



By Thomas Riccio  
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### Characters

#### Inmates:

GL45 aka PETER  
GR67 aka JOAN  
MK33 aka JOSE  
OB11 aka JENNIFER  
AX69 aka THOR  
AZ43 aka PRINCESS

#### Facilitators:

DURBACH  
ANDERSON  
GIBELLATO

MOLLUSK  
DP92

DEMIMONDA  
CECILIA

**Note:** Scenes are organized as “Common” and “Thread 1, 2, or 3.” Common refers to scenes where all audience members are present. Facilitators choose Audience members (10 ) and take them to their respective Thread scenes. After each scene the Audience reconvenes at a Common scene. New Thread groups are chosen. When reading Thread 1, 2 or 3, understand that they are occurring simultaneously.

## **00\_ A Video Message—Common**

Audience are seated in a crowded area – a waiting room after admission – front of a television on which is playing a mash edit of 1950's science films with a doctor or other figure of authority talking. DP92'S is voice over and poorly and obviously dubbed.

DP92

(Voice Over)

### **01.1\_Message**

Audience are seated in a crowded area – a waiting room after admission – front of a television on which is playing a mash edit of 1950's science films with a doctor or other figure of authority talking. DP92'S is voice over and poorly and obviously dubbed.

DP92

(Voice Over)

I am DP92, yes, that is what they call me. DP92. Once a human lab rat.

I am speaking to you from the other side and offer you vital information. Our survival as a species depends on it.

The Mollusk, the first complex organism on our planet, having always lived deep within consciousness, awaits us.

Yes, the Mollusk mind and a return to the origin of life on our planet calls out.

Are you ready to accept and enter into the stream of knowledge and feeling to become a powerful force. I am here, I will guide you.

But you take care, there are those who will hinder, manipulate, confuse, convince and control you, for they know no other way. They are afraid and they want you to be afraid.

I love you, welcome and await you.

## **01\_Welcome—Common\_\_Entrance Way**

The waiting area where the audience is crowded watching a video. GILBELLATO, ANDERSON, and DURBACH enter with clipboards.

DURBACH

You have probably noticed how your emotions...

ANDERSON

Your behavior...

Change when you are in a crowded room.	DURBACH
You may withdraw into yourself...	GILBELLATO
Try to become invisible...	DURBACH
Look for an escape.	ANDERSON
Becoming irritable...	GILBELLATO
Aggressive.	ANDERSON
If 30 people occupy a 12-by-12-foot room, the room might seem densely populated.	GILBELLATO
It's psychological.	ANDERSON
However, if you are at a party with 30 friends you might not feel crowded at all.	DURBACH
Consider your place in the modern world.	GILBELLATO
A constant bombardment of noise, images, traffic, words, advertisements. Crowding.	DURBACH
Density.	GIBELLATO
Networking.	ANDERSON
Evolutionary spawning.	DURBACH
Only the strong....	GILBELLATO
Most inventive...	ANDERSON

Adaptive.	DURBACH
Will survive.	GILBELLATO
Pause as the facilitators look closely at the audience.	
Something is happening.	DURBACH
Do you feel it?	ANDERSON
Devolution.	DURBACH
A return...	GILBELLTO
A reawakening of the origins of life!	ANDERSON
You have been carefully selected.	DURBACH
Your every pause...	ANDERSON
Inflection.	GILBELLATO
Every gesture...	DURBACH
Movement ...	ANDERSON
Observed.	DURBACH
Recorded.	GILBELLATO
Your commission is a noble one.	DURBACH

GIBELLATO  
The human species depends on you.

ANDERSON  
Our methods have yielded some interesting findings.

GIBELLATO  
We'll discuss that later.

DURBACH  
No need to worry.

GILBELLATO  
We will edit out the boring, flat, silly stuff and fix it.

ANDERSON  
Play it back fast, slow, backwards.

DURBACH  
Speed it up to imitate.

ANDERSON  
Unsay what you just said.

GILBELLATO  
Say what you meant to say.

ANDERSON  
I particularly like special effects...

GIBELLATO  
The effect of stu stu stu tt tt tt er ere stuttering.

ANDERSON  
Speed it up slow it down run it backwards...

DURBACH  
Stu stu stu stutter er er

ANDERSON  
Stu stu stu tttt tttt er er er

They do a stutter bit.

DURBACH  
Then you'll hear words not even spoken...

Actions not even made.	ANDERSON
	GIBELLATO
So we ask you to speak in a loud clear voice...	
	DURBACH
Be yourself...	
	ANDERSON
Natural...	
	GILBELLATO
Nonchalant.	
	ANDERSON
Yes, we are the window people painting sky pictures of the new dawn.	
	DURBACH
We are expecting tremendous flashes...	
	GILBELLATO
The brain splintering on empty flesh bleeding boneless panting death of one way of being.	
	DURBACH
Then we will be done.	
	GILBELLATO
Our future.	
	DURBACH
(look at their watch)	
Not much time left.	
(To an audience member)	
Why are you looking around?	
	ANDERSON
No one is leaving.	
	DURBACH
This is science.	
	GIBELLATO
Relax, everything will be fine.	
	ANDERSON
Glorious!	

The FACILITATORS talk among themselves in low voices, consulting their clipboards and pointing to various audience members until they reach a conclusion and each doctor selects 10 audience members and ask them to follow. Each group departs going to another sector of the performance space.

## **02\_BETA ROOM—Thread 1\_\_Beta Room**

GIBELLATO leads a group of audience to the Beta Room habitat where we find PETER and JOAN.

GIBELLATO

(to Audience)

This modification of surroundings are preliminary.

JOAN

(at first paranoid then to Audience and greeting them)

We are connected to our neighbors!

GILBELLATO

Yes, we are all neighbors.

JOAN

(Aside to audience, whispers)

There is an underground system...

PETER

(listens to the floor)

Below the surface...

JOAN

That's where we are going...

PETER

(to audience member)

I like you.

JOAN

They don't know the secret.

PETER

They will.

JOAN

Look at me. What do you see?

We are not periphery.	PETER
We will subvert power structures. (to Audience) Corrupt.	JOAN
Destructive.	PETER
On the surface, innocence, nicey nicey normality. (points to GILBELLATO) Lalalala...lala!	JOAN
PETER and JOAN do normal domestic actions, which are stilted.	
Everything is fine!	PETER
Couldn't be happier!	JOAN
Life is good!	PETER
So happy to meet you!	JOAN
Been some time.	PETER
Since I don't remember when.	JOAN
Let me see that big smile!	PETER
You're looking very well.	JOAN
Well insured.	PETER
Well fed.	JOAN
Something is amiss.	PETER



Missing something.	JOAN
(to Audience) Everyone is well taken care of here.	GIBELLATO
Yes, yes, thank you so so much.	JOAN
(to Audience) Others, like you, you, you and you!	PETER
Are hiding, hiding, fearing.	JOAN
We're just beginning.	GILBELLATO
(to GIBELLATO) "Departure from the focused objectives should be approached with considerable caution."	JOAN
We applaud your efforts.	GIBELLATO
Our attentiveness.	PETER
Optimism.	JOAN
Perseverance.	PETER
Yes, we are most appreciative. (to AUDIENCE) I'm sorry, may I present GL45 and GR67.	GILBELLATO
Also know as Joan and Peter. I'm Joan. (to GIBELLATO) Thank you.	JOAN

Peter!	PETER
I am here to help.	GIBELLATO
I like "Joan".	JOAN
(to PETER) Explain how you have enjoyed yourself.	GILBELLATO
Yes, of course...Enjoyed!	PETER
A plain, wholesome name.	JOAN
(to Audience) I am sure none of you have ever seen anything like this before.	GIBELLATO
We are unique stars!	JOAN
Joan, she's explaining.	PETER
A bit old fashioned. Reassuring.	JOAN
We were ordinary going about ordinary everyday jobs ... Breathing, eating, laughing, driving, streets, buses, trains, airports, stations, waiting rooms, homes, flats, restaurants. offices, factories, working, playing, defecating, making love.	PETER
Making love!	JOAN
Good days, bad days.	PETER
We go up, we go down.	JOAN
I want to be by myself.	PETER

JOAN  
I want to be with others.

PETER  
To be present, we are absent.

JOAN  
I don't know what I want.

PETER  
I spend my days picking out the subconscious triangles, spheres, rectangles, pyramids, prisms.

PETER  
We should move.

JOAN  
Maybe things will be better some place else.

PETER  
It's the same everywhere.

JOAN  
Are you depressed?

GIBELLATO  
Tell them how you structure the environment to make things nice.

JOAN shows and points to objects and furniture.

JOAN  
(to Audience)  
I put this here and that there, then over there, there is that, and over there I hang my hat. I feel much better.

GIBELLATO  
Organized for survival...

JOAN is spacing out.

PETER  
But only an illusion

JOAN  
Professor Gibellato?

GIBELLATO  
Yes, Joan?

JOAN

I feel like I am floating. Is it really necessary to sweep away all stampeding forms of all idiotically glorifying stupid ways of life?

GIBELLATO

Yes, Joan. Yes. We do this now so it won't have to be done some place or time else under even more difficult circumstances.

(to Audience)

Thank you. I hope you enjoyed your first look. Let's proceed. Please, be attentive.

AT GIBELLATO leads his audience to another area. PETER and JOAN, scurry out first.

## **02\_OMEGA ROOM—Thread 2\_\_Omega Room**

DURBACH enters with his group of audience to find JENNIFER and JOSE in their habitat.

DURBACH

(to Audience)

This is Omega Room. Subjects MK33, OB11.

JENNIFER

(to Audience)

OB11. I'm Jennifer!

JOSE

(to Audience)

MK33. Call me Jose!

JENNIFER

(to Audience)

"This is a networked system on which we interface with our associates."

DURBACH

Very good!

JOSE

(to Audience)

"We seek food, company, comfort, exchange ideas, emotions, and special moments."

DURBACH

You are a tribute to our efforts.

JENNIFER

(to Audience)

We quench our thirst in your company. Won't somebody touch me? Can I give you a kiss?

JENNIFER approaches audience members.

JOSE

(to Audience)  
All right, Inspired, let's reproduce in aggregate!

JOSE dry humps JENNIFER.

DURBACH

(to Audience)  
Yes, thank you. Your demonstration is important.

JENNIFER

(to Audience)  
We enjoy living in close association.

DURBACH

Hormonal levels are high, this is symptomatic.

JOSE

(to Audience)  
I like you, you're nice.

JENNIFER

You may be interested in our home life?

JENNIFER and JOSE do some home life activity then JENNIFER has a fit of sorts.

DURBACH

(to Audience)  
These occurrences are sporadic, usually temporary.

JOSE

(to Audience)  
We are agile climbers.  
(Climbing)  
Look! My balance is still good!

DURBACH

A major indicator of manual ability.

JOSE

Look at me!

JENNIFER

(recovers from her fit then to Audience)  
We are emotionally mature for our age.

JOSE

I am inteligente!

DURBACH

(to Audience)  
Yes, very mature. Well-adjusted excepting defects.

JENNIFER primps and tries on clothing.

JENNIFER

This is a very important evening.

DURBACH

(to Audience)  
She is trying to make the most of her assets tremendously influenced by fashion advertisements...

JOSE

(to JENNIFER)  
I like you.

DURBACH

Getting many ideas on behavior, grooming, from magazines, television, movies. How to wear her hair and clothes according to the trendiest styles.

JOSE

The way you move

JENNIFER

(to JOSE)  
I have a real need for people to look at me.

JOSE

(to JENNIFER)  
You got a place in mio mundo, baby.

JENNIFER

Oh, stop.

DURBACH

(to Audience)  
Before MK33-OB11 joined us their arms were going numb...

JOSE

My arms. Stroke or something.

DURBACH

A tingling paralysis had spread down their left sides.

JENNIFER  
It was like a green octopus.

DURBACH  
Then?

JENNIFER  
I became an orgasm addict living in a dirty movie.

JOSE  
Fear on dark streets.

JENNIFER  
Life, a place forgotten.

DURBACH  
"It might take a little while."

JOSE  
Really appreciate everything, you know.

DURBACH  
"Like a garden of earthly delights."

JENNIFER  
(to DURBACH)  
Is there friction between us?

DURBACH  
No!

JENNIFER  
I'm insecure. I worry. I don't sleep. Eyes open, teeth clenched. I want to do something but I don't know what. Look at me...(to Audience)...look at you.

JOSE  
I was just thinking about something important....I forgot. I forgot. Importante!

JOSE spaces out.

DURBACH  
MK33?

JENNIFER  
He is going over and over the little events in his life.

DURBACH  
Suffering through the failures all over again.

JOSE

(to JENNIFER)

Your presence is a great source of comfort.

JENNIFER

I wonder if I'm all right mentally.

DURBACH

(looking at his clipboard)

Uneven development, restrictive mental energy, bouts of depression, physical abnormalities.

JOSE

Sometimes nothing is happening. I'm blank.

JENNIFER

So many things are happening.

JOSE

Yes, we all need time to adjust.

JENNIFER

Such a strenuous life.

JOSE

We don't know what is going to happen next.

JENNIFER

I'm scared.

(to Audience)

Like them.

JOSE

(pointing to DURBACH)

Professor Durbach led me to a conical room that had inflated rubber erect penises all over the bare plaster walls.

JENNIFER

(to DURBACH)

Why is there is a metal valve at base of my spine?

JOSE

You too?

JENNIFER and JOSE scamper out.



DURBACH

(to Audience)

Let's move next to observe the eating habits, male competition, aggression, and the slow, inevitable breakdown of one social order anticipating the emergence of another.

DURBACH and the Audience group move into another area.

## **02\_Alpha Room—Thread 3\_\_Alpha Room**

ANDERSON enters with a group of audience to find PRINCESS in her habitat defending an entrance.

ANDERSON

(to Audience)

Note how the lactating female is protecting the entrance.

PRINCESS

Low social rank, sense of vulnerability.

PRINCESS hides behind the entrance suspicious as THOR, her male, enters, stares down the audience with a threatening look.

I am AZ43, call me Princess. Part of a harem of him, the most dominant male.

ANDERSON

(to Audience)

AX69, is recognized by his hairless left ear.

THOR

Thor!

Shows his ear then THOR Exits.

PRINCESS

(to Audience)

Naked, blind, helpless her young would survive without her maternal care protection.

ANDERSON

(to Audience)

Note, she speaks of herself in the third person.

PRINCESS

She's disassociating.

ANDERSON

Pay special attention to how she uses her teeth and hands.

Pointing to her teeth and hands.

PRINCESS

(to Audience)

Princess protects her habitat.

ANDERSON

(to Audience)

After completing her job the female inspects her handiwork.

PRINCESS

(to Audience)

Sticks, cardboard, plastic, are pulled over the entrance to form a partial barrier.

THOR Enters.

THOR

Thor!

PRINCESS fondles herself.

ANDERSON

(to AUDIENCE)

What are you doing?

PRINCESS

She is fertile...

ANDERSON

Self-manipulation frequently occurs.

THOR

Grooming. Getting ready.

PRINCESS and THOR fondle themselves, primp and pose.

ANDERSON

(to Audience)

Self-manipulation has increased as social interaction has decreased.

THOR

I stand before the mirror at my reflection.

PRINCESS

She made an impression.

ANDERSON

(to Audience)

Domestic patterns evolve. Caution is the prime characteristic especially when approached by strangers. Observe closely...

Holding a stick and approaching PRINCESS who backs away and looks at the Audience with fear.

A demonstration.

ANDERSON approaches PRINCESS sexually, she fights him off.

ANDERSON

(to Audience)

At this time AZ43 is particularly aggressive, even repelling the dominant male...

THOR approaches PRINCESS sexually and PRINCESS fights him off.

PRINCESS

(to Audience)

The female bites the invader.

ANDERSON

Most encounters are relatively placid...the most common behavior is nose touching. Watch.

THOR and PRINCESS touch noses.

ANDERSON

Let's inspect the protected entrance.

ANDERSON goes to the entrance and PRINCESS follows.

PRINCESS

She utilizes her primary senses.

THOR

You must pass by Thor.

ANDERSON

AX69, must be dealt with.

THOR and ANDERSON push, shove, and wrestle. THOR blocks the passage with his body.

There is pushing...Homoerotic aggressive acts assert dominance.

ANDERSON and THOR face off and have a language duel.

I am the hammer.	THOR
You don't know.	ANDERSON
Take it.	THOR
Then verbalized release!	ANDERSON
Thor!	THOR
ANDERSON sits and watches.	
Are you upset?	ANDERSON
No, everything is fine.	THOR
You seem agitated. Irregular eye movement. Pressure is up, heart rate high. Skin temperature below normal.	ANDERSON
I've got not place to go...	THOR
Hesitations?	ANDERSON
I'm happy.	THOR
Thoughts about killing yourself?	ANDERSON
No, no, I'm happy.	THOR
What does he have?	PRINCESS
What do you remember?	ANDERSON

THOR

Nobody knows what is happening and there are many conflicting opinions about everything. But things are stable. Things are good, even though there is less of everything for everyone and more people. We're getting along. The government has a firm grip on the wars, the attacks, the environment. Do I look all right? I really am optimistic.

PRINCESS

"Look sharp, feel sharp."

ANDERSON

There is security and comfort in routine.

THOR

(to audience)

Cowards, collaborators, traitors, liars who want time for more lies.

ANDERSON

(to AUDIENCE)

Only after the dominant male vents his anger are others able to pass through the entrance.

PRINCESS

(to THOR)

Confide in me.

THOR

I am uncertain.

THOR leaves followed by PRINCESS.

ANDERSON

(to various Audience members)

Do you have trouble sleeping?...What you think of yourself?...Do you come from a storybook family?...Just relax stop thinking...I'm just saying. You should admire me for that.

(pointing the way out)

It is time for totally responsibility.

ANDERSON exits with Audience group.

### **03\_The Eating Room-- Common**

A large room with tables and chairs, posters of food, plastic food, forks, spoons, and boxes of food. Styrofoam boxes, Chinese food and to go cups. JOSE, PETER, JENNIFER, JOAN sit at the table. Pleasant music plays. GIBELLATO is on an elevated platform overseeing everything with a spotlight. ANDERSON and DURBACH are present as are their audience groups.

GIBELLATO

Securing food and water consumes a large part of daily activity.

JENNIFER

Food supply is ample.

JOAN

Here, have some.

GILBELLATO

A slight adjustment.

DURBACH takes food from JENNIFER and JOAN.

GILBELLATO

When restricted, pushing, threats.

JENNIFER and JOAN look at each other suspiciously. JOSE grabs food and is about to leave.

JOSE

Take food to our habitat.

GLIBELLATO

MK33?

JOSE

Yes?

GILBELLATO

You woke up today with other thoughts.

JOSE

Yes.

GILBELLATO

You saw yourself eating.

JOSE

Yes.

GILBELLATO

It was a composite picture of tasting food, intestines moving, then your excrement squirming as you did gymnastic positions.

JOSE

Yes.

JENNIFER

He got an erection.

GILBELLATO

Fertility is good. Eat.

DURBACH give JOSE a Chinese food container. Then ANDERSON illuminates his throat with a flashlight.

ANDERSON

MK33 is eating Chinese food his throat glowing like neon.

GILBELLATO

An observation? Anyone?

JOAN

If it tastes good we eat it.

JENNIFER

He was masturbating.

JOSE

MK33 heard the beating of his heart, the gurgle of shifting secretions of food. Then I ejaculated onto a scenic highway.

GILBELLATO

(to AUDIENCE)

Some indication of what we are up against. The healthy and clear-minded can be reduced quickly to abject slobbering.

JENNIFER and JOAN begin to carry packaged food back to their habits then re-enter to acquire more.

DURBACH

(to AUDIENCE)

Things here are complex, contradictory. We are trying to find our way.

Music plays. DEMIMONDE sings. The DEMIMONDA and ANDERSON place small drinks on the table and the AUDIENCE is invited to drink.

JOAN

(to Audience)

For us?

JENNIFER

(to Audience)

Please?

ANDERSON

(to Audience)  
Drink this cup, it will have a mild relaxing effect.

DURBACH

Will you please drink it.

ANDERSON

It tastes good.

The watch and take notes as the AUDIENCE takes their drinks. The inmates are increasingly affected by the drink.

GILBELLATO

(to an individual AUDIENCE member)  
What did it taste like?

RESPONSE

DURBACH

(to an individual AUDIENCE member)  
What did it look like?

RESPONSE

GILBELLATO

Tell us your name...(reciting their number)...please.

RESPONSE

Thank you.

ANDERSON

That is a very nice name.

GILBELLATO

Yes, a strong name. Something to be proud of.

DURBACH, with a "shell" telephone goes to JOAN.

DURBACH

Put this phone to your ear. What do you hear?

JOAN

(with phone)  
Bees dying.

DURBACH passes the phone around.



PETER  
(with the phone)  
Frogs croaking.

JENNIFER  
(with phone)  
Mathematical equations.

JOSE  
Static...a data stream of some sort.

DURBACH  
A data dream.

JOAN  
No!

JENNIFER  
I like it.

JOAN  
This is a dream I am having!

JOSE  
Five times, many many times I've had this dream.

JOAN  
Old dream.

PETER  
In a ruined garden under two moons, one red the other a pale green.

JENNIFER  
Glowing black fruit growing in crystal jars.

JOAN  
Faint smell of decay, rotting, dying, dead.

JOSE  
I have a strong tongue-like foot that leaves a silver slime shimmering in the moonlight.

JENNIFER  
(with crystal)  
A magical crystal speaks.

JOAN

Telling of origins.

ANDERSON the crystal as the inmates watch with concern.

ANDERSON

Removed as an experiment.

JOSE and PETER eye each other—there is tension.

DURBACH

Hypersensitivity is exhibited.

Variously, PETER, JOSE, JENNIFER and JOAN get anxious.

ANDERSON

See how they become anxious.

PETER and JOSE begin to salivate and get emotional over the food. DRUBACH and ANDERSON take vital signs.

GILBELLATO

Increased irritability, anxiety.

ANDERSON

A physical, glandular change.

GILBELLATO

Where does it lead?

JOSE and PETER push and shove.

JENNIFER

Aggressiveness.

JOAN

STOP!

JOSE and PETER suddenly stop.

JOSE

I had no intention of getting into social difficulties.

PETER and JOSE shake, hug, and then dry hump one another. Then they go to a bowl and lapping up water.

GILBELLATO

(to AUDIENCE)  
Lapping water to secure it.

DURBACH

When the water supply is ample they drink together with little antagonism.

PRINCESS and THOR enter.

ANDERSON

The Alpha.

PRINCESS

Dart Dart Dart away!

THOR

I do not avoid the approach of another.

JOSE

I dart about the periphery.

JOAN

Darting away.

PRINCESS

Dart Dart Dart!

THOR

(to JOAN)  
I like your belly.

JENNIFER

The dominant male.

JOAN

We give acknowledgement, hero.

ANDERSON

Skills, both physical and mental. Slightly bigger, stronger than average, friendly attitude, outgoing personality, the dominant.

JOSE

I have no intention getting into difficulties.

DURBACH

The human social structure shows itself equally among infants to street gangs. At a cocktail party where all are alleged equals, men of lesser power show emotion nervously, looking for conversational questions from those who telegraph supremacy. Superiors wear their hash marks

unobtrusively, radiating the animal signals of calm, control, and dignity, gifts of serotonin, the biological ambrosia, which flows from a winning sense of mastery.

THOR

Film sequences in my head show all kinds Hollywood hero stars with blue streak erections masturbating then abusing you.

(to JENNIFER)

Come here, sit down on me, my sex thoughts will sidle up your ass clamping onto your spine centers. My sex is a powerful critter found in the rivers of the world wrapping all around eating you slow, good.

PETER

You are the enemy.

THOR

(to PETER)

You will shit-piss all over yourself in fear of me.

THOR moves towards PETER who moves away. THOR moves to the food.

ANDERSON

The dominant secures the food source.

GILBELLATO

Roaming at will.

THOR

Alert to all comings, goings.

JOAN goes to THOR

JOAN

I am attracted to you.

ANDERSON

Yes, the dominant male!

PRINCESS

Spectral presence!

JENNIFER

Body smells fill this cave.

DURBACH

On the walls scribble petroglyphs of this primordial archetype.

THOR moves in triumph through the space.

ANDERSON  
Lower social ranks retreat.

GILBELLATO  
Lesser males.

ANDERSON  
Later they will compete over the scent of an estrus female.

A loud and continuous sound suddenly starts and then stops. The inmates all inmates  
Exit quickly.

GILBELLATO  
(to Audience)  
Something arises propelling this universe of junk time a little longer.

ANDERSON  
(to Audience)  
The drug should be taking effect.

DURBACH  
(to Audience)  
We are ready to go.

GILBELLATO  
(to Audience)  
Are we ready?

RESPONSE

DURBACH  
Let's begin.

DURBACH, ANDERSON, and ANDERSON select new groups of audience to continue on  
their threaded narratives. Each group (10 audience members) is led to a different area  
by one the three facilitators.

## **04\_Human Event—Thread 1\_\_Central Room**

JOSE is in bed. GIBELLATO is nearby. Music plays.

GIBELLATO  
Our purpose is to enable people to survive.  
(to JOSE)  
Man sleeping.

(alarm clock goes off)

Alarm clock goes off.

(to JOSE)

Get out of bed in response to the alarm clock. Pick up the letter.

JOSE

(wakes, picks up a letter)

Dear Jose, we were terribly shocked to hear that you are going through some difficulty. What's going on? We just don't understand. How did this happen? Have you thought about the future. We've always tried to do the best for you but evidently it has not paid off. You've been doing this for years. It's so shameful. Time to crawl out of the ooze. We have always supported you, will do so in the future.

JOSE gets up and does as described.

GIBELLATO

Man looks in the mirror...walks pensively. Considers tying a belt around his neck.

(to JOSE)

Why don't you stop for a moment.

JOSE

What's the matter with me?

GIBELLATO

You've got to pull yourself together.

The phone rings. It goes unanswered. JENNIFER walks in.

JOSE

Hello? Jennifer, I know I made a mess of things.

JENNIFER

I've had enough.

JOSE

I can explain.

JENNIFER

Do you love me?

JOSE

It's not easy during this transitional period.

JENNIFER

It's like we never happened. You're so distant.

JOSE

I know! I'm on a slow boat to China!

JENNIFER

I'm checking out, adios.

She moves to exit.

JOSE

How did our relationship become a spent orgasm in a cold empty condom?

JENNIFER

Ghost living in human hosts.

JOSE

I've had an American middle-class upbringing with maximum sexual frustration, humiliations imposed by relying on money, equipment, information, files, and the technical nirvana I bought into. I thought I'd be free, I'm their dog, their gook, their errand boy, their animal experiment, controlled by cowards, collaborators, traitors, liars who want time for more lies, cowards who cannot face truth and are always smiling. I need to see the sea.

GIBELLATO

(to AUDIENCE)

Is this the stirring of a new consciousness?

JOSE has a blank moment.

Relax, the pressure is too much.

GIBELLATO variously touches and heals JOSE.

JOSE

She just raises her hands, brings them down slow, sensual, touching all the right places, the pain leaves.

GIBELLATO

Is everything fine?

JOSE

I think so.

JENNIFER

(to AUDIENCE)

A lot of things here might seem odd to you.

JOSE walks pensively muttering.

Jose has had a tough time.

GILBELLATO goes to JOSE and listens to his mutterings.

GIBELLATO

Conjuring an absent body.

JENNIFER

(getting nostalgic)

Remember when identities swirled colorfully through the world in slow motion?

JOSE

Reality is a half erection in a forgotten flesh flapping memory.

JOSE exits.

JENNIFER

You do have the courage. Yes, you do!

GILBELLATO

What else did he write?

JENNIFER

(reading JOSE's note)

"I've tried to figure life out but nothing seems to work. I love my blue heaven, the big fat earth, cosmic space with all its diamond rings. Do you do you do you love me you do? Please don't be angry. Fuck the shit out of me. Don't mean to hurt anybody, anything by this. Hope you will understand. It's not the way I planned it. But for me, at last, it's the only way. Signed Jose." A suicide cry.

GIBELLATO

Jose is twenty-eight. Had a good job, nice apartment, regular vacations. Interested in the occult, wrote bad poetry, has a few trendy tattoos, painted bad pictures, pretty good at carpentry though, made his own furniture. Did he own a tape recorder?

JENNIFER

He recorded everything. He drank his drink, made recordings. He was obsessed with hanging, the sexual kind you understand.

GIBELLATO

Doesn't surprise me.

JOSE and DEIMONDA enter. She provides backup vocals.

JOSE

(to Audience in talk-sing, beat style)

Twilight in a vast empty building. Silence said all the things of this world are one. No beginning no end, no words. Words speak of tiny brokenness. Remove words, what remains? In a vast empty building. Moving towards darkness. I know things about this world, things I feel about this world, thoughts fill my damaged brain, pain fills a damaged body. Now I stand alone surrounded. Infinite empty blackness called the world.



## 04\_Relaxed—Thread 2\_\_Far Room

THOR tense and stretching. Sound of children talking, screaming, urban and modern world cacophony. DURBACH and PRINCESS in attendance.

PRINCESS

After a day of working worries are done, what is more fun than to come home, a quiet house, happy children and a loving spouse. Quiet!

THOR

All attempts at relaxing prove to be quite taxing no joking for it may be most provoking.

PRINCESS offers THOR a drink.

PRINCESS

Just drink this you'll relax in no time.

THOR

(smelling)  
Ancient evil odors, dark body smells.

THOR drinks it quickly. Wobbles.

PRINCESS

Darling are you all right?

THOR

It is so tense being me.

PRINCESS gives THOR a back massage. He finds it difficult to relax.

PRINCESS

Feel better?

DURBACH

Breathe in and breathe out. Let your deep consciousness speak. Your body decompose, your anus blossom.

THOR goes into some sort of hypnotic state.

THOR

The end of a billion-year evolutionary trip, difficult, dangerous.

DURBACH

Breathe in, breathe out. Floating in an endless void.

PRINCESS

Release your worry worry worry worry.

DURBACH

(to Audience)

Are you tense? Anxious always tired but can't fall asleep? Are you afraid you'll lose your grip?  
Breathe in, breathe out. Breathe in, breathe out.

THOR

(to PRINCESS)

You are covered by a membranous substance, huge liquid eyes, webbed flippers.

DURBACH

(to Audience)

Relax. Start right now. Go ahead. Go on.

DURBACH operates the sound. Sound of traffic, telephone conversations, sped up  
human voices making demands.

THOR

(reacting negatively to the sound)

Smile, work, think, plan ahead!

DURBACH

(to Audience)

Muscles getting tight? Relax them. Your frown, your jaw. You can relax no matter where or who  
you are.

PRINCESS

(to AUDIENCE)

What image floats to the surface?

THOR

Waves of mollusks appear.

DURBACH

Shake your hands from the wrist loose like a scarecrow.

PRINCESS

Neck and shoulders.

DURBACH

Rolling your neck like a prizefighter warming up before the bell.

PRINCESS

Soothe your muscles and nerves.

DURBACH

(to Audience)

Whenever you feel yourself tensing up take time to go limp all over. Try it now. Take a slow easy deep breath. There. Yawn. As deeply as you can, stretch wider like a cat, slowly fully, Notice how relaxed you're beginning to feel.

PRINCESS

Floating.

DURBACH

(to THOR and to AUDIENCE)

Visualize mosquitoes buzzing around the back of your hand here? There, right over your knuckle... you want to swat that mosquito. Go on get ready raise your hand, not too high. The buzzing is coming closer look closely...it hasn't landed yet but it will!

PRINCESS

Buzz.

THOR

BUZZZ.

DURBACH

Buzzzzz, Buzzz that buzz...ready to squash it to kingdom come?

PRINCESS

My hand is quivering.

THOR

Jaws clenched, eyes staring.

PRINCESS

Brow wrinkled.

THOR

Don't move.

DURBACH

Buzzzz buzzzzz....Wait.

PRINCESS

Suppose it doesn't land?

THOR

Suppose it will never land.

PRINCESS

We can't stay like this forever.

THOR

Buzz buzz buzzing.

DURBACH

Worried? Anxious? Fearful? Tense? Exhausted?

THOR

Am I a mental defective?

PRINCESS

Look, buzzzzzz...the mosquito flying away!

PRINCESS

Now doesn't that feel good?

DURBACH

(to Audience)

Wouldn't you like to feel this way all the time?

THOR

(to DURBACH)

I know all about what is going on.

DURBACH

(to THOR)

That's just great. No worries, no problems rest, like a babe in arms.

THOR falls asleep in his chair.

THOR

(talking in his sleep)

Transistor radios spouting sex words into wet dreams. A giant crab snapping. Help me, sinking ship. A room full of white pillow flakes, scorpions crawling from nests snapping their claws crawling over my face.

(yelling)

Take them off me - Take them off me!

THOR is shocked awake.

PRINCESS

Everything is going to be all right, dear.

THOR

Where am I?

DURBACH

In your dreams.

THOR

We are bodies hanged after being milked of identities. Spirits trapped in dead nitrous flesh.  
Swirling through slow motion.

DURBACH

Of all the states throughout this nation happiest by far is the state of relaxation.

PRINCESS

I don't think he's really relaxed.

#### **04\_Boredom—Thread 3\_\_Altar Room**

A Video loops, PETER watches impassively. JOAN watches PETER with growing frustration. ANDERSON takes notes and an DEMIMONDA assists.

JOAN

Peter's life has lost zest.

PETER

The kick is gone.

ANDERSON

The telephone rings, the telephone rings...the telephone rings!

PETER

All right already!

PETER picks up the phone, which has not been ringing.

Hello?

ANDERSON

Peter? Listen boy, this is big, I wouldn't say this to any body else, it's only because I like you, so here's the deal. We are dealing with a biologic revelation used by what powers and for what precise purpose we don't know yet.

PETER

Who is this?

ANDERSON

(to Audience)

It begins with images, mutable moving images creating a brain wave synaptic coherence accompanied with a twanging sound very much like positive feedback loop, switching on electric pleasure leading to death by orgasm.

PETER  
What do you want me to do?

ANDERSON  
Infiltrate, be our eyes and ears, report back.

PETER  
I can't!

ANDERSON  
Are you pushing down the humanity tone scale?

PETER  
No!

ANDERSON  
(to Audience)  
A biologic weapon has been reimagined by Mother Nature herself, for what precise purpose, we don't know.

PETER  
Can't get involved.

ANDERSON  
Take that simpering, acting like a worm business and shove it.

PETER  
Hey!

ANDERSON  
Peter, you've been subliminated.

PETER  
Oh my God!

ANDERSON  
Individuality assassination.

PETER  
I don't want individuality assassinated.

ANDERSON  
Peter, from here out, life – death, purely experimental.

PETER hangs up the phone. ANDERSON sits, plays solitaire only half interested in the action.

What was that all about?	JOAN
I can't talk about it.	PETER
You look upset.	JOAN
I'm despondent.	PETER
You're mopping.	JOAN
It doesn't bother me.	PETER
Well, it bothers me.	JOAN
(to Audience)	ANDERSON
Well that's the story, no interest at home or at the office either. He just rolled with the punches. Why sweat over anything? It's all going to happen anyway.	
What can I do?	PETER
You are not sparking the team.	JOAN
Joan is enthusiastic.	ANDERSON
Leave her out of this.	PETER
You know sometimes, subconsciously, I strike back at the world.	JOAN
GL45 apathy contagion.	ANDERSON
Doing nothing comes easy.	PETER

ANDERSON

(to AUDIENCE)

The contagion is spreading.

ANDERSON puts a wig on and transforms into another persona, "UPTON".

This guy...this guy, he has a remedy for boredom and despondency. He spends his time fucking.

UPTON

I likes driving sports cars very fast...gets my kicks racing the cops. Getting into some really messy situations, which really doesn't solve my problems but helps me forget for a moment, sure, laugh for a second, but the kick wears off.

PETER

I have a personal hunger for something more.

UPTON

My problem is the stupidity of others.

ANDERSON

A woman boosts his ego. There always seems to be some girl around to take the sting out of life. He's stuck in a pattern.

(to an AUDIENCE member)

Where do you fit into this?

(to another AUDIENCE member)

How did you develop your state of being?

(to PETER)

When you were a baby you're acting spontaneously. Did just what you felt like. Then your parents began to interfere, telling you when to go to sleep, when to wake up, you learned that sidewalks are hard, stoves are hot, even little girls can bite.

JOAN

Cleanliness became a virtue.

PETER

I ate my green beans, did everything I was told.

JOAN

(to specific audience members)

Your mother could easily be shocked shocked shocked!

ANDERSON

Your teachers, friends, relatives, religion shaped your being. Never missed a day of class. You became a prisoner.

JOAN exits abruptly.



PETER  
Joan?

ANDERSON  
You're afraid.

PETER  
(stammering)  
I stammered.

ANDERSON  
You were bullied.

PETER  
Pretended I didn't care.

ANDERSON  
What do you care about? Money! Success, to be free from hurt again. You went to a University to have a good life.

PETER  
The world owes me.

ANDERSON  
Everybody thinks the world owes them!

PETER  
Instead of acknowledging how I feel I hide my anger behind a bland mask of false cordiality.

ANDERSON  
No more creeping paralysis.

PETER  
Night after night.

ANDERSON  
You want to do something.

PETER  
I develop what looks like fatigue.

ANDERSON  
And yet, you have a supreme disinterest.

PETER

(to Audience)

My mouth has become a loudspeaker for a phantom voice muttering through corridors and rooms, words a haze of recordings playing each other throughout my life. We are floating fading-out in old photos.

ANDERSON

Arising from the sea of oblivion.

PETER

Each of us needs to take a look at the rules we live by.

ANDERSON

Perhaps the path that you are on is not quite the one you want to be on.

PETER

Is it too late?

ANDERSON

(to Audience)

Can we straighten out this mess? My answer is this: convene every day in different locations to sweep away all those idiotically glorifying their stupid ways of life. Depends on you.

PETER

(to Audience)

Who am I you ask? I am cleaving a heavy silent authority over one point after another through dying air. Do you smell the poisonous cloud? Sorry, but millions of puppy love dogs won't save us. Why? Because we'll still be parasites in the middle of nowhere.

## **05\_Climbing—Common\_\_Common Room**

JOAN has climbed to a higher level. PRINCESS is looking up at JOAN. ANDERSON, DURBACH, and GILBELLATO enter. DEMIMONDE sings under the scene.

ANDERSON

How is it going up there?

JOAN

I got mixed up in my head.

DURBACH

Ever been like this before?

JOAN  
We've gotta get up to get down, start all over again.

GILBELLATO  
Take it easy.

ANDERSON  
You're safe here.

JOAN  
They want to infect everyone with their own image, turn them all into something else, they are scrambling, searching for worthy vessels.

ANDERSON  
Who?

JOAN  
I don't know.

ANDERSON  
It's a mollusk invasion of the asexual kind.

JOAN  
I drank octopus piss, I got some wisdom!

ANDERSON  
(to DURBACH)  
Octopus piss?

JOAN  
It was a call out from the storm.

PRINCESS  
Calm your face, dream shut off, fold your fingers.

JOAN  
(to AUDIENCE)  
Octopus are sound image tracking to create a high degree of efficient cooperation.

GILBELLATO  
(to AUDIENCE)  
Remain calm.

DURBACK  
(to GILBELLATO)  
The mollusks are evolving.

JOAN  
I want you to know that.

ANDERSON  
(to DURBACH and GIBELLATO)  
Only response option is repetition.

GILBELLATO  
Yes, prerecord the future.

JOAN  
I've been scrambled!

ANDERSON  
Everything is going to be all right.

DURBACH  
Describe it.

JOAN  
We done our thing, seven billion people, going down, we are deceiving, we are free, we are lost  
I try to sleep I try to ignore I get sick. Scrambled!

PRINCESS  
Hang in there.

JOAN  
A scrambled boiling feeling.

ANDERSON  
(to GILBELLATO)  
Others might scramble themselves by accident.

GILBELLATO  
Things are happening.

DURBACH  
Subtle shifts.

ANDERSON  
Imperceptible at first.

The FACILITATORS look over the AUDIENCE.

JOAN  
Outta know where. Blamm! You're scrambled. People scramble sex words to find suitable  
mates all the time, think they're porno stars. You know what I mean?

ANDERSON  
 Scrambling the genome.

JOAN  
 I want you to be free!

GILBELLATO  
 (to DURBACH)  
 It's accelerating.

JOAN  
 Scrambles are the democratic way, the way to full cellular transformation. Scrambles are the American way!!!

PRINCESS joins DEMIMONDA and sings to calm.

GILBELLATO  
 Remain calm.

DURBACH  
 How do you feel?

JOAN  
 I don't got it anymore.

DURBACH  
 Got what?

JOAN  
 Individuality!

ANDERSON  
 (to AUDIENCE)  
 Here reassurance is important. She must understand that his case is not unusual.

DURBACH  
 Even though it may represent an epochal leap for life on the planet.

ANDERSON  
 (to JOAN)  
 Your doing great, everything is going to be fine!  
 (to AUDIENCE)  
 Tell her that she will recover soon, completely. Please.

AUDIENCE is encouraged to call out to JOAN.

JOAN  
 You're all caught in repetition sets! Any image, word, idea you repeat, repeats you.

GILBELLATO

Please come down!

JOAN

I like the view. I'm free. Naked, empty, loud as the ding-dong bell. Psychos I can see clearly from here. I can imagine all directions.

PRINCESS rings a bell and continues to do so intermittently for punctuation for the remainder of the scene.

DURBACH

(to AUDIENCE)

We must help her.

ANDERSON

(to DURBACH)

What are you doing?

DURBACH

(to Anderson)

It is too late to turn back. Don't you understand? The future begins now.

(to AUDIENCE)

We begin by saying come back.

ALL

Come back!

PRINCESS and DIAMONDE sing backup.

JOAN

Yes, yes, yes! I feel my good-bye lips fading. Won't somebody touch me?

DURBACH

You are a ghost in the sky watching the setting sun.

GILBELLATO

We must alert the others.

JOAN

Can someone please touch me!

DURBACH

Everything has changed, now. Can you join us again?

JOAN

Well, let me see...

(hearing a voice)

Okay, I think I can.

JOAN

(to Audience)

My advice? Scramble your self, every stale joke, fart, chew, sneeze, and stomach rumble, scramble it all together, the populations of the earth, scramble is the way, things will settle down, its the democratic way, full cellular representation. Might as well get good at it.

JOAN asks each audience member their name and says “come back” to each. With each good-bye the DEMIMONDA rings the bell. Finally, new groups are identified and move into the next phase.

## 06\_World Spirit—Thread 1\_\_Omega Room

JOSE is standing in an isolated light. JENNIFER is nearby, in the shadows and is acting peculiar as if transforming. DURBACH brings in the AUDIENCE.

JENNIFER

(to AUDIENCE)

Yes, you are with us.

JOSE

We’re seeing the world split.

JENNIFER

Split, like in half.

JOSE

Wide open.

JENNIFER

All sorts of new things.

DURBACH

What you know you see, what you feel you see?

JOSE

An emotional life.

JENNIFER

A blighted planet.

JOSE

All the other gimmicks of control of monopoly life, time, fortune canceled by our own orders!

JENNIFER

I’m anxious.

DURBACH  
Is it a split between thought and feeling?

JOSE  
That and more.

JENNIFER  
Look at your hands!

JOSE  
I'm afraid.

DURBACH  
MK33, close your eyes, concentrate on your hands.

JOSE does so.

JENNIFER  
(to AUDIENCE)  
Eyes that haven't learned to see.

JOSE  
Soft eyes as bent over the crystal radio set touching dials with gentle precise fingers. Do you hear anything? Yes maybe out through the dusty window of time there is a far away sunlight, open the glass door to the outside, stare over a vacant lot, have a cup of coffee with late morning sunlight in your eyes.

DURBACH  
(examining taking notes)  
The whites are a little yellower.

JENNIFER  
That's what you see?

JOSE  
The lives I have led with these hands, building, destroying.

JENNIFER  
A bloom out of an old dream.

JOSE  
Healed, half-healed spirits living.

JENNIFER  
The heat?



A glow.	JOSE
(drawn into the vision)	JENNIFER
The nimbus.	
	JOSE
The left seems heavier.	
	DURBACH
Heavier?	
	JOSE
More positive.	
	JENNIFER
Than the right?	
	JOSE
Lovely colors vibrating	
	DURBACH
Any lines? Life, logic, health, success?	
JENNIFER is drawn into the vision.	
	JENNIFER
Geometrical.	
	JOSE
Shimmering water.	
	JENNIFER
Hula-hoops of color.	
DP92 enters and stands observing, murmuring.	
	JENNIFER
She's here!	
	JOSE
Murmuring.	
	DURBACH
What is being said?	

JOSE

The shock troops are now the navigators, controllers of the white smoke, the utilities,  
monopolizing in darkness they assume malignant forms.

DP92

You need the white light to keep them away, each of our quiet cold hands, blue as liquid air, like  
a song, singing birth and death, pain and pleasure.

JENNIFER

Earthquakes and hurricanes explode!

DURBACH

Open your eyes.

DP92 exits.

JOSE

Where are we?

DURBACH

There are tears in our eyes.

JENNIFER

We're so happy.

JOSE

A living white light shivering softly with rippling lights. stirring with a terrible ecstatic movement  
As the symbiosis is established.

JENNIFER

Be happy.

JOSE

(to AUDIENCE)

Enjoy the yellow blue dawn trailing until your body has melted.

JENNIFER

I want to give so much.

DURBACH

From your hands?

JENNIFER

Somewhere in between now.

DURBACH

What do you mean?

JENNIFER  
This, all this is very lovely, fragile, delicate.

JOSE  
Be happy?

JENNIFER  
Bursting with ecstasy.

JENNIFER and JOSE walk away blissed out. DURBACH remains, taking notes..

## **06\_Tell Me—Thread 2\_\_Panel Room**

GIBELLATO, JOAN, PETER

GIBELLATO  
How did you feel out there?

JOAN  
I don't know.

GIBELLATO  
Oh, com'on. Tell me.

JOAN  
Mixed up in my head.

GIBELLATO  
And?

JOAN  
I sort of lost control.

GIBELLATO  
Ever been like this before?

JOAN  
Never, never before.

JOAN has a moment.

JOAN  
Okay. Okay...Better.

GIBELLATO

Do you feel safe here?

JOAN is shaking uncontrollably. A spastic dance.

JOAN

Give me something.

PETER

We hunt the wild beasts, but the beast is us!

GILBELLATO

With care we can reassert normal.

PETER

No we can't.

JOAN

This won't disappear over night.

GILBELLATO

Does that mean things can't change back?

JOAN

Everything is changed.

PETER takes a seat.

Hi Peter.

PETER

Can I join you?

GIBELLATO

Do you have a problem?

PETER

Well, ma'am, yes, it's a we problem, we have a big problem. In my mind came a thought, I was just sitting in a restaurant staring out the window...they, they...

GIBELLATO

They? Who? Yes? Yes?

PETER

They, everybody, started shooting.

JOAN

Oh no! Then what happened?

PETER  
I was crying under the table trying to eat as much as I could before it was too late.

JOAN  
Crying! Eating? Are you that hungry?

PETER  
I don't remember much after that.

GIBELLATO  
Your feelings now?

PETER  
Shaky...deep inside shaky.

JOAN  
You're different.

PETER  
A kind of scrambled, boiling feeling.

JOAN  
Scrambled boiling?

GIBELLATO  
How long?

PETER  
(to JOAN)  
Do you love me?

JOAN  
Lovey lovey-dovey! Forever.

PETER  
You came out of the Stardust of the skies, you to me, me to you.

JOAN  
You are under the skin of my mind.

PETER  
We don't have long.

JOAN  
Do you love me?

PETER  
Yes.

JOAN  
Yes.

PETER  
You and I are fading, all the worlds between us will lose color and die.

JOAN stops, she feels something. DP92 enters and observes. They don't see her.

JOAN  
Something.

PETER  
Yes.

GILBELLATO  
What?

JOAN  
SHE is near.

PETER  
We've been in deep freeze, now we're thawing.

JOAN  
True flesh hatching out.

GIBELLATO  
GL45? GR67? What is going on?

PETER  
Put the eyeshades, the headphones of the universe on.

JOAN  
Carry us away to a nice place now.

GIBELLATO  
GR67?  
(to PETER)  
What is it? Tell me.

DP92 exits.

PETER  
Now I'm okay.

JOAN moves with the music.

JOAN

Music take us away!

GIBELLATO

(to PETER)  
GR67? Report.

PETER

We don't got it anymore.

GIBELLATO

Nothing to worry about.  
(to Audience)  
The best course of action is reassurance. You see it is important to understand that this is not unusual, that it is nothing to be alarmed about of. To survive we will adapt, will recover, go on. Its what we must do.  
(to PETER and JOAN)  
Anything else you'd like to say?

PETER

No, thank you, ma'am.

JOAN

No.

GIBELLATO

It's important we keep talking.

PETER

All these years I thought something was wrong.

JOAN

Wrong, but so right.

PETER and JOAN exit.

GIBELLATO

(to Audience)  
A successful session. They pushed me and I pushed back. Were you concerned for them? No need to be. I, on the other hand, for some reason, feel like laughing...  
(he laughs then stops abruptly)  
Is it out of joy, fear, denial? I can't say. Something is happening.

## 06\_Doomed Planet—Thread 3\_\_Bowels

ANDERSON, THOR and PRINCESS looking at a nature video on a projection. AUDIENCE seated with them.

ANDERSON

(reading from his journal)  
“And the Lord said I will destroy man whom I have created from the face of the earth. Both man and beast, creeping things, the fowls in the air for it repenteth me that I have made them.”

THOR

I can only see a small part of the universe from this spot.

PRINCESS

I feel the decline of life.

THOR

Are we gone or lost?

PRINCESS

What happened before?

ANDERSON

Before?

MOLLUSK enters as if spiritually called. He stands, dazed, emotionally upset. ANDERSON does not see MOLLUSK. THOR and PRINCESS are transfixed.

MOLLUSK

Fading electric voices. I speak for them.

PRINCESS

(to MOLLUSK)  
Why are we here?

ANDERSON

You see them?

MOLLUSK

He doesn't know.

ANDERSON

What are they saying?

PRINCESS

Angel voices from the deep.



THOR

Flicker ghost.

ANDERSON

What seems is not what it is. It is an invasion.

MOLLUSK does a mysterious clicking sound.

PRINCESS

My teeth are grinding.

THOR

Muscles contract, relax, absorb.

PRINCESS

A steady stream of drum music. A concert of colored iron filings falling from the cloud heavens. Patterns pulse then metal music forms, off on, on off, on off.

THOR

Clicking through a maze of turnstiles.

MOLLUSK

Peer inside my mouth see one of nature's brilliant creations, the radula, arranged ribbons of teeth like a chainsaw blade.

PRINCESS

Music across the water.

ANDERSON

You're hallucinating.

MOLLUSK

We are on a conveyor belt of history.

THOR

A vast amusement park.

PRINCESS

Music, talk, birds, animals, insects.

The MOLLUSK goes through a slow motion mollusk inspired dance.

ANDERSON

I begin to see.

PRINCESS

Such a beautiful smile.

ANDERSON

Predatory mollusk from the deep!

The MOLLUSK makes a deep, from the origins of life, mollusk sounds.

PRINCESS

I laugh with joy.

THOR

(to the MOLLUSK)  
Is this a sunken ship at the bottom of the sea?

More mollusk sounds.

ANDERSON

We are experiencing a manifestation, a subconscious urging.

THOR

Sharp, knife-like wind voices from radio earth.

ANDERSON

Crawling out of their deep dark nest from the origins of consciousness...

MOLLUSK

A wind whistles down from the mountaintops.

THOR

Should I be nervous?

MOLLUSK

We endure we adapt endlessly, ingeniously across billions of years.

MOLLUSK makes some aggressive moves.

PRINCESS

I don't want to be me anymore.

ANDERSON

We've got weapons, hand grenades stashed away.

MOLLUSK

This is survival.

PRINCESS

I don't care to stay me anymore.

MOLLUSK

You're afraid.

ANDERSON  
You scare me.

MOLLUSK  
This is risky.

ANDERSON  
I hear you, I see you.

MOLLUSK  
You are a sad stranger speaking from dying lips.

PRINCESS  
I want to go home.

THOR  
Go home.

MOLLUSK  
What I have endured!

MOLLUSK makes a shrieking sound.

PRINCESS  
I want to dance.

PRINCESS begins to dance like the MOLLUSK.

MOLLUSK  
Come, wander forever.

ANDERSON  
You are an alien, squirming in crystal rock pools, basking on the shore by giant ferns. Swimming through ruined cities with other water creatures twisting in slow swirls of orgasm, shooting out explosions of colored bubbles. You are an alien.

MOLLUSK  
All that you know will be a complete wreck.

THOR  
(to Audience)  
Are we going to sit here like dummies?

ANDERSON  
I know what I need to do.

ANDERSON exits.

THOR

Hey, where is he going?

PRINCESS

(With ANDERSON'S journal)

Look, there are nails and hair clippings in his journal.

(Reading)

They will vanish from the face of the earth. They want me to save them, but still they pull a wad of bills from their pocket as if a magic gesture, hoping all their problems will disappear into a dollar. Anything to avoid the hopeless dead-end horror of being just who, where we all are, dying animals on a doomed planet.

PRINCESS and THOR dance like the MOLLUSK then take the AUDIENCE to the common room.

## **07\_Radio Room—Common\_\_Radio Room**

All threads meet. A room with old and a haphazard arrangement of radio parts and instruments with various characters entering and exiting for a multiplicity of scene. JENNIFER, PETER, JOSE, JOAN, THOR and PRINCESS are playing with the various electronic knobs as static, alien and otherworldly sounds underscore. They stand around electronic instruments having a cup of coffee and talking relaxed. There is a world map on the wall – and/or a globe.

JENNIFER

Try, try again.

PETER

DP92 please come in over?

JOAN

How long has it been?

PETER

We haven't heard anything since I don't know when.

JENIFFER

The storm rages.

PETER

Can't be confirmed.

THOR

Their antenna has sufficient bandwidth to carry a signal 3 to 400 miles and up to 1800 megahertz on the renal convector sale, perhaps even farther.

PETER

All is lost.

JENNIFER

I don't want to think that way.

JOSE

Too early to push the panic button.

JOAN

All right, keep trying.

PETER

Calling DP92 do you read me, over?

DP92 appears and speaks through a distortion microphone.

DP92

Yes, I am one of them I am a mollusk that is what I am since you never have seen any mollusk here you look at me.

PRINCESS

(taking a microphone)

Hello DP92, this is GR678, can you tell me your precise **location** ~~weather condition~~? Over?

DP92

Today may seem like other days. Once more we feel the tiny-legged trepidations. Once more great grinding fear. But today will have no others after. No more worlds like this will follow. I have a plan, a very special plan. No more worlds like this, no more days like this...

PETER

~~When will this damn storm end?~~ **Where is she?**

JOSE

This is not the usual interference.

DP92

~~I was the first to become aware of it. I felt myself drifting away from below with the motion of the Moon. The moon was so strong that she pulled me up, freeing me, I was in a kind of somersault until I realized mollusk and seaweeds and plankton began to gravitate about me and soon I was covered in the tangle sinking from the surface into the sea. Every shiny fish was floating, floating every dark fish at the bottom at the bottom of the sea and all the others~~  
echoed words from dreams.

JOSE

(to PETER)

What do you think? Honestly?

THOR

I can tell you this, everything that happened from the time we came here, the people I've met, the encounters, the questions, the odd happenings, now this static storm raging on the radio, is related, something is happening. Like a virus eating at my rectum.

PETER

It is just too far from a normal sequence of things to be just accidents.

JENNIFER

This is an ideal biological situation...

JOSE

~~I'm thinking about that~~ There is a storm brewing...

PETER

Are we on the ~~slow~~ road to symbiosis?

JENNIFER

~~What do you think?~~ I'm afraid

PRINCESS

We'll have to deal with whatever comes.

PETER

One hell of a storm.

JOAN

I'm concerned.

JENNIFER

Shhhh, something is coming...

DP92

There are no means for escaping. You are caught in your own dreaming where there is no space, a hell forever where there is no time. You can do nothing you aren't told to do, no hope for escape. The very words you speak are only words, you talk like traitors under incessant torture.

JENNIFER

Did you hear that?

JENNIFER, PRINCESS, and JOSE look over calculations. THOR looks at the map.

JOAN

Here, look at these calibrations...

PETER

Things are lining up?

THOR

Well, if this is correct we are flicker ghosts traveling the far-flung edge of the Galaxy.

DP92

Compared to the uncertainties of this earth and air, the seas and oceans represent the future with security. Always steady striving to achieve the perfect form ~~without additions with dubious outcome.~~ Promising every individual to be able to develop their own nature to arrive at the essence of themselves and of all things.

JENNIFER

We're in a self-aware, slow motion time warp.

JOAN

Then that means...

JENNIFER

Yes...

PETER

This is out of the ordinary.

JOAN

That is a static transformer.

PRINCESS

Re-engineering our genomic code.

PETER

DP92 has become a transformer transmitter.

JOAN

But how?

THOR

Some sort of hypnotic suggestor?

JENNIFER

This can't be happening...

JOSE

SHHHHH!

DP92

Many who have designs upon this world, dream of wild, vast reformations, I have heard them talking in their sleep of elegant mutations, cunning annihilations...

JOSE

Are we collectively...

PRINCESS

...hypnotically hallucinating this?

DP92

For the majority of mollusk, ~~the visible organic form has little importance since they~~ cannot see one another. This does not prevent them from making brightly colored, very beautiful forms. For they exist independently of any relationship to visibility. My shell grew ~~more or less~~ on all sides at random, what you call radical symmetry. I am losing my eyes and no part of my body is different from any other part. I have two holes, for the mouth and anus just like the trilobites and the rest of you but I am having difficulty telling the holes apart.

Moving to center and exiting.

When everyone you have ever loved is gone, everything you have ever wanted is finally done, all nightmares obscured, then a shining brainless beacon, like a blinding eclipse will blot the terrible shapes of this world. You are calm, joyful, fertile, finally in a great new darkness executing your special plan.

They all dance to the static “music”. They dance for some time with the Audience then leave.

## 08\_Hypnosis—Thread 1\_\_Altar Room

GIBELLATO sits next to JENNIFER who is lying on a couch. The lights are dim. Soft ambient music plays.

GIBELLATO

Just relax, take it easy, follow my instructions.

(to AUDIENCE)

Here is a case of transition. She has absorbed the trauma of the absent world.

(to JENNIFER)

Count slowly now.

JENNIFER

One, two, three, four...

GIBELLATO

(to AUDIENCE)

DP92 enabled you to comprehend experiences of totality.

JENNIFER

Thirty-three, thirty-four, thirty-five...



GIBELLATO

(to AUDIENCE)

There is a mental disturbance among you.

JENNIFER's head tosses and turns. She squirms and is disturbed. DEMIMONDA sings. GIBELLATO comforts her. The AUDIENCE is instructed to hold hands and include JENNIFER in a circle. GIBELLATO goes into a light trance.

There is a huge brush fire, priests throw in their sacred books. What was can no longer be. Time buckles. The old Gods, surfacing from the immemorial depths fire burst in the sky, now what happens?

JENNIFER

I vomit. My body cracks open. I am an orchid girl floating over an iridescent pool. Stuttering words like bullets. Reflection of me in the storm window, a final glimpse. My scream fades into jungle sounds, then lapping water. Something is in the water.

GIBELLATO

(to JENNIFER with the crystal)

Look at this crystal.

JENNIFER

Beautiful pulsing  
(choking)

I have no air. The priests are digging the soft meat from my skull shell with their golden claws.

GIBELLATO

Move right through it.

JENNIFER

Clams are clicking away in ecstasy, dancing around me.

JENNIFER becomes alert.

GIBELLATO

A twisting feeling?

JENNIFER

I'm feeling my thoughts flipping from brain to brain. It's taken a billion years to get back. I see networks within networks. New organisms are emerging.

GIBELLATO

When did this begin?

JENNIFER

About 500 million years ago.

GIBELLATO

And now?

JENNIFER

Dying forms still have their hold. There is no shelter. What happened to all the glittering eyes?  
Ding dong, silence, solitude, we're like pulp left behind.

GIBELLATO

(to Audience)  
We're changing.

JENNIFER

I'd like to stick around a little longer.

Suddenly JENNIFER thrashes. She becomes paralyzed.

GIBELLATO

What is it?

JENNIFER

(distorted)  
Ohhhhhh shhhiiiiit!

GIBELLATO

(to JENNIFER)  
OB11...talk to me. A word, anything.

JENNIFER

(paralyzed and on the floor)  
Words now a virus, parasitic organism invading, damage the central nervous system lost the  
option of silence....

(she is forcing herself to be silent)  
Ten seconds inner silence. In the beginning was word the beginning of what?

GIBELLATO

Come on now.

JENNIFER

I'm ready.

GIBELLATO

Now walk out there. Walk right into the world go ahead.

JENNIFER stands and walks.

Keep walking!

DP92 enters.

DP92

You are ready to go on! Don't you see, we are from, we'll always be what we always were. The replication of the cell is now in progress. We are the host re-awakened.

JENNIFER

I love you.

DP92

A moment to be me, to be you, to stay here, to stay there, to be bodies, to be a body.

JENNIFER

(to AUDIENCE)

To stay in, to stay out, to stay present, to stay absent.

GILBELLATO

OB11?

(to AUDIENCE)

I yearn symbiosis.

JENNIFER walks with DP92 out of the room.

## **08\_Rug—Thread 2\_\_Central Room**

DURBACH is with THOR who variously sits and moves through the room.

DURBACH

(to Audience)

This is a good opportunity to use the frequency analyzer to demonstrate emergence. Be warned, I'll be flashing a stagnant silence light wave to demagnetize brain wave frequencies. This will modify the visual cordial illusions living in the dark room of universal consciousness.

(to THOR)

How do you feel?

DURBACH activates an alpha pulse light and sound that continues throughout the scene saturating the room. THOR giggles.

Why did you giggle?

THOR whispers into DURBACH'S ear.

(to Audience)

The subject is light headed, experiencing the feeling of walking on air.

THOR

This does not seem solid, my hands are not resting against this, flashes of color this rug...I see a lot of sea blues, aqua marine.

DURBACH

What color is it really?

THOR

Underwater.

DURBACH

What color am I?

THOR

Grey.

DURBACH

Grey?

THOR

You don't want to be color, do you?

THOR looks at himself laughs.

DURBACH

Why did you laugh?

THOR

One half of my body is one color, then the other half...Wavering. Pleasant. Pulsating.

He laughs uncontrollably.

DURBACH

Can you change the pulsation?

THOR

Okay.

THOR takes a deep breath and does some hand gestures.

DURBACH

Deep breath...changing the pulsation.

THOR

Yeah, cool.

DURBACH

What do you feel now?

THOR

The rug is watching me.

DURBACH

Watching you?

THOR

Everything is watching. Walls, Chair. Clothes. I need to rescue myself.

DURBACH

You feel observant?

THOR

Everything is seeing, being seen.

(to objects)

Yes, I am enjoying your company but at the same time...

DURBACH

AX69, what is the rug saying?

THOR

Climb out of the gully, find yourself on a plateau...fantastic landscape of multicolored rock carved like statues of molten blue lava interspaced with stalagmites of a pearly white intensity. Sky like a green ocean with four suns on the horizon, air tingling with clarity.

(to DURBACH)

I feel sorry for you.

DURBACH

Sorry for me?

THOR

(to AUDIENCE)

Everyone enjoy this!

DURBACH

Calm down. Focus...Focus. Close your eyes.

THOR

A young man of high condition phosphorescent eyes, lips wielding a lunar knife into his twisting shadow tracing colorful dreamer explosions of dawn then ebbing night stops suddenly to crown a God bending the cold grey back to mineral silence of origins.

(to DURBACH)

Your eyes are dead.

DURBACH

Dead?

THOR

I feel I know what I'm doing...

DURBACH

And?

THOR

Then I feel like I never existed.

THOR breathes quickly several times.

DURBACH

Why did you do that?

THOR

Listen carefully: do it-do it-do it, do something, anything, yes I will will will do it do it do it really really really do it do it do it ... oh yes oh yes oh oh yes. You heard? Oh yes oh yes oh yes a new organism, linked worldwide.

DURBACH

Re-organizing?

THOR

Fuckkkkkkkk!

DP92 enters and goes to THOR who at first does not see her, then feels her touch.  
DURBACH is unaware of her presence.

THOR

(to DP92)  
There you are.

DURBACH

A communication?

THOR

(to DP92)  
Yeah, okay...vibrating air hammer of laughter shaking flesh, my body losing substance!  
I can't get much out of what I say because shifting patterns around inhabit feelings almost like a soundtrack. Sweet sweet angel...

DP92

I give secretions, which take on a curving shape all around me, and it will end with my being covered with a hard shield shell, rough on the outside, smooth and shiny inside. I have no way of controlling the form I am making: I am just huddled up, silent and sluggish. I secrete. After the shell covers my whole body I begin another, into another all twisted into a spiral, you think they are so hard to make, but all you have to do is keep working and secrete.

THOR is ecstatic.

DURBACH

It's her. She's here.

THOR

So hungry.

DP92 exits.

DURBACH

Hungry?

THOR

Long hunger of the spine.

DURBACH

The spine?

THOR

Filling with sea blue I am I am I am.

DURBACH

(to AUDIENCE)

Is this the beginning of a pre-programmed cell death?

THOR

I am several other people, other things.

(to the floor)

Yes, all very benevolent.

DURBACH

What does it feel like?

THOR

I am in a wonderful state... Shhhh. Hear the silence.

Silence.

DURBACH

AX69. What's happening? Something very important is about to happen.

THOR walks out without responding.

(to AUDIENCE)

There you have it. To traduce or transfigure. To reduce a man's pulsating multiplicity to untranslatable inchoate words for latent consensus of otherness or not? Deeper, deeper, deeper into the blue silence, the light travel machine revolving, turns around around spilling nitrous fumes with pinball acuteness into the twisted, shivering origins of life on this planet. We can do nothing other than move on.

## 08\_Mollusk—Thread 3\_\_Bowles

JOAN and PETER with ANDERSON.

ANDERSON

Go ahead you can tell me.

After a long pause of stares DP92 enters. JOAN and PETER see her. ANDERSON does not.

JOAN

(Muttering and repeating to DP92)

I cannot stand this anymore.

ANDERSON

I can't hear you?

JOAN

I can't stand it!

ANDERSON

Would you like to talk about it?

JOAN

About what?

DP92

(to JOAN)

Our words are now a virus. Now a parasitic organism that damages the central nervous system.

ANDERSON

Your friends, family?

JOAN

Friends? What is family?

PETER

(to DP92)

Tell us the whole story.

DP92

I have some cells, one more or less the same as another, and they all do more or less the same job. But since I am creating a new form I can feel all possible forms of myself and all actions and expressions and possibilities of making forms. There are no limitations to my thoughts because I have no brain to think them, every cell is thinking all at once not through images since mollusk have no images of any kind at their disposal, we simply have a determinate way of feeling



oneself which does not prevent us from feeling ourselves equally they're in some other way.

ANDERSON

What's is going on?

DP92

(to ANDERSON)

The great mysterious we seek to unlock is manifest within our own beings.

JOAN

Why are we here?

DP92 leaves.

ANDERSON

The brain that underlies the mind is jig-sawed like a puzzle.

PETER

This looked like a nice quiet place. Too quiet like they say in the old Westerns. Fact is we were being set up.

JOAN shakes as if in a trance.

ANDERSON

Is a single spiritual super-being is emerging?

PETER

She's attempting to boost the success of life on earth.

JOAN

They eat the hanged boys body, they love eating because their liquefying gook secretes, rubs all over but maybe I'm talking too much about private things.

(To PETER)

Are we standing still for this? Being slurped down, shit out by alien selves? My smile is most unattractive, split face open, predatory, unfeeling, making completely random, unpredictable moves.

(to ANDERSON)

You want us dead; we are a threat to your profit success..

PETER

How awful.

JOAN

What happened to our home?

ANDERSON

(To Audience)

This situation gives rise to what we head shrinkers call 'ideas of persecution.'

	JOAN
(To ANDERSON)	
I'm discussing grown up matters.	
	ANDERSON
Let's start all over again?	
	JOAN
We had a decent roof over our heads 3 billion years ago when we were all mollusks!	
	ANDERSON
(To JOAN)	
What?	
	JOAN
(Talking like a shell fish)	
Now don't argue with me dear. Didn't you do what I asked? No use in being fussy.	
	ANDERSON
Your voice...	
	JOAN
I'm getting a terrible headache.	
	ANDERSON
A headache?	
	JOAN
We have to leave.	
	ANDERSON
What's wrong?	
	JOAN
You are inflicting pain on me.	
	ANDERSON
No I'm not.	
	JOAN
This is what I am feeling.	
	PETER
(to ANDERSON)	
You are using us.	

JOAN  
(like a shellfish)  
Your existence is a weapon!

ANDERSON  
Tell me, quite frankly, objectively...

JOAN  
(to PETER)  
Get them to leave me alone!

PETER  
We're trapped, can't get out.  
(to AUDIENCE)  
We are in a deep slumber but so certain we are wide awake.

ANDERSON  
Is that what you think?

JOAN  
Spiritual surrender.

PETER  
We see only what others see.

ANDERSON  
What is reality anyways?

PETER  
At a level far, far deeper that you know, even the most granite of our solidities is a collective fantasy.

ANDERSON  
GL45? How does this relate?

JOAN looks furtively at the AUDIENCE.

JOAN  
We see only what others see, the thousands who were here in the past, those who will come in the future.

PETER  
We somehow agreed to be part of a collective perception.

ANDERSON  
What in particular?

PETER  
Mollusk!

JOAN  
They share, adapt, survive.

PETER  
Creatures from the earth pool.

JOAN  
So beautiful.

ANDERSON  
(to AUDIENCE)  
We're going to be all right, everything will be all right.

PETER  
Suddenly it's so lonesome.

JOAN  
Any given second is a mere ghost held in memory.

JOAN exits as if possessed, PETER follows.

MOLLUSK enters and activates a recording.

MOLLUSK  
Mollusk is one of over 50,000 variations that flourish today. But when we first appeared over half 1 billion years ago mollusk were tiny creatures inching around under a protective shell. How did our struggle for survival create so many variations? We had to face the world of attackers hungry for our protein rich, sweet tasting flesh. We have survived because we changed and adapted to address new challenges.

ANDERSON  
All this is happening and there is nothing we can do about it!

## **09\_Nimbus—Thread 1\_\_Panel Room**

DURBACH and DP92 are looking at two audience members seated in chairs.

DP92  
Evolution everywhere.

DURBACH  
(pointing to two audience members)  
Take a look at these two people, compare them.

DP92  
No more games.

DURBACH  
Do you see any big difference?

DP92  
Not really.

DURBACH  
No real big difference?

DP92  
Absolutely the same.

DURBACH  
Why are they the same?

DP92  
Universal love, joy, benevolence, above all the split between thought and feeling is no longer, all one.

DURBACH  
Are you having a messianic experience?

DP92 shows her hands with stigmata, she is amazed.

DP92  
Do you see a negative or positive in my hand?

DURBACH  
(looking at DP92's hands)  
Who are you?

DP92  
Look, it's a sort of serial negative.

DURBACH  
A serial negative?

DP92  
See the nimbus around it?

DURBACH examines DP92'S hands closely.

Nimbus?	DURBACH
	DP92
Yes, Violet blues.	
	DURBACH
Look at me.	
	DP92
At this moment?	
	DURBACH
How's does my face look to you?	
	DP92
Many yellows.	
	DURBACH
Yellows?	
	DP92
A lot of greens in the background, moving around your face I'm not sure how much I'm seeing or how much I'm wishing to see. I see you standing there then I don't see the background at all, then I don't see you at all. Are you there now?	
DP92 wanders, feeling the room.	
	DURBACH
Background, foreground, all the same?	
JOSE walks in holding some sort of glob of red food that moves.	
	JOSE
We must eat.	
	DURBACH
What would you eat?	
	DP92
Nothing. I feel physical pain for everything, it is giving me anxiety just the idea of wanting to eat. The world seems want to take me over, to eat me.	
	DURBACH
What else?	
	JOSE
I want to let myself go.	

DURBACH

Do you think that could happen?

DP92

I'm getting a feeling that this whole experience of ours has a special meaning.

(to an Audience member)

The you-me in me. The consequences are burning at the outskirts of consciousness.

(to DURBACH)

Talk to me. I need to hear your voice.

DURBACH

(to DP92)

You took my hands, taught me decisions.

DP92

The screen is going dead.

DURBACH

A new kind of memory is taking shape.

JOSE

Driving full-speed on a dangerous road.

DP92

Deep within the crust of this planet there is a glow from which we have come.

DURBACH

Today may seem like other days.

DP92

Once more we move with tiny-legged trepidations. Once more great grinding fear. But today will have no others after. No more worlds like this will follow, no more days like this...

JOSE and DP92 hear things. Caressing objects in communication.

DURBACH

I now must let music pour through my nerve circuits.

DP92

Cleaving of a new planet.

DURBACH

My television mind must be destroyed.

DP92

Let words fall away, fall, fade-out, say good-bye.

DURBACH  
The free world must burst out anywhere!

DP92  
(to Audience)  
SHHHHH! What do you see here?

DURBACH  
Gentleness.

DP92  
What else?

JOSE  
Sudden healthy people, infectious beauty.

DP92  
And?

DURBACH  
Dazzling beauty moving in.

DP92  
(to Audience)  
This is what you are feeling.

DURBACH  
(gets emotional, cries)  
Yes.

DP92  
Look, concentrate on the eyebrows of this young woman. Look!

DURBACH  
Eyebrows?

DP92  
What feeling do you have?

DURBACH calms down.

DURBACH  
Yes! We will survive!

DP92  
Let's go on.



DURBACH

I need a moment.

JOSE

I waited all my life for this life.

DP92 exits.

DURBACH

(composing himself)

I am playing back some of my life, a five alarm fire, a fire truck passes on cue, there goes the EMT.

(to Audience)

From now on you must learn to steer the conversations of the world to where you want them to go.

JOSE

(to Audience)

Then, whatever you do you will do it better.

## 09\_First Inkling—Thread 2\_\_Alpha Room

PRINCESS and ANDERSON are at a table. ANDERSON is force feeding her medications. PRINCESS has taken on mollusk-like features.

PRINCESS

You're a son of a bitch.

ANDERSON

(to AUDIENCE)

Look at her, raw, bloody as a fresh used knife. I see slow murder in her eyes.

(to PRINCESS)

I should have known what it would be like.

PRINCESS

"You don't stand a chance with me. Your smile is the most unattractive thing about you."

ANDERSON

(to AUDIENCE)

She's a predatory alien mollusk split open.

(to PRINCESS)

I wanted you to be my queen.

PRINCESS

I lost interest.

ANDERSON

You have severely limited intelligence.

PRINCESS

Look at those sharp little ferret teeth showing between your thin lips.

ANDERSON

We do not like each other.

PRINCESS

You're on sinking ship.

ANDERSON become sick.

PRINCESS

I see you and my intestines say I want to vacate.

ANDERSON

Don't get ideas.

PRINCESS

But for some reason my body is convinced that my heart will stop if you leave.

ANDERSON

This gives me a certain position of advantage.

PRINCESS

When I came in here I had no intention of getting into social difficulties, no involvements!  
Messy.

A strange sound is heard.

ANDERSON

Something is happening.

PRINCESS

(crying)  
I want your face to be my last picture before I go.

ANDERSON

I don't feel very well.

ANDERSON grows uneasy and ill.

PRINCESS

Sit down.

ANDERSON  
Something clamped onto my spine.

THOR enters.

THOR  
There's some drama going on here.

ANDERSON  
A sick picture.

PRINCESS  
(to ANDERSON)  
What do you feel?

THOR  
(to ANDERSON)  
Well, go on, express yourself.

ANDERSON  
It's like a movie.

PRINCESS  
Frame by frame.

ANDERSON  
We are becoming that which slither and eat and love to be eaten.

Strange sounds.

What's that? Sounds like a kid dragging a stick across a picket fence.

PRINCESS  
We ain't got no picket fence in here.

PRINCESS screams. MOLLUSK enters he is half-mollusk, half-human. Only  
PRINCESS and THOR can see or hear him.

THOR  
Strange, little understood phenomena have been observed in the depths of our oceans. Deep  
within the sea of this planet there is a glow from which all comes and goes.

PRINCESS  
(to MOLLUSK)  
Thank you for coming.

ANDERSON  
You hear, you see. That smell.

THOR  
We see what we need to see.

PRINCESS  
(to MOLLUSK)  
Why are you here?

MOLLUSK  
For you.

ANDERSON  
Mutterings.

MOLLUSK  
Only you can make the world go round round round and around.

ANDERSON  
(to PRINCESS)  
They will slurp you down and shit you out!

PRINCESS  
(to MOLLUSK)  
Who sent you?

MOLLUSK  
Be quiet, follow my voice, very quiet.

ANDERSON  
I hear music ten years from now listening to us.

PRINCESS moves to leave.

THOR  
Are you going?

MOLLUSK and PRINCESS make mollusk sounds together.

PRINCESS  
(to MOLLUSK)  
Feel my orgasm, liquefying gook secreting. I want to rub it all over you.

THOR  
You're talking too much about private things.

ANDERSON

(to AUDIENCE)

Are you going to stand still for this? You know it is only a matter of time until we are all being secreted, slurped down!

PRINCESS

(to ANDERSON

Fear not what you do not understand.

MOLLUSK

We are waiting.

PRINCESS

This is goodbye.

ANDERSON

They will wrap all around you like a second skin, eat you slow and good.

PRINCESS

I know.

MOLLUSK and PRINCESS exit.

THOR

Mollusks crawling forth from the origins of life on this planet.

ANDERSON

We must bash in their protective shells on the ocean floor.

THOR

They live with in the deep of our being.

ANDERSON

We are the unsung heroes of the last days of the human species. It's nerve racking

Pulling out a handgun.

Gasp, reach for a side arm, look after our own soul.

THOR

It's too late.

ANDERSON

We're going to be eaten slow and nasty?

THOR

(to ANDERSON)

Healed or half-healed time to depart, have the courage to let go. Be erogenous naked flesh empty in the trade winds at dawn then whisper – humanity.

JOAN enters.

JOAN

I'm DP92's messenger sent special to save you. Get it out of your head. Stop talking, stop arguing.

She makes strange sounds. The lights go out and complete darkness for a moment.

It's happening. Be careful. Follow me.

Flashlights search the darkness and after a few moments leave the area with audience following.

## **09\_—Thread 3\_\_Radio Room**

JENNIFER, PETER, and JOAN are gathered. GILBELLATO enters with her group.

JENNIFER

(repeating)

Self-destruction. Destruction of the self.

GIBELLATO

How can we understand this?

PETER

We have to react to this incredible experience.

JENNIFER

It's a personal experience.

JOAN

Is this really happening?

PETER

No question.

JENNIFER

I'm feeling this deeply.

JOAN

Are others aware of it?

PETER

They know, don't you?

GIBELLATO

For those not aware, it's too late.

JOAN

What do you think is happening?

PETER

Why did DP92 become a transmitter for the Mollusks?

GILBELLATO

Well, I think an element of anxiety, a willed projection of hope.

JOAN

Depression, hopelessness, not in this circle.

JENNIFER

Something special is going on.

GIBELLATTO

This has far reaching implications.

JOAN

We can do something.

PETER

What happens next?

GILBELLATO

It will be a constant waxing and waning, operating in different directions for a while.

PETER

One part is saying yes, 'I'm happy, everything is fine!' The other part saying ...

Pause

JOAN

Something is very wrong.

JENNIFER

This is another way.

GIBELLATO

Reaching out for rescue is a fantasy.

JOAN

No more cries for help.

PETER

All of this has been an unconscious preparation for the inevitable.

JENNIFER

I don't want to die.

GILBELLATO

I think we have to look at some statistics. A random, informal poll.

PETER

We've touched on this issue earlier.

(to AUDIENCE)

The question is, do we really want to become mollusk?

Elicits a response from the audience.

JENNIFER

What should a person do?

GILBELLATO

Become a mollusk?

JOAN

It has to do with the advancement of life.

PETER

Enormous, tingling implications.

JENNIFER

We are responding, aren't we?

PETER

We have reduced human behavior to a predictable science controlled by the appropriate word combinations. We have developed a system of therapy called 'clearing.' We run traumatic material through the cerebral cortex until it loses emotional connotation through repetition then is redefined as 'detached' memory. When all the traumatic material have been run, the deactivated subject becomes 'pure.' Then a pure cold flame of immediate self-interest is revealed, isn't that all that matters? No, a glittering image lights up, clearer and clearer, all the fragments of other pleasant images, the ingesting the dismembered fragments of the traumatic to create a new world is what matters.

JOAN

Astounding. Could you repeat that?



PETER

(to AUDIENCE)

Thanks to you all for spending what time you have left with us.

(repeating)

The mollusk be with you. We are the mollusk.

GILBELLATO

(to AUDIENCE)

Yes, I believe we've not been able to cover all the various topics that relate to this moment, but perhaps in a later visit this will serve as a springboard for more meaningful discussion to deepen our understanding of this emergence.

JOAN

(to JENNIFER with "pearls")

Go ahead, show them. How exciting!

JENNIFER

Hey, fellas look what I got.

JENNIFER pulls out something that looks like pearls.

GILBELLATO

Where'd you get that?

JENNIFER

DP92. Ovaries for the new world.

GILBELLATO

I want them!

PETER

She got them!

JOAN

Pearls of wisdom.

GILBELLATO

I want them.

JENNIFER

She gave them to humanity.

GILBELLATO slams JENNIFER to the ground and takes them.

GILBELLATO

Hey look what I got!

JOAN

They are gifts for everyone.

JENNIFER

Please that hurts.

GILBELLATO

Are you going to be on my side if I let you up?

PETER

Ugly spirit, you will not move on to the mollusk world.

JENNIFER

Sure. Let me up I'll do anything you say.

JOAN

I'm on your side.

GILBELLATO

Okay, let's go find the others.

GILBELLATO leaves with the pearls.

PETER

Are you hurt?

JENNIFER

No, she didn't hurt me.

PETER

She's afraid.

JOAN

I never liked her.

PETER

Remember good is better than evil because its nicer to have around you

JENNIFER

Why doesn't she pick on somebody is own size?

PETER

Why are we always letting people like her rule our life?

JENNIFER

Oh, I don't know.

JOAN

Immunize ourselves against fear and despair.

JENNIFER

Her kind needs to have and destroy everything they have.

JOAN

The vulgar bray out, spreading hysteria, playing back the most stupid and hysterical ways.

PETER

Wealth and treasures are illusions that one cannot possess.

JENNIFER

Empty all the hate faces suck them into fear.

PETER

The reality of objects has now become a weapon of control.

JOAN

The full weight of the object is directed against anyone who calls the ownership into question.

JENNIFER

(beginning a chant – repeated)

We are the ovaries of DP-DP-DP92.

JOAN

More More More!

PETER

Every object has raw and hideous sharp edges that tear the uncovered flesh.

JOAN

Empty this flesh into rectal mucus, release the human form.

PETER

Explosion of doubt, released from the skin and ravenous consumed by the mollusk mind.

JENNIFER

What walks in when we walk out?

PETER

Invisible intervention of a time forgotten - slow water dripping, leaving a poisonous cloud of human flesh.

JOAN

Keep your bag packed at all times and ready to travel on.

PETER

The colorless death smell is arising from the sickness that has kept this whole planet of junk time and monopoly in operation. Words made by the machine to sustain the machine cannot carry this experiment any further.

JENNIFER

In the beginning was the word and the word was bullshit.

PETER

Hear the whining sirens, the whole structure of reality is going up. I say nothing is nothing again, and nothing is now. This is the mollusk reality.

PETER, JOAN, and JENNIFER engaging the Audience then leave.

## **10\_ You Must Go On—Common\_\_Common**

In the common room the audience files by. DEMIMONDA sings underneath. The female inmates, JOAN, PRINCESS, and JENNIFER and GILBELLATO take lanyards. They address the audience variously.

Spoken Variously

A deflated skin to be collected.

To be used on the next shift of prisoners.

Mind and body are blurred.

You finished your job.

A storm is leaving you brain centers.

Time to go

Have the courage to let go.

Only you can make the world go round.

Go on, try it, see what happens

Minutes to go.

We do our work and go.

We are spirits that melt into the air.

You are a spirit watching a TV program.

Time to go home

Time to shut the machine off and go home.

Weary friend, have the courage to let go.

The male inmates THOR, PETER, and JOSE along with ANDERSON and DURBACK, are outside calling the audience out and guiding their way up the hill with flashlights. They speak variously.

Spoken Variously

Become a legendary figure.

Become an instrument of discovery.

Become clear.

Become a virus.

Become a mollusk.

Change new dreams for old.

Let there be light in this dark place.

Awaken the mollusk within.

You are the demolition squad.

Walk up that hill.

See what is on the other side.

DP92 and MOLLUSK are on the hill beckoning DP92 is in a trance state.

All except DP92 and MOLLUSK walk up the hill speaking as they go. When not speaking chanting low: "Up The Hill."

JOAN

Straggling along vast stretches of time...

JOSE

Away from the motorized landscape.

PRINCESS

This takes you where you need to go.

Words float in the air making blue shadows.	THOR
You are nowhere to be found.	PETER
Time to leave.	JOSE
Discover new sensations.	JOAN
Beyond the human mind's perceptions.	THOR
You're bored with grey everyday.	JOSE
(to an individual) You want to experience an exciting adventure.	PRINCESS
(to another individual) You consider yourself unique.	THOR
(to another individual) You have your way of dealing with problems.	JOAN
(to another individual) You're good-natured	JOSE
(to the same individual) Sometimes you are evil.	THOR
(to another individual) No more insecurity.	JENNIFER
No doubting this!	DURBACH
Wake up!	GILBELLATO

DURBACH  
We'll sing a song in your dreams.

ANDERSON  
Who cooked up your dreams? You've been sublimated.

GILBELLATO  
Snap your fingers, dreams change everything.

DURBACH  
You're short of breath.

ANDERSON  
This is where a person, whose life was incomplete, busts into tears.

ALL  
DP, DP, DP92

THOR  
It's a fool who continues to say that you're winning when you're really losing!

ALL  
DP, DP, DP92

JOAN  
I'm calling you to stop this nonsense!

PETER  
Stop this nonsense!

ALL  
DP, DP, DP92

JENNIFER  
I can't make it.

THOR  
We got tired.

ALL  
DP, DP, DP92

PRINCESS  
A sister who points to the sky is a good sister.

ALL VAROUSLY  
Listen!

Hear!

I will hear!

Do you hear anything?

Hear her words.

Hear yesterday's tomorrow.

DP92

I thought you were quitting.

ALL

No, we are here! On the Hill!

DP92

I see the undersea animal surfaced in your face.

A radual tongue moving, undersea eyes.

(to Audience)

Hear the mollusk mind speak, break through; free of yourself...this is tomorrow.

ALL

DP, DP, DP92

DP92

I can't sleep, I don't want to, wide-awake, looking at, looking through blue, brown, grey, green eyes. Your eyes. I love you, I love you, I explode with cosmic laughter.

All

DP, DP, DP92

DP92

Cool casual little ghosts look at yourselves drifting through a sad movie iand slands of rubbish.

JOAN

You are the voice of love.

DURBACH

Set the world on its way.

GILBELLATO

I see without eyes now.

DP92

What do you seek?



PETER  
To forget my own life.

DP92  
Everything is perfect.  
    (to Audience)  
Who are these people?  
    (to a specific audience)  
Who are you?  
    (to a specific audience)  
What has happened to you?  
    (to a specific audience)  
You have been ill.  
    (to audience)  
Change will do you good.

THOR  
It is time!

ALL  
Yes, it is!

DP92  
Yes! Pry open your feelings release, restore distorted minds.

PRINCESS  
Something is happening...

JOAN  
How did we forget?

ANDERSON  
It is time to cross over.

THOR  
Cross over.

DURBACH  
To the other side.

DP92  
Come! Swim through ruined cities on the backs of ancient water creatures! Twist in slow swirls of life-death orgasms. Say, say, you'd like to.

ALL  
    (repeated)  
Say, say, you'd like to.

DP92

It's gone you're here now. Time to split the world open!

Who are you? Speak your name, your mother's name, your father's name!

As each proclaims their name they cross over to the other side to meet with DP92 and MOLLUSK. Performers use their real names.

ALL

(underneath the action--repeated)

Say, Say you want to.

JENNIFER

My name is Hillary! (then mother and father's name)

PRINCESS

My name is Hannah! (then mother and father's name)

DP92

Rise up! Cross this field!

JOSE

Cross the field. My name is Bailee! (then mother and father's name)

Each performer and AUDIENCE crosses in turn.

DP92

(spoken variously and as motivated)

Say, say, say you'd like to.

You can be who you are or be who you can be.

Yes, go on. Say, say, you'd like to.

This mixture of dream and dawn.

You must go on!

You can see everything clearly now.

You don't want anymore.

You want to forget.

The ancestors hear.

Be comfortable.

Be happy.

Speak your names!

Everyone. Say, Say, Say you want to!

ANDERSON is the last.

ANDERSON

I can't...can't.

DP92

Say, say, say you want to.

ANDERSON

I want to I want to! Edward Bradley (mother and father's name)

DP92 turns to the cityscape.

DP92

It is time to run in front of your shadow. Say, say, say you'd like to.

You can change this city.

DP92

Now it is time to leave.

ALL

(repeated)

Say, say, say you'd want to.

DP92

The past is an interpretation. The future is our illusion. The world does not move through time as a straight line, it lives lost and found within us, in the endless spirals and eternal illuminations of the mollusk.

Go, get out of here, go into here, run with joy, delight in the thrill of future long ago. Change yourself, change the world.

DP92 departs followed by the performers. The Audience can do what it wants.

**END**