

# TOBY – audition side 1

## *Author's Note*

*The parts were written with specific actors in mind and when it comes to matters of nationality, physical references or the 'tricks' the volunteers perform for each other, the performers should feel free to mould the text around themselves.*

*/ Slashes indicate overlapping dialogue.*

*Dialogue in parentheses indicates that the audience doesn't necessarily have to hear the detail but the actor may wish to say it.*

---

*Toby enters, perusing medical records Dr James has given him.*

**Toby** This is very good isn't it.

**Dr James** I'm not sure it's good or bad it's just the case.

**Toby** Well done. Different from what you're used to I bet.

**Dr James** Different.

**Toby** Easier.

**Dr James** Different.

**Toby** Elevated mood.

**Dr James** Yes.

**Toby** Increased energy levels.

**Dr James** Yes.

**Toby** Weight loss (!)

**Dr James** Mm-hm.

**Toby** And increased height?!

**Dr James** Average 2 cm.

**Toby** Height?

*She nods.*

**Toby** (Cont'd) Doesn't seem likely.

**Dr James** Well I'm not raising the floors.

**Toby** I didn't think we were even monitoring height.

**Dr James** I monitor everything.

**Toby** I see that. Why are you doing psychological tests? Of this quantity. It's a phase 1. physical.

**Dr James** Well everything's physical in the end isn't it.

**Toby** ... Ok! An anti-depressant effect in healthy volunteers. That'd be extraordinary.

**Dr James** Barely a week in. they know they're being given an anti-depressant, it'll be mostly their own expectation, surely?

**Toby** Could be. But the new design is fast acting so ...

**Dr James** Sorry. I just assume it's psychological.

**Toby** Robust objectivity. Quite right. It's good to see you Lora. I mean I know I saw you at the - but I mean alone. You look really well.

**Dr James** —

**Toby** I bet you think I'm looking old.

**Dr James** What? No, don't say that, you make me think you're thinking that about me.

**Toby** No!

**Dr James** I should say thank you for all this. I know I wouldn't - it's very um, good of you.

**Toby** Oh don't (even) — it's just great to see you and for you to be here. Let's just make sure this is done really well.

**Dr James** What does that mean?

**Toby** With lack of bias and precision.

**Dr James** Well I wasn't just going to circle random numbers. Tobe (!)

**Toby** No no no. I'm honestly trying to help. You know how things are. We could do with fresh eyes. It's a touchy area.

**Dr James** Rightly so.

**Toby** Believe me *I* don't want to spend five weeks on a trial that gets discredited. Why we're developing new gens in the first place.

**Dr James** Because the old ones have been discredited.

**Toby** They haven't been discredited, the studies that discredited our original trials have themselves been discredited now.

**Dr James** In new studies by you.

**Toby** Yes. Well us. Don't worry. I'm the one always persuading them not to relocate the trials out to West Africa. Anti-depressant trials!

**Dr James** I'm sure they get depressed in Gambia.

**Ioby** I'm sure they get fucking depressed in the Gambia, doesn't mean we should use them as guinea pigs then disappear off with our drugs.

*Mini-beat.*

**Dr James** I read you were advising the government on psychopharmaceuticals at the moment?

**Ioby** No, I'm on a panel. I'm not —

**Dr James** I keep expecting to see you on a TED talk or something.

**Toby** Ah! No I. They have asked actually, but no I'm saving that for the day I write that book (!)

**Dr James** And how are you? How are the kids?

**Toby** Great, thank you, yeah. I got engaged!

**Dr James** Oh! Congratulations! Wow (!)

**Toby** Yes and divorced obviously. I should probably say those the other way round.

**Dr James** Ah. okay. Well, congratulations again.

**Toby** I realize that should probably have happened a while ago

**Dr James** Well. That must have been hard.

**Toby** No. For the best. It's all good.

**Dr James** No, I think I heard actually, is she a lab assistant at MB?

**Toby** Yes, where did you hear that?

**Dr James** I ran into Bill Fitzgrove at customs ages ago and he said —

**Toby** God Bill, did you, yes, he worked with her —

**Dr James** Yeah.

**Toby** How is he? Is he still at Brown?

**Dr James** Yes. He's Alzheimer's now.

**Toby** Great! You mean he's —

**Dr James** Oh yeah, researching, he's not ... (!)

**Toby** Good (!) huh. Yeah. Did we - Did I meet him with you? **Dr James** Yes at that conference.

**Toby** My god. yes, and he came over at the bar -

**Dr James** That's right. It was after your talk and you / dropped

**Toby** / That's right. I still do that talk —

**Dr James** I know.

**Toby** Well a variation of it, for **RAUSHEN**. Company name for the company holding the drug test

**Dr James** With the uh?

*She mimes an action, carrying a bucket. He mimes it back.*

**Toby** Yes.

**Dr James** (*remembering*) Yes, I remember. He came over after and you dropped your cigarette, and I was hopping about cos it burnt my leg —

**Toby** What?

**Dr James** You remember. He was introducing himself -

**Toby** No, I do. but you dropped it, and — I don't smoke.

**Dr James** Of course you don't, nobody smokes *now*, you did then.

**Toby** Did I? No I didn't - very ...

**Dr James** I have a scar!

**Toby** Well to be fair we can't know what caused that (!)

**Dr James** No.

**Toby** But I'm sorry if that's true.

**Dr James** I wasn't being serious. When you could smoke indoors (!)

*Beat.*

**Toby** Really glad to see you looking so well, though. Lorna. /

**Dr James** / And you.

**Toby** I've got to do one of these trial development seminars tonight, but I'll be back for the scans. I'll sign off first dosage escalation now if you're happy?

*Slowly and slightly Dr James nods.*

## TOBY – audition side 2

### *Author's Note*

*The parts were written with specific actors in mind and when it comes to matters of nationality, physical references or the 'tricks' the volunteers perform for each other, the performers should feel free to mould the text around themselves.*

*/ Slashes indicate overlapping dialogue.*

*Dialogue in parentheses indicates that the audience doesn't necessarily have to hear the detail but the actor may wish to say it.*

---

*A man enters with a bucket. It is **Toby**.*

**Toby** (to audience, at an industry event) Hello. This couldn't be more glamorous, could it, a man coming on with a bucket? But fear not, the money's gone on what's inside. Welcome to **RAUSHEN**. Don't worry. I'm not going to ask anyone to volunteer but I would love to talk to you about why it's so important that people do. I'm Toby. I'm a psychiatrist. I'm afraid. My father was a heart surgeon and when I told him I wanted to specialize in psychiatry he said. Oh really? The *Cinderella* of medicine?' Which um. (*he gestures to a knife in his heart, casually*) because dad thought psychiatry was all nonsense about Freud and how we're all obsessed with our parents. So I devoted my life to proving him wrong (!) But seriously. I do think I've vanquished my father in a way because. I didn't want to be a heart surgeon. I didn't want to be a *plumber* of the body. I wanted to be an explorer.

*He removes something from liquid in the container and holds it aloft and looks at it. It is a human brain.*

**Toby** (Cont'd) So I became a psychiatrist and of course, like all doctors, my chosen specialty is defined by what goes *wrong*. When the brain goes wrong, there are symptoms and causes, as with anything else. But because we *think* with our brain we struggle to frame it as a piece of biological machinery. We're happy to have heart transplants and liver transplants but we can't imagine a brain transplant. Because nowadays we think our soul is in here. But that sense of 'us' is only a tiny part of what's going on at any moment. As you sit listening to me your brain is taking care of a lot of things so you don't have to consciously — your temperature, forcing food through your gut, positioning your spinal column in your seat, which doesn't look terribly comfortable. I'm sorry about that. Swallowing so you don't choke on your saliva. Now if we suffered a neurological oddity that meant we couldn't swallow we'd see nothing wrong with addressing and repairing that in the brain. It's the same with mental health issues. There are diseases of the brain. That doesn't make people crazy or incapable or dangerous in soul. They're ill. We are many of us going to experience a mental health condition in our lifetime. We're past the notion of the sane and the insane! Why not call ourselves the insane and the 'not insane at the moment'? Managing our mental hygiene is a life's work and part of that is how we medicate or supplement. The psycho-pharmacological revolution is the defining occurrence in medicine in my lifetime. I'm *proud* to have been a part of that. My father lived just long enough to see it. He ran three miles a day into his seventies, he didn't touch red meat, what got him in the end was up here. But in one of his more lucid moments, he decided to donate his brain to science for teaching and research into this field. (*He talks to the brain*) So thank you dad. Thanks to people like you, the *Cinderella* of medicine got to go to the ball.

*Moonlight.*

## TOBY – audition side 3

### *Author's Note*

*The parts were written with specific actors in mind and when it comes to matters of nationality, physical references or the 'tricks' the volunteers perform for each other, the performers should feel free to mould the text around themselves.*

*/ Slashes indicate overlapping dialogue.*

*Dialogue in parentheses indicates that the audience doesn't necessarily have to hear the detail but the actor may wish to say it.*

---

*Dr James is in bed. Toby enters. He has a cup with pills in it.*

*Dr James can't really respond properly socially eye contact and natural limbic response is all gone. It's like she's elderly and exhausted. All social response and interaction takes effort, which she does her best to provide, and they are received with a grateful understanding for that.*

Toby Hey you. Still here I see. Thought you might have made a break for it.

Toby (C'ont'd) It's crazy weather today. Can't decide anything.

Toby (C'ont'd) They wanted me to bang on at you about the fluoxetine again but I know you hate it and it's not my favorite either to be honest.

Toby (C'ont'd) Do you want to know about anything else?

Dr James (What about the boy?)

Toby Well obviously we don't know what the long-term effects will be yet. Turns out he had history of childhood seizures which was undisclosed so that's ... Nothing will be published obviously.

*She indicates she wants to know about Toby.*

Dr James (What about you?)

Toby Oh I'm okay. Don't worry. The lecture circuit. Lining up round the — . And I think now I might finally write that book.

Dr James I'm sorry.

Toby Don't be sorry.

*She doesn't accept this.*

*Beat.*

Toby (C'ont'd) Wait. I can tell you something about the boy, he's going home with her. the girl from the trial. He's in recovery but...

*It still hurts her and she blames herself.*

Toby (C'ont'd) It's not your fault.

Dr James I don't have enough skin.

*She cries.*

Dr James (Cont'd) I just want to go. I want to go.

Toby No no no.

Dr James I'm sorry.

Toby This is a storm. It passes.

*She doesn't believe this.*

Toby (Cont'd) I love you. Lom. And it's not romantic with ... the lies of that, and it's not family, like, a genetic trick. I just. I've built a bit of my brain round you. And it's important to me. So. Please.

*This is too much emotion.*

Toby (Cont'd) Do you want me to go?

*She 's emotionally exhausted. She nods.*

Toby (Cont'd) I'm coming back tomorrow. I am. I've got a thing in the morning but I'll do my best. Please will you think about things for me?

*He leaves a cup with drugs in for her.*

# TRISTAN – audition side 1

## *Author's Note*

*The parts were written with specific actors in mind and when it comes to matters of nationality, physical references or the 'tricks' the volunteers perform for each other, the performers should feel free to mould the text around themselves.*

*/ Slashes indicate overlapping dialogue.*

*Dialogue in parentheses indicates that the audience doesn't necessarily have to hear the detail but the actor may wish to say it.*

---

**Dr James** Right. Do you smoke?

*Tristan is sat. He leans forward, one foot dancing.*

**Tristan** No.

**Dr James** Have you drunk alcohol in the last twenty-four hours?

**Tristan** No.

**Dr James** Have you taken drugs, medicinal or ... otherwise in the last six to eight weeks?

**Tristan** (*thinks*) Hmm. pretty su - No (!)

**Dr James** Have you had any poppy seeds in the last forty-eight hours?

**Tristan** Poppy seeds? ... No.

**Dr James** So if our test for opiates comes back positive I'll assume that's the heroin? Not a bagel?

**Tristan** Fine by me (!)

**Dr James** Do you or have you ever suffered from irritable bowel syndrome?

**Tristan** No.

**Dr James** Cancer of the bowel?

**Tristan** No.

**Dr James** Cancer of the throat, lungs or skin?

**Tristan** No.

**Dr James** Arthritis?

**Tristan** No.

**Dr James** Dementia?

**Tristan** No.

**Dr James** Type 2 diabetes?

**Tristan** No.

**Dr James** Type 1 diabetes?

**Tristan** No.

**Dr James** Have you ever been diagnosed with a mental health problem or been in hospital for a period of more than 24 hours?

**Tristan** No.

**Dr James** K.

**Tristan** Done well there then. Full marks for me.

**Dr James** I'm not sure avoiding senile dementia is something you can take full credit for.

**Tristan** My body can.

**Dr James** So you know and accept you must remain within the facility for the four-week period and hand over all electronic devices during that time?

*He hands her a phone.*

**Tristan** One mobile phone. There's no passcode so don't be looking through the photos!

**Dr James** You've done this before, I see?

**Tristan** A few times I have.

**Dr James** Then you know what happens now.

**Tristan** I take it I should go somewhere and ...

**Dr James** Can do it here if you like I've seen it all before.

**Tristan** Uhh. I will if you like ...(!)

**Dr James** No.

**Tristan** (No!) I'll take myself off and empty myself out.

**Dr James K.**

**Tristan** You know, you're an attractive woman. Dr James.

**Dr James** Thank you, Tristan.

## TRISTAN – audition side 2

*Author's Note*

*The parts were written with specific actors in mind and when it comes to matters of nationality, physical references or the 'tricks' the volunteers perform for each other, the performers should feel free to mould the text around themselves.*

*/ Slashes indicate overlapping dialogue.*

*Dialogue in parentheses indicates that the audience doesn't necessarily have to hear the detail but the actor may wish to say it.*

---

*Connie and Tristan enter a very large room in the deserted asylum. It is an unused dilapidated recreation area, once something grander.*

**Connie** Oh my word.

*She instinctively gets closer to him.*

**Tristan** Fuuuck.

*They laugh. They make noises that echo.*

**Tristan** Why do they keep it? It's falling to bits.

**Connie** It'll be a listed building. It'd probably cost more to do it up than to close off like this.

**Tristan** You're such a grown up.

**Connie** It's amazing to be somewhere with space.

*She enjoys the space. She does something gymnastic.*

*They share a cigarette.*

**Tristan** Imagine them all in here, rocking.

**Connie** *(re. her gymnastics)* Can you do any tricks?

**Tristan** I'll show you on one condition.

**Connie** What?

**Tristan** Come travelling with me after this.

**Connie** *(sound)* !

**Tristan** Why not? Doesn't have to be for long. We'll go anywhere you like.

**Connie** I'm not going travelling with you. I barely know you.

**Tristan** What do you want to know?

**Connie** Tris, I'm not doing that, my course, my relationship, my work.

**Tristan** Don't be so practical!

**Connie** You're the one being practical! For me it's insane!

**Tristan** Do you think your parents would like me?

**Connie** !

**Tristan** Do they like him?

**Connie** Piss off.

**Tristan** I bet they don't. He must be older, right? Is he older?

**Connie** He's in his forties.

**Tristan** Oh. nice and vague. Just tell me he's not your teacher or something.

**Connie** He's not - stop it.

**Tristan** Just tell me it's not that.

**Connie** It's not. He never taught *me*.

**Tristan** Oh fuck.

**Connie** The reason I'm not at all bothered about what you think is I know what you think and I know it's not true.

**Tristan** Boring anyway. Let's get back to what do you want to know about me?

**Connie** Nothing. Tris, seriously.

**Tristan** Nothing?!

**Connie** No I do. course I do. You're very interesting. I just feel weird. I don't feel what I'd feel like in real life.

**Tristan** This *is* real life. When is it real?

**Connie** No I mean. The anti-depressant, the doctor said, they're designed to stimulate certain, like dopamine. Which is the rush you get if something exciting happens or, when you - well it's fake, it's a chemical that feels like. Like falling for someone.

*Beat.*

**Tristan** So?

**Connie** So forgive me if I take everything with a big pinch of. you know...

**Tristan** What you think I don't like you properly because of the -?

**Connie** I think it's a strong possibility.

**Tristan** Bullshit. I can tell the difference between who I am and a side effect.

**Connie** With respect Tristan, no you definitely can't.

**Tristan** You're saying any attraction is a result of the trial.

**Connie** Part of it could be.

**Tristan** *{quietly pleased}* You must be basing that on feeling a sort of attraction then?

**Connie** I didn't say that...! It's a chemical reaction, is what I'm saying

**Tristan** But I'm still me.

**Connie** No, yes, you're you, but under the influence of something. If you were really pissed and going 'I love you, you're my best mate' I wouldn't believe it either.

**Tristan** Why not? Men mean it when they say that, they just can't say it when they're sober.

**Connie** Yeah but they'll have known that person (ages) - and I don't know. I'm just telling you what the doctor said.

**Tristan** Ah, what does she know? They don't know anything. Knowledge is a myth.

**Connie** (*unimpressed*) Okay...

**Tristan** They wouldn't be trialing if they knew. One time I had chronic diarrhea for six days straight, nobody predicted *that*. They say all sorts of shit, they say you have to give in your phone because it *interferes with the equipment*.

**Connie** You *do* have to give in your phone because it interferes with the equipment

**Tristan** Jesus, do you want a phone? I'll give you a phone. I gave in a dummy.

*He roots around in his bag and tosses her a phone.*

**Tristan** (Cont'd) Say you have to make a call, get your phone, go to the loo, swap situs. 'Interferes with the equipment', it's like they say that on planes. It's just it's really hard to control a bunch of people if they've all got phones. Anytime anyone says turn off your phone you should worry that's a situation where you might die, not worry about the fucking equipment.

**Connie** Can I actually have this?

**Tristan** Yeah I normally sell them but that's a shit one.

**Connie** I like it, it's like the 90s.

**Tristan** You don't really think that? That I only like you, cos I'm high or something.

**Connie** Why not? Everything we do is just about what's pumping round us, isn't it?

**Tristan** Well that's a cold way of looking at a person.

**Connie** Why?! *We are* our bodies, our bodies are us, ... there's not something *more* ... And that's fine.

That's enough. It's like, the world is incredible and beautiful, even though we know there's no god behind it. It's even *more* amazing for that.

**Tristan** Hang on. we *know* there's no God behind it?

**Connie** Yeah. I mean. Sorry. Oh. Really?

**Tristan** What?

**Connie** You believe in God?

**Tristan** What? It's alright, you look disappointed (!)

**Connie** No, it's terrible isn't it, you just assume - when you meet someone and you ...

**Tristan** When you meet someone ...

**Connie** And you get on. you assume ...

**Tristan** I knew it! You're disappointed I believe in God because you like me! (Thank you Lord).

**Connie** Sorry that's awful.

**Tristan** No no no. Let's say you're right, let's say we're attracted to each other, (because we are you just admitted it and you can't take it back) let's say we're attracted to each other and that's been kicked off by these ...

**Connie** The dopamine.

**Tristan** Drugs or whatever. So what?

**Connie** What d'you mean?

**Tristan** What difference does it make?

**Connie** Well clearly then it's something to be wary of.

**Tristan** It is what it is. Doesn't matter why.

**Connie** It matters massi — ... It's all that matters.

**Tristan** Why?

**Connie** Because. It's the *reason!*

**Tristan** So?

**Connie** I can't work out if I understand something you don't or you understand something I don't.

**Tristan** People meet each other and fall in love all sorts of ways, doesn't matter what starts it. I'm sure there's a rush of something chemical if you meet on holiday or on a bus with a bomb on it, doesn't mean Keanu Reeves and Sandra Bullock aren't really in love.

**Connie** Are you talking about the movie 'Speed?'

**Tristan** Yeah, it was on in the rec room last night. But you think it's fake? So what you think a few years on. Sandra and Keanu are just sat in a restaurant in silence thinking why did I marry this loser, all we had in common was a bus!

**Connie** *(laughing)* Yeah I do actually, I do!

**Tristan** I like your laugh.

**Connie** D'you know why?

**Tristan** It's sexy.

**Connie** No actually why. It's a show of submission.

**Tristan** What?!

**Connie** Laughing is a way of showing submission, so men like it when women laugh. It shows they're dominant.

**Tristan** In my fuck! You laugh when something's funny.

**Connie** No. You don't laugh out loud alone watching a sitcom.

**Tristan** Yes you do.

**Connie** You don't. It's a social thing ... It says I get the joke. I'm clever', or you use it to show you're attracted to someone. The head thrown back, the throat exposed.

**Tristan** That's not why you laugh. You laugh at something. I've taken drugs before, right? There's not a drug in the world can really make you look at someone find them attractive or listen to 'em and find them interesting or —

**Connie** Yes there is!

**Tristan** Not smell them and ... know.

*He's advanced closer and closer until now they can just about smell the other.*

**Connie** That's pheromones isn't it?

**Tristan** Is there no mystery for you?

**Connie** There is, but it's more than smelling isn't it. It takes work.

**Tristan** That is SUCH a lie. You don't believe that. *Beat.*

**Connie** (*defences down*) I just think it comes and goes. There's a period of time, maybe enough to raise a child and then .... You know, the few times I've ever loved anyone they've always, at some point they've written I Love You in the snow or the sand - on holiday - to me. And it's wonderful, but the next time someone ...it happens, or the next even ... you think. Oh Okay. Again. And you think of the last time. And what that meant. And. just for it to get washed away or melt or ... .

**Tristan** Some people never get loved like that.

**Connie** I know.

**Tristan** If I did that, for you. I'd be holding back the sea from ever coming in.

**Connie** (*touched*) You're sunshine, you know that. I bet you thought the dry cleaning business was a success cos of your great business plan, didn't you?

**Tristan** Of course. It was!

**Connie** So you take drugs then, proper ones?

**Tristan** / Sometimes. You?

**Connie** No. I just think of drugs as like cigarettes or cheese or something, if you get to a point and you're not into them, don't get into them you'll only have to give them up down the line cos they're bad for you.

**Tristan** It's about trying something new.

**Connie** Sure but it's only new once. Then it's the same as everything else.

**Tristan** But everything has to be new once!

**Connie** Sure but it's essentially a way of distracting yourself.

**Tristan** From what?

**Connie** From the fact that you and everyone you love is definitely gonna die.

*Mini-beat.*

**Tristan** Good! I'm glad I'm distracting myself from that! Good!

**Connie** That thing of oh this thing will make me happy, no this thing, no it must be that next thing. Like why are you going travelling?

**Tristan** To see things, meet people. Have my mind ... expanded.

**Connie** Cool man.

**Tristan** What's wrong with that?!

**Connie** Nothing.

**Connie** Just. Like look at this square yard. *(She's talking about the floor)*

**Tristan** What?

**Connie** There's a whole world here. It's just what you notice. Look at the floor.

**Tristan** Tiles.

**Connie** Yeah, used to be. Different colors.

**Tristan** Tiny tiles.

**Connie** Mosaic. That seems weird.

**Tristan** Why would people put a mosaic on the floor of a mental asylum?

**Connie** Maybe it wasn't a mental asylum when it was built.

**Tristan** Or maybe they thought mental patients spend a lot of time looking down.

*She smiles at him.*

**Connie** See all of this, you can get all of this from one square yard. You don't need to change continent every day.

**Tristan** That would work, that would work except for one thing.

**Connie** What?

**Tristan** You wouldn't have seen any of this if it wasn't for me. *Beat.*

**Tristan** (Cont'd) Come travelling with me.

**Connie** Oh come on — I don't know you. I can't trust you —

**Tristan** You've come into a mental asylum with me at night! You trust me. I'm going to see a lunar rainbow. In Zambia, three days a year, the full moon hits this waterfall and it refracts the moonlight. You got that in your square yard?

**Connie** Do your trick.

*Beat.*

**Tristan** I could actually.

**Connie** I really want to see it.

**Tristan** Do you?

**Connie** Yeah.

**Tristan** (I might go outside your square yard is that okay/')

**Connie** (. 'That's fine)

*He cycles through tracks on his phone. He plays one.*

*He gets drawing pins from an old notice board and stabs them into his soles.*

*Tristan performs a tap-dance to the music. It is surprisingly good.*

**Tristan** Regional junior tap champion 1994!

*Towards the end he puts his arms around Connie to half-dance with her and leading to a kiss.*

## TRISTAN – audition side 3

### *Author's Note*

*The parts were written with specific actors in mind and when it comes to matters of nationality, physical references or the 'tricks' the volunteers perform for each other, the performers should feel free to mould the text around themselves.*

*/ Slashes indicate overlapping dialogue.*

*Dialogue in parentheses indicates that the audience doesn't necessarily have to hear the detail but the actor may wish to say it.*

---

*Now it is Tristan in a bed on a drip.*

*Connie enters, looks at him. Eventually, he sees her.*

**Tristan** I'm thirsty. Do you have water?

*She sees there is water, or gets water from her bag.*

**Connie** Hello.

**Tristan** What day is it? You look scared. What happened? Is it aie? What happened? *(He touches his face.)*

**Connie** It's Friday.

**Tristan** I don't know anyone. Why am I here? You look frightened? What happened?

**Connie** You've had a blood transfusion. They told me you have something called transient global amnesia.

**Tristan** Yes. Have I? Yes. Why are you looking at me. am I still me?

**Connie** Yeah. You just have new blood. It's okay. *(He panics.)*

**Tristan** Can I see?

**Connie** See what?

**Tristan** I need a mirror.

**Connie** Oh.

*She thinks, looks round, scrabbles in bag, opens up a bit of make up with a tiny one, hands it over.*

*Tristan stares at bits of his face, waving it around to get sections of face and so a fuller picture. She stares at him.*

**Tristan** What's happening? What day is it?

**Connie** It's Friday. It's your birthday.

**Tristan** How is that today? Show me a thing saying that's today.

**Connie** The date?

**Tristan** Yeah.

*She hunts, comes up with only her phone and shows it to him.*

**Tristan** (Cont'd) You could have changed that.

**Connie** Why would I do that?

**Tristan** Have I been asleep then?

**Connie** You've got something called transient global amnesia.

**Tristan** Yes. I - transient, does that mean –

**Connie** It's going to pass. They don't know when or how long –

**Tristan** What was I doing before you got here?

**Connie** I don't know. I wasn't here.

**Tristan** What day is it?

**Connie** Friday. It's your birthday.

**Tristan** No. Is it? Something else.

**Connie** That it's my birthday too. You remember that?

**Tristan** No. Oh god oh god oh god.

**Connie** You don't know me. do you? You're not retaining any new memories it's me. you know me. do you know my name?

*He does not reply.*

**Connie** How do you feel?

**Tristan** I'm hungry.

*Connie finds a yoghurt and gives it to him.*

**Connie** We were on a trial. Do you remember?

**Tristan** I'm not being stupid, something awful's happened. I don't know where I am!

**Connie** You're in the hospital. Do you know what day it is?

**Tristan** Yes.

**Connie** It's okay if you don't.

**Tristan** What day is it?

**Connie** Friday.

*Tristan looks at the yoghurt in his hand. Meaning drains from it. He offers it to Connie.*

**Tristan** Is this yours?

**Connie** I'm going to feed you this yoghurt right now.

**Tristan** Okay.

**Connie** And then we'll go from there.