before they both stop talking for the remainder of the series. With this in mind, we can assume that the majority of *Petscop 11-24* are presented out of order. Most of these episodes are completely silent, yet they still reference Paul at various points - so *how?*

If we take the first half of *Petscop 22* and place it between *Petscop 10* and *11*, we can establish that the very last time Paul ever spoke was at the end of *Petscop 14*. We can recall that at the end of the episode before this, we could hear a car door slam, and considering the landscape of what would follow within this series, it's likely that he - simply left. He stopped playing, yet the game itself hadn't. By this point and much like *SOMA*, it built a *him* inside of it. A version of his consciousness that acts, thinks, and plays like him without his physical self ever needing to be there.

What Paul didn't know, though, is that this AI would be trapped within Petscop – forever. Like it explicitly stated, it's an ever-evolving organism, something constantly monitoring inputs, and keeping each and every single Petscop Kid, Marvin, Lina, and Belle, all trapped within it's confines – indefinitely. With that said, Paul's *alternate* is the one we observe from Petscop 15 onward. He's the one that explores the school. That finds the counselor. That plays Graverobber. That is subjected to the everlasting torment of Marvin, and that *finally* unlocks the game's true ending from the Petscop Epilogue.

-fade-

So, why did he leave? Why did the censors bother him so much? And how does Paul fit into this puzzle?

THE PARADOX OF PAUL

Alright, I'm probably going to catch a ton of flack for what I'm about to say and it may sound completely out of left field, but hear me out.

I do not think – Care ever existed.

-music drop-

Consider this.

Right under our nose, has been an everlasting theme of loops and time – most notably centering around one *specific character* - Marvin.

-show counter clockwise-

Contrary to everyone else within Petscop, he and everything pertaining to him - has a strange affixation with moving in counterclockwise rotation. Stay with me here.

As we've seen, Petscop contains a multitude of references to time – we have calendars, clocks, events happening on two separate years, houses being frozen in three separate states, time seemingly breaking and creating synchronicity – it's everywhere. One of the most prominent examples of this, though, came with the clock sequence in Petscop 11. If we can recall, we observe Marvin on a park bench circling us counterclockwise, before the camera cuts to the road. The clock is unnumbered, yet appears to operate normally ... until we realize that our perspective is completely off. The hour and minute hands do not progress, and rather – the clock itself, heads backwards. Progress – is backwards. Paul – is frozen in time.

Thinking back to Petscop 6, Marvin rotates the camera – counterclockwise. The items that spawn – counterclockwise. And when he manipulates the windmill – once again – counterclockwise.

Going even *further*, upon heading to Petscop 9, we can recall a window looking out to a park bench harboring a pinwheel and a slice of cake. The pinwheel is spinning backwards, and so too is the green key within the same room.

Now, of course, this could all be coincidence, but *is it really?* If we jump to the epilogue, we can recall that we found Lina and Belle on the other side of the party room window. Our perspective – is reversed,

because Paul closed the loop. It's implied that he *beat the game*, and was rewarded with the restoration of time. Of progress. And of an ability to leave the past where it is, and always should've been in the first place.

-slight pause-

So where am I going with this?

Well, if we think back to Marvin as a person, he is someone that embodies the very idea of being stuck in the past. He was obsessed with finding Lina. He wanted his child to be reborn as Lina. He, above all else, could not accept his present reality.

Care was born as Paul. And Carrie Mark – was merely a fragment of Marvin's mind. To me, Marvin was so fixated on having a girl that he could visualize Lina through, that when this reality never happened, he tried to force it. For years, he was already descending into madness, and by the time Care was born, it was the final piece that broke him.

If we think back through the series, we know that Paul never recalled anyone going missing. He never once mentions a father. He becomes uneasy when he encounters the censored flower vase. He realizes that he and Care share the exact same birthday, and that the two bear an incredibly strong resemblance. And considering that in the Child Library, the face for Paul's room is quite literally that of Care's, just *with eyebrows*, the correlations are clear.

Petscop was given to Paul because of a hunch that Paul was Care – by the Family.

This is why they wanted him to keep playing, this is why the game was planted in his home, and this is why there's such a glaring paradox about where he fits in the puzzle. Petscop, from start to finish, was unearthing childhood trauma he buried and forgot, yet he couldn't convince himself that the game was never about Care, It was about him.

-fade music-

In Petscop 23, when Marvin stated "Thanks Here I Come", Paul's alternate types out the following:

-hold on it-

This does not translate to "Not In Table", as that was a message from the Petscop system. It, rather, translates to an incomplete word: "Da" –

"Dad".

THE REALITY OF PAUL

-cut to video-

With new perspective on the other side of the window, Paul's true history is finally unveiled.

Time is moving forward, not back. Truth is emerging from secrecy. And his mother, who *all along* has been presumed dead, is revealed *to be alive*. All this time she has been in hiding, *just out of reach* to where Marvin could never find her.

Belle asks Paul if he remembers his childhood. If he remembers being born. She explains how Boss smuggled both of them away one night, and how they are all a family, and interestingly, if we *once again* analyze and translate the in-game language, the word *boss*, is actually never typed. It's **Lina**.

-slight pause-

With this context we can imply that once the two escaped from the school when they were children, some sort of deal was made between Lina and Anna, where she'd hand over custody in exchange for her children's safety. To make this possible, she changes her and her children's names into what they are now – in a way – rebirthing them through adoption.

With this, Anna is finally granted solace, her children gain a new lease on life, and Lina – becomes the parent Marvin never could be.

Like the duality hinted at through the series, in-game AI Paul *is* him. These are his movements, his speech, his behavior, and regardless of where he is physically, the in-game reflection of him accepts that Lina and Belle are not his aunt and friend – but his *mother and sister*.

They are a family.

Together, reborn.

-fade-

[To date, the current, physical state of Paul is undetermined.]

N E X P

LINGERING QUESTIONS & CLOSING REMARKS

Petscop is – far and above – one of the most beautifully complex stories I've ever had the pleasure of attempting to piece together. Like I said, at the end of the day, this series is ultimately up to the interpretation of the viewer. There are so many alternative theories out there that stand just as valid as any other, and I implore you to read into them on r/Petscop, through the troves of theory videos on YouTube, and most notably, through the comprehensive progress document linked in the description.

It was *monumental* in pointing out hints and clues, and I don't think this video would've been possible without its guidance. With that said, though, there are *still* so many questions about loose ends that I wasn't quite able to piece together. For instance, how and when was the game planted in Paul's home? How did the Family find him? At one point Paul claims that his mother had the game after 2004 – so how did she get it? Why did Belle suddenly go quiet in Petscop 22? Where even is Belle? What ever happened to Marvin and Anna in the long run? How the hell was Petscop amended? And what exactly was the arrangement between Paul and the Family?

Given that Petscop has been confirmed to be completed by its creator, Tony Domenico, it's safe to say that these questions will forever be up to our own imagination. With this, Petscop will carry an everlasting legacy of mystery – something that for a series like this, ain't a bad thing at all.

In a way, ambiguity is more horrifying than clarity, as it allows our minds to fill the gaps Petscop leaves us with what *we find* personally disturbing. We never once see Paul. He is what you make of him, and so

too with Belle, Marvin, Anna, Lina, Michael, Daniel, Jill, and everyone else involved. Petscop is a part of us facilitated through an ominous tale about childhood abuse, toxic family dynamics, and the escape from that life – into one of self-discovery.

-slight pause-

I don't think there will ever be another series as finely tuned, intricate, and up for interpretation as Petscop, and if I'm being honest, I think that's what makes this one of the greatest works of online media that I have ever seen. It's wild that this entire internet phenomenon all started with just *one Reddit post of all things*, but hey, when you craft something as intricate and ominous as Petscop, sometimes – that's all it takes.

-roll credits-

[In a way, recordings have the power to raise the dead. They're kind of scary.]

[Researched, written, and crafted with love by Nexpo.]

N E X P O