

- **Part A: Introductions (15 minutes)**
- A1: Audience meets outside, gets checked in, waiver
- A2: Audience is greeted by Victoria
- A3: Audience taken upstairs
- A4: Victoria chats with them as she starts getting drinks
- A5: Phone call from a patient – she takes it quickly, gets irritated after (showing control issues)
- A6: Makes a quick notation on laptop (we see password is under laptop)
- A7: Ely calls from street
- A8: She asks someone to see if he's out there
- A9: Whoever goes to look, she sends down to get Ely & Justine
- A10: She tells people that Ely is her best friend from childhood and that his new girlfriend claims to be shy—but she's certain that she just needs to be the center of attention to overcome it. Focusing the audience to ask questions of Justine.
- A10: Ely, Justine, guest have introductions on way up.
- A11: Ely and Justine introduced to everyone else. Victoria immediately grabs Ely, takes him to far part of kitchen to ask where the food is. Conversation about how he understands the way she does parties and that she only asked him to do one thing for her. He doesn't see the problem in what she's demanding. Victoria also making sure to stand in such a way that she can see Justine. Good place for their relationship to get some time. People can listen as they wish.
- A12: Ely mentions Henry is coming with it. Victoria gets visibly upset.
- A13: Justine, meanwhile, left alone to chat while conversation is happening in kitchen. Super curious. Also a little unaware of social space and distance. Will push too hard.
- A14 Victoria demands that Ely "take care of the food situation immediately". She then will step over to handle the moment of Justine pushing too hard. First moment of seeing Justine a little overwhelmed as she realizes that she's done something wrong.
- A14: Victoria goes back to her laptop for a moment, makes some entries (actually writing about Justine's moment that just happened). Reacts strongly if anyone happens to try and look at what she's writing.
- A15: Ely makes a phone conversation from the kitchen. Has a clearly superior position conversation with Henry. First indication that Henry is both incompetent at traditional job duties and subservient. Also something unusual that Henry is doing en route.
- Give the phone to a guest to keep talking to Henry while Ely goes to the restroom. Let Henry continue talking about whatever strange "moment" he had watching someone walk across campus. First indication of being a sociopath. When Ely comes back, he takes the phone again and tells him to get here quickly. When he hangs up, he asks the guest what "useless" information Henry tried to impart. Responds to however the guest reacted.

- **Part B: The Pizza Scenario (10 minutes)**
- B1: Henry calls up. Ely starts to go get him and Justine asks for him to come over and listen to whomever she's talking to right now. Ely gives keycard to someone OTHER than who went down the first time, sends that person to get Henry.
- B2: Henry introduced to that person first. Shows vague surprise that someone other than Ely, Justine or Victoria is there. Then says nothing else in elevator ride up. If asked questions, will respond with some version of "I don't have anything specific to talk to you about."
- B3: Justine and Ely separate and are having a sweet moment together.
- B4: Henry enters. Victoria goes to get the pizza—what the hell? There's not enough! Victoria demands answers from Henry. His response is both accurate and strangely delivered.
- B5: Victoria turns to get help from Ely and spots him and Justine's little moment. Enough is going wrong at one time for her to suddenly snap at Justine for just a second. Just one line. It will make Justine begin to crumple and Victoria will have to regain control.
- B6: But that is already too much for Ely. He tells Victoria to apologize. She responds with a cold "deal with your dog." Ely sighs and heads to Henry.
- B7: Victoria then tries to apologize to Justine, who responds by hiding a little behind someone in the audience.
- B8: Henry does not seem to understand the problem, so Ely tells him to choose two guests to get pizza (allowing me not to be seen NOT actually using the Lyft app). Henry chooses two and then Ely takes them and at the last moment stops Henry from going with them. The two audience members and Ely depart.
- B9: Victoria tells Henry to make food and grabs someone to head to the bedroom.
- B10: Justine asks the person she hid behind to come outside with her.
- B11: Henry takes the last person to help make the food.

- **Part C: Divide and Conquer A (10 minutes)**
- C1: Victoria's Scene (Audience #1)
  - Outside the room, Victoria seems happy and wants to 'catch up' with Audience #1
  - As soon as she closes the door, however, she becomes colder, more rational. She begins to pace as she asks Audience #1 how s/he believes the party is going.
  - She explains that she's usually very good with events like these and has them every few months. She attempts to get Audience #1 to promise to help her make sure everything runs smoothly.
  - (If responsive) "Excellent. The first thing you can do is to help me change into a better outfit. I should not have worn something that conservative." She puts Audience #1 on her bed and begins to change in front of Audience #1. "It does not make a strong enough contrast." If asked contrast to what, Victoria does not want to say at first, but eventually implies that she finds Justine...threatening.
  - (If not responsive) "I understand. We have not had a chance to hang out, just the two of us. I apologize—I've been so busy with my patient. He's very frustrating." Discuss Ely in terms that imply but do not specifically mention who he is.
  - Finally, Victoria goes to put on some more make-up and spots the one photo of her and her husband. She looks at it for a moment and then puts the frame down. Looking into the mirror at Audience #1, she asks whether they've ever been in love. How did it feel? How did you know? *How did it end?*
  - (Responsive) Have a real conversation. Finish up with asking #1 if they will be willing to keep Justine busy long enough that Victoria can have a private conversation with Ely. Make it unclear *exactly* what the conversation will be. Might it be sexual? Love? Friendship?
  - (Not Responsive) Talk about your relationship. Bright, shining, cardiologist and psychiatrist (heart and mind). How you're determined to keep his 'spirit' alive—whatever it takes.

- C2: Justine's Scene (Audience #2)
  - The idea of staying in the same room as Henry without Ely around is terrifying. Get Audience #2 outside and make it clear that "Everything's fine, fine, fine...but it's Henry."
  - Once outside, Justine remains skittish, asking questions about ANYTHING and EVERYTHING the audience member is wearing or has on. Keep the questions coming fast. Almost too fast.
  - Then Justine glances inside and is almost startled at something Henry does. She gasps. "I don't like it when he teaches me. It makes me feel wrong. Like I'm dead inside."
  - (If Audience is responsive) Tell them about how whenever Ely leaves and it's just the two of you, Henry stares at you. He talks only when he has to do so and there's just...it's like he's thinking about what a human being would say before he says it. Like it's not natural to him at all.
  - (If Audience is not responsive) Try and play it off as if you were just being silly. But keep looking at Henry as you do so until you finally can't stand it any longer and say, "Can you stand here so that my back is to Henry? I already deal with him staring at me enough when Ely leaves; I don't want to do it here, too." And then just move on.
  - Then Justine realizes what she's just said and smiles to overcome it. Ask Audience #2 how s/he knows Victoria.
  - (If Audience is responsive), play through that conversation. Help them flesh it out. Be impressed that they've got such a relationship.
  - (If Audience is not responsive), talk about how much fun it must be to have so many friendships. Justine just has the man who's been so sweet to her, Ely (and go on about that and all he's done).
  - Then Justine begins to talk about Victoria. She's heard ALL about her from Ely. Ely goes on and on about how they've known each other since they were kids and how they're the best of friends. And then whisper about "If that's the case, why haven't I ever seen any PICTURES of them as kids? I've looked everywhere—there's nothing in the whole house that's more than 5 years ago!" See if you can get Audience #2 to agree to ask Ely about his friendship with Victoria.

- C3: Henry's Scene (Audience #3)
  - Henry goes to make the snacks
  - Minimal questioning of #3 ("You are welcome to come over or not as you wish")
  - If #3 comes over, allow them to help make food
  - If #3 chooses to stay or snoop, allow them
  - You talk about the tactile feeling of ripping the food apart
  - Ask questions
    - Can you explain to me why Ely left me behind? And why would he leave Justine alone with Victoria? He's never done that with any of the other girlfriends.
    - If asked why, "Ely is good at building relationships."
    - (If responsive) She is to blame for me being late. I think she is may be the one. (Discuss the girl you've been trailing.)
    - (If not responding) You and I are the same. Justine gets uncomfortable around me. Perhaps a new voice and face will be of less concern to her. Will you talk to her and report back to me what she says?
    - (If responsive) Do you see the difference between Ely and everyone else? Did you notice the life when he walks into the room? Stand close to him and I am certain you'll be able to feel it. (and so forth)
  - Make sure that you are slowly making a pile of food in the non-traditional way.
  - If there is more time, converse on Victoria and how you do not understand why Ely spends any time with her, given that she is so particular. She watches him like a hawk. You aren't clear why that is the case.

- C4: Mike's Scene (Audience #4)
  - Start conversing with Audience #4 (in the front seat) as soon as the ride begins.
  - Casually talk about how the lights in North Hollywood have all recently been changed to have cameras in them to record pedestrians as part of a pilot face-recognition program sponsored by Google.
  - (If Audience #4 is responsive) then Mike can REALLY get into the conspiracy angle of facial recognition—how they've had rudimentary versions since before 9-11, how these facial databases are responsible for altering lizard people on television to look more legitimate—but when it glitches, that's when you see the REAL face behind. That's when you can see the lizard eyes blinking.
  - (If not responsive) Mike can then change to a more straightforward version of Lyft driver. What are you driving to? What's your name? Where do you live? Etc. Keep it light.
  - Either way, pay attention to Ely just enough to recognize when he gets really upset in the back seat. We'll time it to be just before we get to the location.
  - Ask Audience #4 who the guy in the backseat is and why he's so upset. Just as you start to press for more info, the group arrives at the pizza place. Ely will start to get out and then ask if you will drive them back if he offers you a \$40 tip. Hell, yes! But someone's gotta stay in the car so that you know he's serious.
  - If Audience #4 has been REALLY responsive, you ask if they can stay. Ely will then take Audience #5 inside.
  - If Audience #4 hasn't been responsive, you ask if #5 can stay. Ely will then take #4 with him and you can start to chat with #5.

- C5: Ely's Scene (Audience #5)
  - Ely will get in the back seat with Audience #5. He will still be mad but will be trying to keep calm by talking to Audience #5.
  - He will apologize about Henry's mistake and go into a discussion about how hard it is to find good help. Even as a CSN professor, he is forced to deal with absolute idiots as grad student TA's.
  - Ask whether Audience #5 has ever had a terrible assistant?
  - If responsive, get into it and talk about how Henry's terrible at EVERYTHING. Eventually slip and mention that if it weren't for his *other skills*, you'd have gotten rid of him a long time ago.
  - If asked what the other skills are, dodge—but do it in such a way that it sounds either *very sexual* or *very illegal*. Preferably both.
  - If not responsive, bemoan the worthlessness and how lucky #5 is not to have such a problem. Then start talking about how the advantage of Henry helping out with your wife so much is practically outweighed by how useless he is everywhere else.
  - Then transition to talking about Victoria. You were so glad that she offered to host this party for you and Justine. It's not surprising—you have known each other since you were both tiny kids and you've been through everything together. It's why you can't understand why she got snippy earlier—it's not like you haven't brought women to parties before. It must be because you hadn't told her about marrying Justine yet.
  - But she should understand and want you to be happy, right? And you figured out that everything would work so much better if Justine were married to you. When she woke from her amnesia from the wreck, the fact that you were married meant that you could spend every moment helping her recover her life. Imagine amnesia with someone who was just a boyfriend! A complete waste of time and energy to try and rebuild someone with that premise. (Walk that line, dude).
  - As you talk, however, you get more and more angry about Victoria. Ask #5 if s/he will tell Victoria off for you, because you don't want to ruin a friendship—but she needs to be told off. Get angry enough that Mike interrupts just as you get to the pizza place. To placate him, offer an extra \$40 tip if he will drive you back. He agrees but demands someone stay. So you take whoever he doesn't ask for into the pizza place.

- **Part D: Divide and Conquer B (10 minutes)**
- D1: Audience Reshuffled into second scenes
- D2: Victoria's Scene #2 (Audience #2 from Justine)
  - Victoria takes #2 from the balcony and leads them into the bedroom, grabbing her laptop along the way (leaving the password visible)
  - She will ask #2 about the conversation they just had with Justine. How was she acting? How is she handling being among other people?
  - (If responsive), dig further. Does she seem stable? Does she exhibit any signs of stress? Anything that bothers her? Did she talk about Ely at all? (Step one step too far with letting Ely slip.)
  - (If still responsive), ask for a chance to speak in confidence. No one can know about this, yes? This is just between us? Almost as though we have doctor-patient confidentiality? Then slip into a darker space as you finally let someone know that there is nothing different about THIS Justine than any other of the women Ely has brought to her parties. They are all the same. Flawed. Weak. Broken. Not one of them is worthy of him. Let the darkness out for a moment.
  - Then catch a breath, calm, and regain control. Finish with "I could use your help. If you see any moment of weakness from her, anything that I can use to bring her down in front of him—you will tell me, yes?" And react to #2's response.
  - (If not responsive at some point), instead turn to your computer and make some notes. Look at #2 for a long second, then write something. Do it again. Again. See how long it takes for #2 to say something. If they ask what you are doing, tell them that you make it a point to take notes on the social behaviors of everyone who comes to your parties, and quiet individuals are often the best to record. Plus, if they are not going to say anything, you might as well take the notes right then—saves time. If they don't ask, stop eventually and tell them this anyway.
  - (Continuing non-responsive) Then feel free to ask them questions about themselves, connecting that information to anything you know about the other characters or yourself. Make notes when you wish.
  - (Continuing non-responsive) If you ask them questions and they don't answer, that's equally useful information—make notes.
  - (Continuing non-responsive) Then finish up, close the laptop and tell them a story. Victoria talks about how she has also always been unwilling to engage with others, even if #2 can't tell. That's because she's learned how to cover her distance with appropriate masks. But the truth of the matter is that she is constantly outside, looking at people. In fact, it's the entire reason she became a psychiatrist—because she understands how minds work...but not how emotions are handled. That's what makes it complicated that she cares so deeply for her best friend. Ask #2 how s/he thinks she should let Ely know about her feelings? SHOULD she let Ely know? Try one last time to draw them in.



- D2: Justine's Scene #2 (Audience #3 from Henry)
  - Justine is left with the person that Henry was just talking to previously. So there may be more food still to be made for snacks. Wherever the food is at, Justine should ask if she could help. Then make it really clear that she has no real comprehension of what she's doing.
  - In fact, make it clear that she's really only had the same food ever since her 'accident'. But that, she says, is just because the doctor told Ely that he needed to introduce her to things slowly and progressively, so that she can rebuild her memories.
  - (If the audience is responsive) Go into detail about how you were an actress who Ely met when he was directing a play at a community theatre. How the two of you fell in love and were married for about a year before you were in an accident. If they ask more about that past, tell them they'll have to ask Ely because, of course, Justine doesn't remember anything from the past.
  - (If the audience is not responsive) Try asking them, instead, what their favorite types of food are and if they like to go out to eat. Get very excited about the idea of being able to spend all one's time going out to dinners and dancing and how even a party like this is FANTASTIC, because it's a chance to get outside of her rooms. Then immediately realize that makes Justine seem ungrateful for all the Ely has done—so explain that it's not that you are unhappy in your home. It's just that after several months just seeing him and...Henry...it's nice to have a change of pace.
  - After the above scene, start talking about Ely and how wonderful he's been to you ever since you woke. How his face was the first one you saw, even through the bandages covering your healing scars. How scary it was to realize you had no memories AT ALL and how if he hadn't held you every night and promised that you would be okay...you would have lost your mind. How he has been nothing but incredible in every single way. How he's shown his love for you at every turn in the way he treats you. And how you show him your love at every chance, because he means the absolute world to you.
  - (If responsive) Get into even more details. Ask #3 whether they have a husband/wife/someone they love and how they knew it was real. Use their answer to help justify why you are in love with Ely.
  - (If not responsive) Pull back a little. Say that you really shouldn't be talking about Ely and why you love him so openly—that's not what a party is for, right? Then go back to more surface questions for #3.
  - At the end, take a look at Henry outside on the balcony and ask #3 if s/he is willing to help make sure that Henry doesn't get a chance to get you alone for the rest of the party. Try and gain their acceptance in helping you—but react appropriately whichever way they go.

- D3: Henry's Scene #2 (Audience #1 from Victoria)
  - I hate these gatherings. All they do is make people mad and they confuse me. It's a different group of people each time, so you can't build any relationships with anyone.
  - Why would people do this to themselves? It just makes people feel small and unwanted. Can you explain what the purpose of social gatherings like these is?
  - Why can't I just do my work the way I want to?
  - If asked what your work is, you answer "I work back stage on the production, getting materials together and removing the old pieces."
  - If pressed, switch to "I work tech and set design for Dr. Lavenza. He's the brains of the productions but I do all the hard work."
  - Ask Person who was just with Victoria about what just happened in the other room. Did Ely's name come up? Did your name come up? Why was she angry with you?
  - If audience tries to bring you back inside, shut door and have conversation about Justine. Same general idea as above except this time end with "but you don't think that way, right? We're friends, right?"
  - (If responsive) Suggest that the two of you work together to make the party a success. Specifically, ask #1 to make sure that Victoria is having a good time. So good that she will forgive any other mistakes that happen.
  - Fiddle with gloves

- D4: Mike's Scene #2 (Either A#4 or A#5)
  - Ask Audience what they do for a living. Whatever it is, start to ask questions about it. What do they DO every day? How much do they make? Do they enjoy it? Get nosy—like a reporter.
  - (If Audience is Responsive) Start talking about being a Lyft driver (that's easy, right?) Talk about the weird things that you've had in the car, like hookers and so forth.
  - (If Audience is not Responsive) Recognize that and acknowledge that they're not really interested. Then pull out your phone and start looking up reddit.com/r/conspiracy. Start reading some of the topics and making fun of how little they really understand about what's going on. ALWAYS bring anything conspiracy back to technology—to the idea that man is playing God and doing things with technology he shouldn't be doing. Trying to create immortality in any way possible.
  - Either way, now ask Audience why Ely seems so angry. Was there something that happened where "you guys came from?"
  - (If Responsive) Ask them more. See what, if anything, they know (and they're not likely to know all that much from before they left.) Then mention that this isn't the first time that you've driven that guy around. He's actually a pretty common customer. Every couple of months, he's suddenly with a new woman. And poof! The old one's gone and he never sees Ely with the previous one again. But it's probably just that he has a type—because all the women you've seen him with look pretty similar. Same body type, same general demeanor and facial types, etc.
  - (Responsive cont) But at the same time, your spidey sense is going off. You're a reporter (inform him of that) and you're wondering if there's a story in what's going on here. No, it's probably nothing—but if you DO happen to realize that there's something there, can you give me a call? And give him your business card.
  - (If not responsive) Let it go, but instead talk about this friend you know in the Northridge (?) police who keeps you up-to-date on weird things that might be newsworthy. Oh that's right, I'm a reporter. Here's my card (give him the business card.) Anyway, he was telling me this crazy story about how there's a spike in missing women in Northridge right now—but that the police are covering it up because they don't want to cause a panic. Pretty dark stuff, too, according to your friend. Women just disappear from the planet, like they were never there—and it's always young women of Asian descent, pretty, in their early 20's. Your friend says they just go NO leads at all.
  - Either way, if Audience member asks you about being a reporter and/or a reporter AND a Lyft driver, be very evasive (since you're NOT currently a reporter. You're at the end of your rope and trying to find some way back to a real existence.)

- D5: Ely's Scene #2 (Either A#4 or A#5)
  - Ely takes whichever Audience member into the pizza place to wait for the pizzas to be ready.
  - While waiting, he will ask the audience member what they think of Justine.
  - (If audience member is responsive) He'll get very heavy on feelings about her, talking about how much he loves her, how pretty and smart she is, just going on and on almost obsessively about her.
  - (Continuing Responsive) Then he'll get really excited when he asks Audience if they noticed that they are married. Because this is the one, he says. This was the one to marry—I knew that would make all the difference in both of our lives. It's perfect—she's perfect.
  - (If not responsive) Ely will begin to talk about how hard it is to create a lasting love with another person. How many false starts you can have before you reach the perfect combination that will last for a life-time. He will talk about how he's tried loving women before and it's always ended in failure. This time, however, he's certain enough that he married her to commit to a future with her, no matter how tough.
  - (Either way) He now begins to talk about her amnesia—but in weird terms. He talks about how rough it has been to build her mind from nothing (this is when he will start for a second, think he's said too much and cover it with 'amnesia story'). Can you rebuild a love from a blank slate? (Real question to Audience). Then he answers as best as he can—I don't have a choice. I need her. She's EVERYTHING to me. And without her love, without her believing in me and our marriage...I have nothing. Again.
  - Then finally, turn back to the audience member and ask them for help. Will they be willing to help him prove to Justine how much she used to love him by pretending to have known the two of them before her accident several months ago?
  - (If the audience member agrees) Then work out the story. Audience member will have been at the wedding. He worked on one of Justine's productions and saw Ely and Justine before the wedding—how much they adored each other, how they could barely keep their hands off each other, etc. Get the audience member prepped to really sell it when they get back.
  - (If the audience member refuses) Allow the refusal, but be really sad about it. Strangely childlike in not getting your way—not mean or dickish, but childlike. Almost like you, yourself, aren't fully grown up. Let it be a strange moment...and then let you suddenly, just for a second, ask where your children are. When the audience member looks confused, look confused in return...and then DO NOT REMEMBER that you said this.
  - Either way, get the pizza and head back.

- **Part E: Friends and Enemies (15 minutes)**
  - Audience reunited
  - Pizza is given out to guests
  - Justine immediately returns to Ely and is very needy of his safety
  - Henry starts trying to make up for whatever it was that made Ely mad
  - Victoria attempts to keep people moving, talking. Specifically tries to point out to Ely that Henry was problematic *after* he left, too.
  - But at this point, the following requests to audience may have been made—so they should start trying to accomplish one or more:
    - Audience #1 – Keep Justine busy so Victoria and Henry can chat privately
    - Audience #2 – Ask Ely about relationship with Victoria
    - Audience #3 – Talk with Justine and report back to Henry
    - Audience #5 – Told to tell Victoria off
    - Audience #2 – Asked to report anything suspicious about Justine to Victoria
    - Audience #3 – Asked to keep Henry away from Justine
    - Audience #1 – Asked to keep Victoria happy at all costs
    - Audience #4/5 – Asked to find out why Ely constantly changes women and report back to Mike by phone
    - Audience #4/#5 Asked to lie to Justine and pretend that they knew her before her amnesia
  - So this begins the various confrontations/plans of the night
  - We allow the audience to start playing out their directives.
  - Possible outcomes may vary too much to be easily planned for in all combinations. But some possible outcomes:
    - Victoria and Ely leave to bedroom because Justine is pulled away by #1. If that happens, she tells him that Justine is another flawed character. They will slowly get into a louder and louder conversation until Justine finally interrupts them when she hears Ely say, “I will not get rid of her.”
    - If #2 asks Ely about truth of his relationship with Victoria, he will attempt to explain it...and then start to have some problems doing so. For just a moment, he will look confused and then he will start repeating what he just said. That will suddenly register on his face and he will flee to the balcony to have some ‘air’.
    - If #3 talks with Justine and reports back to Henry, the outcome will depend on what #3 says. Henry will have to react appropriately, but in whatever response, also slip in one brief irritation moment where you say, “I cannot wait until it’s time. She’s not his one. She’s just another lost girl.” Then you will head for the restroom for a few minutes.

- If #5 tells Victoria off, she will listen and get colder and colder as s/he does so. Then she will grab Henry (who she assumes is to blame) and drags him into the bedroom (to yell at him). Justine will get frightened of what's happening and Ely will take her to the kitchen to calm her down. Leaving the guests by themselves.
- If #3 tries to keep Henry away from Justine, that will alert Henry's animal nature and he will take #3 into the restroom and threaten him. Calmly, coldly, let #3 know that at any moment, accidents happen.
- If #1 tries to keep Victoria happy, she will become much more forgiving, including pushing Ely and Justine into the bedroom to tell them that she thinks they're "great" for each other—another lie, but loud enough that the audience can hear. In this case, Henry will head to the balcony because he has no interest in that conversation. Leaving the guests by themselves.
- If Ely is pressured about women, Ely will drag that person outside onto the balcony and get angry and sharp. What he does with women is his own business and he would appreciate the audience member keeping his rancid suggestions to himself. Then Ely will storm back in and grab Justine and excuse themselves to the bedroom. Victoria will pull Henry to the kitchen to ask what the hell just happened. Leaving guests to themselves.
- If #4/#5 lies about knowing Justine before the amnesia, Victoria will look shocked and after the audience member makes the lie, will quietly drag #4/#5 into the restroom—and flat out accuse them of lying. Make it clear that you know there is NO WAY they are telling the truth. If they respond with questions, only slip as far as saying "because I know there was no damned amnesia." In this version, Henry will ask Ely to step away so that he can ask Ely how he accomplished this lie. That leaves Justine alone, sad, sitting on the couch.
- Other combinations (or more likely, multiple combinations of the above) are possible. The goal is to give audiences a chance to accomplish goals if they want to do so—and to give them chances to speak with each other and start to make connections.
- Finally, when we're through with all of these options, we move to the finale.

- Part F: Finale Fight (5-15 minutes)
  - Depending on what has come out, once again different solutions can prompt this fight—but eventually, Henry will manage to get close to Justine (or try to). She will finally get really frightened and pull someone into the restroom with her. (Ideally Audience #4, but anyone will do).
    - In the restroom, Justine will begin to shake. Fear etched across her face.
    - She will ask the audience member to make sure no one comes in as she tries to calm herself by looking in the mirror.
    - Except that only makes it worse. She begins to stroke her hair ends robotically. Her face twitches.
    - “Who am I?” she asks. “How can I be here...again?”
    - She will look at the audience member through the mirror reflection and ask “Who am I?” again. “I can’t be here. Do you understand me? I can’t!”
    - Let the audience member respond. Then she lifts her hand to say something and pauses. Looks closely at it. “That is not my hand, is it?” She holds it out to the audience member. “That can’t be my hand, can it?”
    - She pulls her sleeve up and shows the scar on the wrist. She gasps. “Who AM I? I...This is all wrong!”
    - She will then ask the audience member to step aside and rush out to find Ely, rushing into his arms.
  - Meanwhile, Henry’s action will prompt a final, harder three-way confrontation between Henry, Ely and Victoria.
    - Victoria will inform Ely that he is never to bring Henry to any of the parties again.
    - Ely responds that there won’t ever BE another party, because he’s found the right woman and doesn’t need Victoria’s help OR blessing any more.
    - Henry will respond that he does not work for Victoria and if Ely wishes him to be here again, he will be.
    - Victoria will turn to Henry and suggest that maybe he *ought* to work for her, given that he’s interfering with one of her patients’ well being (referencing Ely.)
    - Ely will be shocked that she mentioned this in public, in front of other people. “Just because you’ve been helping me to be more effective in how I portray myself is no reason to try to take away my only real friend.”
    - That statement surprises Henry (in that vague way), as he replies with “Friend? You are my boss. My ... master. That is our relationship. Is it not?”
    - Victoria smirks, feeling smug. “Even Henry knows that your sense of what is an appropriate feeling is incorrect. And I don’t even want to contemplate what lurks inside his twisted psyche.”

- Ely turns, feeling betrayed. “But we have shared so much. I know your deepest secret and I have not forsaken you.”
- Henry takes his first and only aggressive step toward Ely this chapter. “And I know yours, Ely. You cannot keep it secret from me forever.”
- With that sudden revelation, Justine bursts out of the bathroom and into Ely’s arms.
- He immediately takes a protective stance with her and calms her down. She is at first frightened, lost, momentarily seeing with the eyes of the dead woman she was before. Then he pulls her closer still, whispering her name and how much he loves her.
- She reverts once more to her more normal self, but Ely takes her to the balcony to be away from other people. Henry walks to the bedroom, says “I shall wait for them to be finished here,” and shuts the door.
- That leaves Victoria suddenly alone with the guests. She turns to them and makes excuses that the party is clearly over for the night. She ushers them outside and to the elevator, pressing the 1<sup>st</sup> floor button and telling them that she’ll try this again some other night, when things aren’t so...emotional.
- When people depart the apartment building, Mike will be outside, supposedly waiting for a fare. In reality, however, he’s waiting for them. He says that he’s curious about what happened at the party, and he’d love it if people would reach out to him and let him know. He gives his business card to anyone else and then says, “Look—someone’s watching.” Ely stands there, holding Justine and watching them coldly. “You all had better split.”