

PROMONESIA

(an experiment in the stimulation of déjà vu)

CAST: EXPERIMENTER NO. 1

EXPERIMENTER NO. 2

KELVIN'S MOTHER – sitting in the audience close to the stage

KELVIN'S FATHER – sitting next to KELVIN'S MOTHER

DARNELL – no dialogue

JOHN – a community theater actor

DOREEN – a community theater actor

GARY – a community theater actor

DRUNK AUDIENCE PROVOCATEURS NOS. 1, 2, AND 3

AUDIENCE VOLUNTEERS – audience members who participate

There is an exceptional amount of vomiting in PROMONESIA, ranging from about a tablespoonful to copious amounts of projectile vomit.

INTRODUCTION

EXPERIMENTER NO. 1

Hi everyone. Thanks for coming out tonight to be part of this project. I think we'll just get started right away. And let's start by doing this. Take note of what you are smelling now. Close your eyes tightly and smell it. If you'd like to continue on and be part of our experiment tonight, close your eyes tightly and smell it. (Smell of clove cigarettes is piped in.) Smells can evoke memories more easily than our other senses. Close them. And smell it. We'll take a few seconds. Close your eyes and just smell. I'm going to count slowly to 21. Count along with me in your head or out loud. When I start counting, please count along with me in your head or out loud until you reach 21. When you reach 21, open your eyes and we'll continue. 1—2—3—4—5—6—7—8—9—10—11—12—13—14—15—16—17—18—19—20—21.

EXPERIMENTER NO. 2

OK. Hello everyone. Smells can evoke memories more easily than our other senses. For example, smells can evoke memories more easily than our other senses. In addition, strong déjà vu is often reported as being preceded by a certain smell and a sense of nausea.

Let's see. (Reads quotes from a printed page.)

“I have had an episode about once a month. I have extreme déjà vu. If people are in the room, I know what they are going to say and do before they do it. The smell comes first. It reminds me of nothing I know. It lasts about fifteen seconds.”

“Sometimes I get déjà vu so bad it feels like I'm going to throw up.”

KELVIN'S FATHER

Darnell? Darnell? (He vomits.) Who's that?

KELVIN'S MOTHER

It's Darnell. Darnell. Darnell. Hi Darnell! Hi Darnell!

EXPERIMENTER NO. 1

Smells can evoke memories more easily than our other senses. Tonight we're going to experiment with déjà vu – the feeling that something novel has happened before; and jamais vu – the feeling that something familiar has never happened before. Subjects report strong déjà vu is often preceded by a feeling of nausea.

KELVIN'S FATHER

Who's Darnell? Sit down. Who's Darnell?

KELVIN'S MOTHER

(Simultaneously with above.)

It's Kelvin's friend. Hi Darnell? It's Kelvin's friend. From Gary. (She stands up and vomits onto the floor.) Sometimes I get a very intense feeling of having done something before. It's a big drain on my body. Darnell's from Gary. He's from Gary.

EXPERIMENTER NO. 2

OK. We'll have to move on with our first experiment. We're going to say the word “door” about 30 times together. In doing so, you may begin to doubt that “door” is a real word. That is the feeling of jamais vu. After this experiment, we will hear a story about Kelvin and Darnell. Say the word “door” along with me silently to yourself. I'll say it about once a second. Again, say the word “door” along with me, but not out loud. Just say it to yourself. Door. Door. Door. Door. Door. Door. Door. Door. Door. Door. Door. Door. (Smell of cigarettes is piped into the theater.) Door.

EXPERIMENTER NO. 1

What is this experience of the familiar becoming unfamiliar, and the unfamiliar becoming familiar? At school, Kelvin and Darnell are friends, but Kelvin is often afraid of Darnell too.

EXPERIMENTER NO. 2

I guess Darnell even brought a knife to school once or something.

EXPERIMENTER NO. 1

So, Kelvin's afraid of what Darnell might do to him, or what Darnell might do to other people around town – his friends or his family. Please temporarily cover your ears and close your eyes while we set up for the next experiment.

Is Kelvin here tonight?

No, no. He's not here.

Are you sure? Is Kelvin here tonight?

No, no. I'm sure. He's not here.

You're Kelvin's mother, right? Is Kelvin here tonight?

Right. No, no, he's not here.

Thank you. OK. (Louder.) OK. Say the word “look” with me. This time, please say it out loud along with me. We're going to say it 30 times about once a second, then let's just sit with that for a minute or so. OK.

(Vomits an enormous amount near the edge of the stage.)

Here we go. Look. Look. Look. Look. Look. Look. Look. Look. Look. Look. Look. Look.
Look. Look. Look. Look. Look. Look. Look. Look. Look. Look. Look. Look. Look. Look.
Look. Look. Look. Look. Look. Look. (60 second pause.) We're not going to answer
questions just now, or expand on any comments, but we would like to hear from you. Even if
you're not “part of the show” like Kelvin's parents. So, did anyone notice anything in particular
that they'd like to throw out? Does anyone have any questions right now? Or anything they
noticed?

OK. As I said, we're not going to answer questions just now, or expand on comments, we just wanted to hear comments from you to get things out there in the open. All right, let's keep going.

EXPERIMENTER NO. 1

A lot of vomiting and déjà vu occurs in the context of community theater. Tonight we have Gary here from our local Woodhill Theater. Gary. (Gary enters. Applause.) OK, Gary. He'll be participating with us off and on in our experiment tonight. Gary . . . (5 second pause.) Look. (Points to the back of the theater.)

GARY

(10 second pause.) Is this a dagger I see before me? (Copious amounts of vomiting.)

EXPERIMENTER NO. 2

Now, what happened there Gary? What do you think happened there?

GARY

Sometimes I get a sense that things have happened before, followed by just massive throwing up. I get major butterflies in my stomach. And a feeling of déjà vu.

STEP TWO

EXPERIMENTER NO. 2

Something new! OK. Let's try something new. A new type of experiment.

EXPERIMENTER NO. 1

Tonight we're testing you all for déjà vu – the feeling that something novel has happened before; and jamais vu – the feeling that something familiar has never happened before. So far, we'd like to know if any of you had the experience of “door” or “look” becoming an unreal word. Anyone? Any comments? Anyone notice anything interesting?

(EXPERIMENTER NO. 1 takes comments from the audience if there are any.)

EXPERIMENTER NO. 1

Again, we're not going to answer questions. Just simply take your comments.

KELVIN'S FATHER

We were both thinking how the word “door” became unreal to us.

DRUNK AUDIENCE PROVOCATEUR NO. 1

(Says something unintelligible to DRUNK AUDIENCE PROVOCATEUR NO. 2 and they snicker. They are minimally disruptive at this point.)

KELVIN'S MOTHER

I felt the word “door” became unreal to me.

I felt that the word “door” became unreal to me.

OK. Let's try a new one.

(Says something unintelligible to DRUNK AUDIENCE PROVOCATEUR NO. 1 and they snicker. They are only minimally disruptive at this point.)

[illegible]

16—17—18—19—20—21. Now, we're testing Gary for *déjà vu* – the feeling that something novel has happened before; and *jamais vu* – the feeling that something familiar has never happened before. We're asking individuals to join in. Just volunteer and we'll ask you some questions, such as, “Are you afraid of Darnell?”

Are you afraid of Darnell?

He's not to be afraid of. He's from Gary. Darnell's not to be afraid of though.

Are you afraid of him though? (Vomits.)

Not afraid, no. He's not to be afraid of, but sometimes I get major butterflies in my stomach. He's from Gary.

(Vomits.)

Gary.

Yeah.

Yeah.

Well? 1-2-3 are you . . . ?

(Vomits.)

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EXPERIMENTER NO. 1

A sip of New Mexican liquor. Look at that!

EXPERIMENTER NO. 2

Would it surprise you, Doreen, that at school, Kelvin and Darnell are friends, but Kelvin is often afraid of Darnell too. Afraid of what he'll do to Kelvin and other people around town. One time Kelvin's mother shouted, "Look! Kelvin, look!" And as Darnell stepped out of the neighborhood garage, a sip of imbalance informed his exit.

DOREEN

Darnell. Give him tending; he brings great news. (Vomits an enormous amount.)

KELVIN'S MOTHER

Look! Kelvin. (Long pause.) Look! Look! He's coming. He's coming, look!

EXPERIMENTER NO. 1

Kelvin just knew Darnell had done something bad over there at the neighbor's garage. Darnell threw to the ground a dark glass vessel of glamorous New Mexican liquor.

KELVIN'S MOTHER

(Fearfully.) Oh god Kelvin. (Long pause.) Look! Kelvin. Look! He's coming. He's coming.

DRUNK AUDIENCE PROVOCATEUR NO. 1

Oh god. Oh god no. (Mockingly. DRUNK AUDIENCE PROVOCATEURS NOS. 2 and 3 snicker.)

KELVIN'S FATHER

Oh Kelvin Kelvin. Darnell is here. Kelvin. Kelvin. Darnell is here.

DRUNK AUDIENCE PROVOCATEURS NOS. 2 and 3

Oh no. Oh no.

(Sound of desperate pounding on theater door. The poundings come in groups of 3, 4 and 7. The pounding runs continuously over the next lines of dialogue.)

KELVIN'S FATHER

Darnell is here. Oh Kelvin Kelvin. Darnell is here. Darnell is here.

EXPERIMENTER NO. 2

Look! (Points to the back of the theater.)

KELVIN'S MOTHER

Don't get the door. Don't get the door. Don't get the door. Darnell is here. Darnell is here.

KELVIN'S FATHER

Kelvin. Look! Look! Look!

KELVIN'S MOTHER

Look. He's here. Darnell is here. Look. Kelvin. Look. Look. Look. Don't get the door. Don't get the door. Don't get the door. Look, by the neighbor's garage! Darnell is here. Darnell is here. Oh Kelvin. Darnell is here. Darnell is here.

EXPERIMENTER NO. 1

Gary is here. Look.

GARY

(Pauses briefly in doorway, then vomits.)

EXPERIMENTER NO. 2

What do you think happened there Gary?

GARY

He's here. He's here. Darnell is here. Look. Look. (Vomits.) Don't get the door. (Vomits copiously.) Don't get the door. Is this a dagger I see before me? Don't get the door. (Vomits.) Darnell is here. Darnell is here. Darnell is here. Darnell is here. Is this a dagger I see before me? Darnell is here.

DOREEN

Give him tending; he brings great news. (Vomits.)

EXPERIMENTER NO. 1

OK. Let's just take a short 10 minute break while we get some things rearranged up here. So, we'll turn the houselights on. Thank you. And why don't you just stand up and stretch and roam around a bit and then we'll start again in about 10 minutes.

FIRST INTERMISSION

(DRUNK AUDIENCE PROVOCATEURS mingle with the crowd and start trouble with Kelvin's parents. This is an improvisation that pulls in various audience members and uses bits and pieces from the script so far.)

STEP FOUR

EXPERIMENTER NO. 2

Let's start up again. But first, let's take a moment for a scene from the Woodhill Theater's current production *Our Man Bob*. Here's Gary and Doreen, whom you've met, and John from the Woodhill Theater.

DRUNK AUDIENCE PROVOCATEUR NO. 1

Bob.

EXPERIMENTER NO. 2

Our Man Bob.

(The delivery of the lines from *Our Man Bob* is unusually slow and deliberate.)

GARY

Bob. Bob. Take it back Bob. Take it back.

DOREEN

Take it back Bob. Take it -

JOHN

It stays. It stays.

GARY

It's gone, Bob. Bob, it's gone. Take it back Bob. Bob. Bob. Take it back.

JOHN

It stays. It's gonna stay.

DOREEN

Bob. Bob. Bob. Bob.

GARY

Bob. Bob. God damnit Bob. Bob. Take it back.

DOREEN

Bob. It's gone. Bob. Bob. God damnit Gary. God damnit Bob. It's gone.

JOHN

God damnit Bob Doreen. It's gone Bob. It stays. God damnit Doreen Gary Bob John.

EXPERIMENTER NO. 2

And look, no one vomited!

GARY

Well, this time Bob. (Laughter from everyone.)

KELVIN'S MOTHER

What was that again?

KELVIN'S FATHER

He said, "No one vomited."

KELVIN'S MOTHER

No one did.

KELVIN'S FATHER

No one vomited this time.

KELVIN'S MOTHER

No one did.

KELVIN'S MOTHER

What was that again? (KELVIN'S FATHER vomits.)

STEP FIVE

EXPERIMENTER NO. 1

Now, let's continue on in our experiments with déjà vu. This time, we're going to listen to the sound of bottles breaking. We're going to listen to the sound 30 times. We'd like to know if any of you have the experience of this non-verbal sound becoming unreal or somehow unfamiliar. Let's try it.

EXPERIMENTER NO. 2

We're going to listen to the sound of about 30 bottles breaking. We'll start now.

(Sounds of a variety of bottles breaking 30 times, most effectively done live with a variety of bottles.)

EXPERIMENTER NO. 1

You see, Kelvin and Darnell were friends, but Kelvin got too afraid of Darnell to stay friends. Afraid of what he'd do to Kelvin or other people around town. Why would Kelvin stay friends with Darnell?

KELVIN'S MOTHER

Darnell is here. Oh Kelvin Kelvin. Darnell is here. Darnell is here. (Vomits.)

Is this a dagger I see before me? (Copious amounts of vomiting.)

Don't get the door. Don't get the door. (Vomits.) Don't get the door. Darnell is here. (Vomits.) Darnell is here.

Subjects report strong déjà vu is often preceded by a feeling of nausea.

This time, in response to me, I would like you to answer the question, “Why do you stay friends with Darnell?” You can answer in your head or out loud, but your answer should always be, “Because he's my friend.” I'm going to ask the question 30 times – about once every 5 seconds. Again, when I ask the question, your answer should always be, “Because he's my friend.” My associate will join us for the first few examples. We'll start now. Why do you stay friends with Darnell? (4 second pause.)

Because he's my friend.

Why do you stay friends with Darnell? (4 second pause.)

Because he's my friend.

Why do you stay friends with Darnell? (4 second pause.)

Because he's my friend.

[illegible]

Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.). Why do you stay friends with Darnell? (4 second pause.).

EXPERIMENTER NO. 1

OK, let's take a little break, just sort of sit with that for a few minutes. (EXPERIMENTER NO. 1 turns and talks quietly to EXPERIMENTER NO. 2.)

(20 second pause.)

KELVIN'S MOTHER

Kelvin? Why do you stay friends with Darnell? Why do you stay friends with Darnell? Why do you stay friends with Darnell? Kelvin? Why do you stay friends with Darnell? Why do you stay friends with Darnell?

KELVIN'S FATHER

Kelvin? Why do you stay friends with Darnell?

DRUNK AUDIENCE PROVOCATEUR NO. 2

(Vomits on DRUNK AUDIENCE PROVOCATEUR NO. 3.) Aw fuck! Fuckin' get a towel.

EXPERIMENTER NO. 1

OK. Take note if you are feeling nauseated right now. Clench your stomach muscles tightly and check again. Take note of the back of your mouth for a slightly watery sensation and a slightly open-mouth posture and a slight retraction of the jaw. (EXPERIMENTER NO. 1 demonstrates and holds that position for a minute.)

EXPERIMENTER NO. 2

It's possible to overuse a certain word. In other words, to apply a single word to too many different things.

EXPERIMENTER NO. 1

To overuse a certain word, yes, but we're going to break it up from time to time to help you get your bearings. I'll give you 3 numbers to remember. When I ask you to recall those numbers, please clap them out together. So, for the numbers 2-5-1, you'd go: (clap clap – clap clap clap clap clap – clap).

EXPERIMENTER NO. 2

We'd like to invite Gary, Doreen, and John back onstage to demonstrate this in a scene from the Woodhill Theater's upcoming production of Our Man Bob. Gary? (clap, clap, clap.)

GARY

(Gary and John show Doreen a series of common household objects – cups, bottles, lightbulbs, etc. – produced from a bag and some scattered around the stage. GARY presents the objects individually.)

What's this?

DOREEN

Stordension.

JOHN

What's this?

DOREEN

Stordension.

GARY

What's this?

DOREEN

Stordension.

JOHN

How about this? What's this?

EXPERIMENTER NO. 1

2-5-1. Remember those numbers. 2-5-1. We'll clap them out in a few seconds.

GARY

What's this?

DOREEN

Star. Tension.

JOHN

What's this?

DOREEN

Stordension.

GARY
What's this?

EXPERIMENTER NO. 1
Audience, please clap out the numbers.

GARY and JOHN
(Clap clap. Clap clap clap clap. Clap.)

DRUNK AUDIENCE PROVOCATEURS NOS. 1, 2, and 3
(Clap way too many times.)

GARY
Doreen, what is this?

DOREEN
Stordension.

JOHN
What's this?

GARY
What's this?

DOREEN
Star. Tension. Stordension.

EXPERIMENTER NO. 1
Audience: 3-3-2. Remember those numbers. 3-3-2.

JOHN
What's this?

GARY
What's this?

DOREEN
Stordension. Stored. Tarsion.

JOHN
What's this?

DOREEN
Stordension.

GARY
And this? What's this?

DOREEN
Stordension.

EXPERIMENTER NO. 1
Audience, clap out the numbers, please.

GARY and JOHN and DOREEN
(Clap clap clap. Clap clap clap. Clap clap.)

JOHN
What's this?

DOREEN
Stordension.

GARY
What's this?

DOREEN
Stordension.

EXPERIMENTER NO. 1
Audience: 4-1-7. Remember those numbers. 4-1-7.

JOHN
What's this?

EXPERIMENTER NO. 1
Audience, the numbers, please.

GARY and JOHN
(Clap clap clap clap. Clap. Clap clap clap clap clap clap.)

GARY
What's this?

DOREEN
Star. Tension.

JOHN
What's this?

EXPERIMENTER NO. 1

Thank you. Thank you. (Clapping. Gets audience to clap.) Thank you. Sometimes at these presentations people ask us why we don't vomit. The reason is simple. We're just above it, I guess. I guess we just stand above it and we don't get involved. (Nervously surprised.) What's this? (Suddenly, to next scene.)

DRUNK AUDIENCE PROVOCATEURS NOS. 1, 2, and 3

(Whooping and yelling. Very disruptive of performers. Leads immediately into next scene and overlaps with the first 20 seconds or so.)

STEP SIX

KELVIN'S MOTHER and KELVIN'S FATHER

(A 5 minute, horrendous, dense improvisation. Free repetition of the following phrases and sounds. The improvisation takes place in distinct 5 second blocks, with a 5 second pause between each block, possibly accompanied by a fade to black, almost like the dissolves in silent films. It is conducted by EXPERIMENTER NO. 2 to assure accurate timing. DRUNK AUDIENCE PROVOCATEURS can be heard talking amongst themselves during the pauses.)

KELVIN'S MOTHER and KELVIN'S FATHER choose from the following phrases:

Look!
Why do you stay friends with Darnell?
Don't get the door.
Darnell is here.

Their improvisations are accompanied by the following sounds:

(Sounds of breaking bottles.)
(Sounds of pounding on door in groups of 3, 4 or 7.)

EXPERIMENTER NO. 1

We'd like to know if the incidents you just heard repeated began to feel unreal the longer it went on. Just let us know what you thought. Why would Kelvin stay friends with Darnell? Just let us know why you think Kelvin would stay friends with Darnell. You two?

JOHN
I felt like . . . (covers his mouth as he talks for a few seconds.)

GARY

It seemed . . . (Covers his mouth as he talks for a few seconds.)

EXPERIMENTER NO. 2

Anyone else? Doreen?

DOREEN

I think Darnell is Kelvin's friend. (Vomits copiously.)

EXPERIMENTER NO. 1

OK. Let's take another 10 minute break. Then we'll finish up with the final part of our experiment.

EXPERIMENTER NO. 2

OK. About 10 minutes.

SECOND INTERMISSION

(DRUNK AUDIENCE PROVOCATEURS leave the theater for a few minutes. They are stopped when they reappear at the door carrying several cardboard boxes that appear to be liquor boxes. EXPERIMENTERS NOS. 1 and 2 tell them they can't bring it into the theater. The improvised conversation lasts about 3 minutes and goes something like this:.)

DRUNK AUDIENCE PROVOCATEUR NO. 1

Dave told us to bring this stuff for afterwards.

EXPERIMENTER NO. 2

No. You can't.

DRUNK AUDIENCE PROVOCATEUR NO. 2

Dave was the one who wanted all this and we told him.

EXPERIMENTER NO. 2

No. No no no. It's not. It's not something.

(It goes on like that with a lot of talking between the EXPERIMENTERS and the DRUNK AUDIENCE PROVOCATEURS near a theater door.)

STEP SEVEN

(DRUNK AUDIENCE PROVOCATEURS are not in their seats.)

EXPERIMENTER NO. 2

We're considering the question, "Can déjà vu be stimulated?"

EXPERIMENTER NO. 1

Here to help us out, from Our Man Bob, the neighborhood garage scene. (Applause.)

(JOHN and DOREEN are on stage.)

JOHN

OK. Our guy can tell it started around 11:30. It's just unreal in there. Just unreal.

DOREEN

Is he ok? Is there blood?

JOHN

Is there blood? Is there blood? There's blood.

DOREEN

I just need to see him right away.

JOHN

Look at me and tell me back what I tell you. There's blood.

DOREEN

There's blood. Oh. Oh. Oh. Oh.

JOHN

(Showing a picture.) That's him?

DOREEN

He'll need his coat. He's different than that shows though. He's usually smiling.

JOHN

I guess when you're young, you walk where you wanna walk. But that's him?

DOREEN

That's like him. That's him. That's him. That's him. That's him.

JOHN

That's him. Do you know why he's still inside?

DOREEN

He. Who? I didn't even know he was.

(DRUNK AUDIENCE PROVOCATEURS re-enter the theater and take their seats.)

DRUNK AUDIENCE PROVOCATEUR NO. 1

I'm seeing the rest. So, fuck you.

DRUNK AUDIENCE PROVOCATEUR NO. 3

Here we are. (Waves to rest of audience.)

EXPERIMENTER NO. 2

No. You can't.

JOHN

Why would I show you it if . . . if he wasn't inside?

DOREEN

I thought he was maybe around, or, you know, but not inside.

JOHN

I'm not showing you his picture, am I? (Almost vomits.)

(GARY shows up.)

GARY

(Vomits.) As Darnell stepped out of the neighborhood garage, a sip of imbalance informed his exit. (Vomits.)

DOREEN

Gary?!

GARY

He's way off in the back alarm area. Seven hours. Since last night. It resets when we leave it.

DOREEN

Is he ok? Then, can't he come out then?

JOHN

Then? No. Not "then."

DOREEN

What?

JOHN

What?

GARY

He's way way in the back. You can't get out of the way way back except straight out the front. I what? I work with Bob.

JOHN

Gary, his name is Bob? Why didn't YOU say that?

DOREEN

Bob. Bob. His name's Bob.

JOHN

His name's Bob?

DOREEN

Bob. Why are you acting so funny? It's Bob.

GARY

Bob said . . .

DOREEN (to JOHN.)

You look like a Bob.

GARY

Bob said. Bob said something last night when I left. He said, Gary. I think I've fallen in love with alcohol.

JOHN

Bob said Bob said Bob said Bob said Bob said. What's in that back area mainly?

GARY

Bob said, "I think I just fell."

JOHN

What do I expect? When I go back there what do we expect? What's in that back area?

GARY

Well. . .

JOHN

I mean, besides Bob. What about weapons? Does he use guns? Knives? Cleavers?

He doesn't use guns.

I'm sure.

He's not dangerous. He's not.

He's dangerous in other ways. I've seen Darnell looking around our kitchen drawers, for example.

What's that supposed to mean? (to JOHN.) She's just . . .

Have you seen him look around the kitchen?

He's not. He's not. She's just . . .

Gary!

I'm sure he's not. I'm sure it's all very very pleasant.

It is pleasant. It's always pleasant. Look!

And a sip of New Mexican Liquor informed his exit.

EXPERIMENTER NO. 2

[illegible]

EXPERIMENTER NO. 1

I'm going ask you all to turn around and face the back of the theater. OK, go ahead and turn and face back. Now I'd like you to count slowly backwards from 100 by sevens. Count along with me in your head or out loud. When I reach zero, please turn around and face the stage again. Until then, please face the back and continue counting. Count along with me in your head or out loud until you reach zero. When you reach zero, just turn around and face the front again.
100-93-86-79-72-65-58

DOREEN

(Enters stage and vomits.) Take it back. Take it back. (Vomits again.) Take it back. Take it back. Take it back. Take it back.

GARY

(Vomits a small amount.) Is this a dagger I see before me?

EXPERIMENTER NO. 1

51-44-37-30-23-16-9-2. OK. You can turn around again.

STEP NINE

EXPERIMENTER NO. 1

Let's review what's happened so far before we go on. Could you two come over here please? (Points to KELVIN'S MOTHER and KELVIN'S FATHER.) Good. Good. OK. (Asks for applause from audience.) And here's Gary and John and Doreen. OK.

EXPERIMENTER NO. 2

Could you two come up here please? (Points to KELVIN'S MOTHER and KELVIN'S FATHER.) OK. OK. Doreen, you said "Bob. Bob. His name's Bob?"

DOREEN

Yes. Then John asked, "His name's Bob?"

EXPERIMENTER NO. 2

Bob. Why are you acting so funny? It's Bob. Then Gary said, "Bob said."

DOREEN (to EXPERIMENTER NO. 2.)

You look like a Bob. Then Gary said, "Bob said something last night when I left. He said, Gary. I think I fell in love with alcohol."

EXPERIMENTER NO. 2

I've fallen in love with alcohol.

EXPERIMENTER NO. 1 (to GARY.)

Then what did I say?

GARY (to EXPERIMENTER NO. 1.)

Hi everyone. Thanks for coming out tonight to be part of this project. I think we'll get started just right away. And let's start by doing this. Take note of what you are smelling now. Close your eyes tightly and smell it. You said if you'd like to continue on and be part of our experiment tonight, close your eyes tightly and smell it. (Smell of clove cigarettes is piped in.) Smells can evoke memories more easily than our other senses. Close them. And smell it. We'll take a few seconds. You said close your eyes and just smell.

EXPERIMENTER NO. 1

Gary said, "Is this a dagger I see before me?" Then they asked (points to EXPERIMENTER NO. 2.).

GARY

Now, what happened there Gary? (Copious amounts of vomiting.) What do you think happened there? Sometimes I get a sense that things have happened before, followed by just massive throwing up. I get major butterflies in my stomach. And a feeling of déjà vu. Then what did they say?

KELVIN'S MOTHER

I'm going to count slowly to 21. Count along with me in your head or out loud. When I start counting, please count along with me in your head or out loud until you reach 21. When you reach 21, open your eyes and we'll continue.

EXPERIMENTER NO. 1

Do you remember whether or not I counted to 21?

KELVIN'S FATHER

They said (points to EXPERIMENTER NO. 2.) I would like you to answer the question, "Why do you stay friends with Darnell?" You can answer in your head or out loud, but your answer should always be, "Because he's my friend." You counted 1—2—3—4—5—6—7—8—9—10—11—12—13—14—15—16—17—18—19—20—21.

JOHN

They said "Hello everyone." (Points to EXPERIMENTER NO. 2.)

STEP TEN

EXPERIMENTER NO. 2

So, this is kind of tiring, I know. How about this, let's sing a little something together to relieve the tension. I know this has been a little exhausting. Let's sing a round. Remember singing "rounds" from gradeschool. OK, sure. Good. We'll start section by section. Ready?

Row row row your boat gently down the street.
Merrily merrily merrily merrily life is but a dream.

Row row row your boat gently down the street.
Merrily merrily merrily merrily life is but a dream.

Row row row your boat gently down the street.
Merrily merrily merrily merrily life is but a dream.

GARY

Row row row your boat. (Gary vomits and collapses into a chair holding his head.)

DOREEN

Gary. Gary. Gary. Gary. Gary. Gary.

EXPERIMENTER NO. 1

Gary. Gary. Gary. Gary.

JOHN

Gary. Gary. Gary.

EXPERIMENTER NO. 1

Gary. Gary. Gary. Gary. Gary. (Vomits copiously.) Gary. Gary. Gary.

DOREEN

Gary. Gary.

JOHN

Gary. Gary. Gary. Gary. Gary. Gary. Gary.

STEP ELEVEN

EXPERIMENTER NO. 1

(Simultaneously with EXPERIMENTER NO. 2 below. Nervous delivery, but not as hysterical as EXPERIMENTER NO. 2. EXPERIMENTER NO. 1 is pointing to the back of the theater. A total of 30 lines are delivered by EXPERIMENTER NO. 1.)

The lines are chosen from the following:

Back there.

Turn around and look.

He's back by the door.

Look, back by the door.

(Smell of clove cigarettes is piped in.)

EXPERIMENTER NO. 2

(Simultaneously with EXPERIMENTER NO. 1 above. Hysterical, pointing to the back of the theater. A total of 30 lines are delivered by EXPERIMENTER NO. 2.)

The lines are chosen from the following:

That's Darnell, god damnit.

That's Darnell.

That's god damn Darnell.

That's him.

It's him.

God damnit, that's Darnell.

STEP TWELVE

EXPERIMENTER NO. 1

(Simultaneously with all remaining dialogue below.)

OK. Let's count down from 21 one last time and then we'll be finished. So, please close your eyes and we'll start. (5 second pause.) 21—20—19—18—17—16—15—14—13—12—11—10—9—8—7—6—5—4—(DRUNK AUDIENCE PROVOCATEURS join in.) 3—2—

EXPERIMENTER NO. 2

Who are you? (Points to the back door.)

DOREEN

Look! It's Darnell. It's the third time. I guess when you're young, you walk where you wanna walk.

KELVIN'S MOTHER

It's Gary. It's John. It's John 21.

GARY

It's stordension. Stordension.

EXPERIMENTER NO. 2

Why do you stay friends with Darnell?

JOHN

Don't get the door. It's stordension.

KELVIN'S FATHER

He's here. Darnell is here.