



LOVE AND INFORMATION
By Caryl Churchill

Dramaturgy Packet by Kenjiro Lee (AP, Spring '21)

This packet is designed as a guide to unpacking the 2012 play *Love and Information* for the Spring 2021 NTI Lab of the play. Included is background information on the playwright, a brief rundown on its genre of storytelling, a map of the play to help understand the story behind its unusual format, and a glossary of terms and other helpful information you may need for your process.

If you have any questions, be it about the text or what's in this packet, feel free to contact me on Facebook, or shoot me an email at klee.student@theoneill.org. You can also reach me through my cell phone at 201-446-0335.

Table of Contents

- **Background Information (3)**
- **Microdramas 101 (4-5)**
- **Additional Reading (5)**
- **Map of the Play (7-18)**
 - **Introduction to the Map (7-8)**
 - **Section 1 (9)**
 - **Section 2 (10)**
 - **Section 3 (11)**
 - **Section 4 (12)**
 - **Section 5 (13)**
 - **Section 6 (14)**
 - **Section 7 (15-16)**
 - **Random (17-18)**
- **Glossary of Terms and Other Information (19-25)**
 - **Section 1 (19)**
 - **Section 2 (19-20)**
 - **Section 3 (20-21)**
 - **Section 4 (21-22)**
 - **Section 5 (22)**
 - **Section 6 (22-23)**
 - **Section 7 (23-24)**
 - **Random (24-25)**

Background

What is *Love and Information*?

Love and Information is a 2012 play by British playwright Caryl Churchill. It is a compilation of seven sections, denoted by numbers, within which there are a number of scenes that range from less than a minute in length to a few minutes long. These scenes are loosely structured around the themes of love and/or information. The seven sections must be done in order, but the scenes within each section can be done in whatever order the director chooses. The “random” section of scenes at the end of the play are able to be incorporated anywhere within the play. Within the play there are over 100 characters, none of whom ever recur nor are they named—however they can be double cast.

Production History

- Royal Court Theatre, London, September 6-October 13, 2012. dir. James Macdonald
- New York production at Minetta Lane Theatre, February 4-April 6, 2014, dir. James Macdonald with American cast. Presented by New York Theatre Workshop
- Australian production: June 2015 in Melbourne, remounted in Sydney in July, dir. Kip Williams. Presented by Malthouse Theatre and Sydney Theatre Company

Who is Caryl Churchill?



Caryl Churchill (born September 3, 1938) is a British playwright whose works include *Cloud 9*, *Top Girls*, and *Serious Money*. Churchill is primarily known for dramatizing the abuses of power, utilizing non-naturalistic techniques, and exploring sexual politics and feminist themes. She began her career in writing for radio before transitioning to stage plays in 1972 with the play *Owners* at the Royal Court Theatre Upstairs. Through her collaboration with Max Stafford Clark and the Joint Stock Company, she has created plays such as *Light Shining in Buckinghamshire* and *Cloud Nine*, created using the Joint Stock method of improvisation and research with actors, after which Churchill would write the play. Churchill is largely known for experimenting with form as well as process, with her early plays tacking on epic, Brechtian heights while her later plays (including *Love and Information*) take on more surreal qualities. She often shuns stage directions, and her most recent work leans towards brevity while still preserving her trademark wit.

Microdramas 101

What Is A Microdrama?

Have you ever read or seen a production of Francesco Cangiullo's 1915 play *Detonation: Synthesis of All Modern Theater*? It's a play originating from the Italian Futurist art movement, and it's considered a prime example of the form.

Well, here it is, printed in its entirety, for your perusal:

CHARACTER: A BULLET
Road at night, cold, deserted.
A minute of silence—A gunshot.
 CURTAIN

Congratulations. You have just read a play. And it only took you, what, 5 seconds? Not even?

Some of you are probably thinking. "What?! That's not a play! That's a moment!" Well, you're not wrong. You're not right either, but you're not wrong: *Detonation*, or *Detonazione*, is very much a moment. But that doesn't mean it's not a play.

Detonation is what the Futurists called a *sintesi*, or syntheses. *Sintesi* are essentially very short plays designed to demonstrate the dynamism of modern life in its purest form. You know how in some productions of long plays there's a moment of catharsis occasionally punctuated by a tech element like a bright light or a loud noise? In those plays, that moment comes after time is spent setting up the world, the plot, and the characters. The Futurists don't have time for that: their plays are that singular climactic moment, without the buildup or the denouement. They may include dialogue, but there is little if any set up of the characters and setting. They are brief and to the point.

Detonation and its contemporaries (see if you can track down a copy of Cangiullo's *There Is No Dog*) are examples of what UChicago professor John H. Muse refers to as a "microdramas." In his 2017 book on the subject, Muse states that microdramas are plays specifically crafted to be shorter than an audience expects—specifically, they are less than 20 minutes and brevity is the key idea when writing them. Because they are so short, they demand greater attention from audiences than, say, a 2 hour-long conventional drama: the audience is getting all the exciting moments from a longer play within the span of a few minutes at most.

Think of this as analogous to Vine or TikTok when compared to movies: the time limits force some creativity on the part of the creator to get the message or story across. The only difference is that brevity in microdramas is not because of limits, but by design, and it's not uncommon to see a microdrama that only lasts a few seconds. *Breath*, a piece by *Waiting for Godot* playwright Samuel Beckett from 1969, only lasts 35 seconds and simply consists of "an instant of recorded vagitus" (birth-cry), followed by a recording of someone slowly inhaling and exhaling accompanied by a light increasing and decreasing in intensity, a second identical cry, and then the piece ends.

How Do You Perform A Microdrama?

Microdramas are seldom performed by themselves: usually they are performed in rep with other microdramas. For example, they could be part of an evening of theater presenting a series of these microdramas, i.e. a short play festival. For much shorter fare, a la the Italian Futurists, one can easily find microdramas performed weekly with the Neo-Futurists in Chicago, New York, and San Francisco, where nearly every week for the past two decades they have presented an evening of microdramas in their late-night show *Too Much Light Makes the Baby Go Blind/The Infinite Wrench*. The plays of *The Infinite Wrench* generally only last two minutes at most and cover a variety of topics, from the serious to the comedic: the challenge of every performance is to try to perform 30 of them over the course of an hour.

However, an evening of microdramas need not necessarily be a presentation of a variety of different works by different writers: occasionally one writer may write a series of microdramas and compile them into one long piece. Suzan Lori-Parks did this with her year-long writing project *365 Days/365 Plays*: the plays vary in length and breadth, but are held together by a common thread which classifies them as part of a greater whole. The nine scenes of John Cariani's *Almost, Maine*, though taking place in the same world, are technically nine distinct plays.

Love and Information falls into a similar category. While *Love and Information* as a whole is a play, centered the themes of love and information, each distinct scene features a distinct set of characters. There is no crossover between scenes, the only connecting tissue is the themes. Churchill does not dwell on the backstories of these characters, instead depicting a moment, however important, for the characters in each scene, and then moving on.

Further Reading

Microdramas by John H. Muse. A more extensive history on microdramas.

365 Days/365 Plays by Suzan Lori-Parks. A series of plays, of varying lengths, with Lori-Parks writing one a day over the course of an entire year.

Short Plays by Samuel Beckett. Beckett is known for his lengthier, philosophical plays. But later in life he became known for writing incredibly short plays based around brevity, most notably *Not I* and *Breath*.

Glass. Kill. Bluebeard. Imp. By Caryl Churchill. A cycle of four short plays, performed together in 2019.

The Theatre of Caryl Churchill. By R. Darren Gobert

For a collection of the short works by the Neo-Futurists (including recent virtual works), I recommend checking out their YouTube channels:

- [The Neo-Futurists](#)
- [The New York Neo-Futurists](#)
- [The San Francisco Neo-Futurists](#)

Play Map

For a play that has it in the title, there's not a whole lot of information given about the characters and settings in *Love and Information*—not even names. However, the dialogue and titles offers a number of context clues, from which the production can build on. This section of the packet is designed to give you that baseline information, however, the firm decisions are left up to the directors and actors.

In the original production directed by James Macdonald, the scenarios and circumstances behind each scene were created in collaboration between the director, the actors, and designers. The free-form nature of the text encourages a considerable amount of originality in execution—I'd go so far to say there's no wrong way to do any of these scenes. Nonetheless, here's some advice from directors who have previously tackled this play.

“If you make the setup and the circumstances of the scene too complicated, an audience won't have time to grasp it in the limited time they have. But if you make it too simple, it's banal and has no traction. You have to find a reality that's engaging but readable for an audience quickly.” –James Macdonald, director of Royal Court and NYTW productions.

“To me, specificity is crucial to the world of the play. For some scenes, I had clear ideas of the social context and the relationship. In rehearsal, we would ask deeper questions to make these characters really specific. But with several others, I would very openly say, ‘I have no idea what this scene is. We're going to have to play and experiment with it.’” –Kim McKean, director of Chicago production.

A Note On Page Numbers: We're using the Version 2 copy of *Love and Information* that we received. You may have noticed that version of the script don't have page numbers printed on them. This dramaturgy packet cites page numbers based on a scene's placement in the overall PDF. I recommend hand-numbering the physical copies of the script the same way. To make numbering a little easier for you, I've also included the page numbers of the sections and the plays within them.

Please note that I treat the overall page as a single one in this packet, but the actual pages have two columns of content, like an open book. I will note specific sides when that info is necessary.

A Note On Errors: You may have noticed there are a few errors in this version of the script: these include instances of lines meant to be said by one person but due to poor formatting have been split into two separate lines (confirmed by checking the Royal Court edition of the script), which if left unchecked leads to confusion over who is speaking; a few of the RANDOM scenes have also been cut off from the end of the play; additionally, the last couple of pages have some

dialogue obscured by a notification that you've reached the end of the title. I have tried to locate the line errors where possible and noted them in this map, along with any missing text. If I missed any, let me know and I will update the packet.

A Note On Number of Characters: For purposes of clarity, I interpreted nearly every scene unless otherwise specified as a conversation between two characters. However, directors need not follow my interpretation if they so choose. As I was finishing this packet I discovered one production took one of those scenes and made it a dialogue between four (!) characters.¹

¹ Not gonna tell you which one, though.

Section 1 (4-13)

This section largely focuses on the giving and receiving of information.

SECRET (4-6)

One person is asking another to tell them a secret. The other person is reluctant. Eventually they cave. The first person has a big reaction to learning this secret.

CENSUS (6-7)

Two people discuss taking a census. One is reluctant, and mistakes census-taking for telemarketers. The other clears it up, and tells them they need to fill out the census or they will be in trouble.

FAN (7-9)

Two people talk about how they're big fans of a third person, and compare how big of a fan they are. Eventually they come to realize they don't know the third person's favorite smell, and are unable to figure out what it is. This bothers them.

TORTURE (9)

Two people talk about a third person in another room who refuses to talk. One of them suggests giving him a cigarette. (*The title "torture" implies an interrogation.*)

LAB (9-12)

Two people discuss the process of experiments on the brains of baby chickens. One of them, who works at the lab, explains to a relatively clueless other one the detailed process of taking the day-old chicks, feeding them beads that taste bitter and make them wipe their beaks on the floor, injecting the chicks' brains with a radioactive liquid containing a sugar that is used by the nerve cells in the brain, with the radiation allowing them to track where exactly the sugar is using a scanner. They then check which chicks have learned to not peck the beads again and look for changes in the brain that correspond to the memory of pecking the bitter bead. Then they kill the chick, cut out the brain, slice it into samples and put them on microscope slides so they can analyze the brain.

Formatting:

- *On the upper right hand side of page 11:* "yes I hold the bird in my left hand and quickly cut off its head" followed by "with a big pair of scissors". These are both actually one line. The following line "aah", implying a reaction, is the second person responding. The rest of the scene plays out as before—one line is the person explaining, the other reacting.
- *On the bottom left hand side of page 12:* the line "prettier yes and easier to read though the information is the", followed by "same."

SLEEP (12-13)

Two people are in the same space try to sleep. One of them can't. The other tries to help.

REMOTE (13)

Two people in a remote location near some cliffs, which doesn't have good television or internet reception: one of them has lived here for a while, the other is new here. There's a town nearby.

Section 2 (14-20)

This section is focused on giving information, and the potential consequences of it.

IRRATIONAL (14-15)

Two people discuss irrational numbers: one is uncomfortable with the concept. The other brings up the philosopher Hippias as an example of what people may do when uncomfortable with complex math ideas. The one who is uncomfortable finds themselves siding with the folks who drowned Hippias.

AFFAIR (15)

One person tells their friend that the friend's partner is having an affair. The friend reveals they already knew, that it's been going on for three years, and they're okay with it.

Formatting:

- The line "oh dear I've told you now" on the upper right hand side of page 15 is a continuation of the giant block of text on the bottom left side of the page.

MOTHER (15-17)

A woman informs her younger sibling that they are not actually siblings: she is actually their mother, she had them when she was 13, and the woman the younger one has known as mother is actually grandmother. The woman no longer sees the younger one's father. The younger sibling prefers they act as though she never revealed this.

FIRE (17)

A person comes in to complain about being fired by email to their superior who claims to be busy at the moment. The superior tries to avoid saying "you're fired" to their face.

MESSAGE (17-18)

Two people discuss the justifications for committing a terrorist attack. One justifies it as delivering a message, although they admit they wouldn't do it themselves because that isn't the message they'd want to deliver.

GRASS (18-20)

A couple, who have children together, discuss one of them having anonymously reported a guy they know to the police for an unspecified crime. The other partner worries about being put into witness protection, or the man they reported finding out they snitched and retaliating.

TERMINAL (20)

A patient has just learned they are terminally ill. They ask the doctor how long they have. The doctor gives an estimate.

Section 3 (20-28)

This section largely focuses on information that it is difficult to discern the accuracy of.

SCHIZOPHRENIC (21)

A person who is implied to have schizophrenia tells another person they have been told by the traffic lights at the corner that the other person is evil and needs to be hurt. The other person questions this. The first person has been previously told they are ill.

SPIES (21-22)

Two people discuss the invasion of Iraq and how the information that prompted it was based on the lies of an Iraqi defector. One of them claims to have always known the war was a lie, the other questions this.

DREAM (22-23)

Two people have feelings for each other but one already has a partner. They describe a dream they had which has led them to know that partner is cheating on them. The two people question if that means they can now have an affair, only to then question if the dream may have been about the two of them—only to quickly realize either way it means they'll probably get together.

RECLUSE (23-25)

Two people inside of a room, one of whom is named Mr. Rushmore: he is a recluse. There is a man outside knocking on the door, requesting to speak to Mr. Rushmore about numerous things, including his seclusion, allegations made by his ex-wife, something he said about the Queen, and various other activities. Mr. Rushmore worries about having to talk to the man. The one who is not Mr. Rushmore then resolves to shout out a series of lies about themselves to throw off the third man. Eventually, the third man leaves, but the one who lied soon begins to worry about him finding out about their lies.

This scene may prove a little confusing to map out who is saying what because of the presence of a third person, but it is possible to get a more-or-less exact interpretation based on the content of the words. If you have trouble figuring that out, contact me and I'll give you my map of this particular scene.

GOD'S VOICE (25-27)

A person tells another about how God came to them and told them to do something. The other person questions the logistics of hearing from God, to the first person's chagrin.

THE CHILD WHO DIDN'T KNOW FEAR (27)

One person tells a story about a child who didn't know fear: the child tried to learn fear by going to a haunted house, but because they didn't know fear they were unfazed by the all the happenings. The child later got eaten by a lion.

STAR (27-28)

Two people stargazing discuss the speed of light.

Section 4 (28-40)

This section focuses on remembering information.

WEDDING VIDEO (29-30)

An unspecified group of people watch a wedding video and discuss all the things the video captures but also didn't capture, including hypotheticals of past events that could've been caught on video. Eventually they go back to commenting on the video.

The line at the bottom left hand and the one on the top right hand of page 30 are the same person speaking.

SAVANT (30-31)

A person with very strong memory (implied to be due to being on the autism spectrum) recalls exact details of what they did on the days the other person gives them.

EX (31-33)

Two ex-partners have met up again for an unspecified reason and reminisce about their relationship.

MEMORY HOUSE (33-39)

A person has been taking a course on how to have better memories by "storing them" in a location you have in your mind, like your house. Things get confusing when the other one starts attempting the same method at the exact same time using their aunt's house. The first person sees their deceased father at one point in the memory house.

DINNER (39)

On a Wednesday, two people are going to a dinner with someone. One of them claims the other never told them, but the other insists they did. The first person concedes they must have forgotten and apologizes.

PIANO (39-40)

A person introduces someone to Jennifer and asks them to play the piano. They claim not to know how to play piano, yet play it well as Jennifer sings. The introduction to Jennifer repeats.

FLASHBACK (40)

A person has a flashback to a traumatic memory. Another person whom they know comforts them.

Section 5 (41-45)

This section focuses on love and information.

LINGUIST (41-42)

A person asks another how many languages they speak. The other demonstrates by saying “table” in a number of different languages.”

MATHS (42)

The first person doesn't want to spend another evening with a man and a woman whom they know. The second person claims the first person likes the woman. The first person complains about the man's perspective on the reality of mathematics, and notes the man will keep trying to annoy the first person because he fancies the second person. The second person convinces them to meet the man and the woman again, before revealing the woman fancies the first person.

SEX (43)

A couple who are intimately involved discuss how sex is actually the literal giving of information to another person.

GOD (43)

Two people discuss the nature and meaning of God.

RASH (43-44)

Two people discuss a third entity who has a rash.

CHILDREN (44)

Two people discuss how one of them can't have children, which they figured out while they were married. They then reveal they separated not because of this, but because she ran off with a Spaniard, and now she and the Spaniard have a child.

SHRINK (44-45)

Two people discuss an issue that one of them is talking to an analyst about: it's turned into meaning. The second person questions what it means for the thing to have meaning. The first person gets annoyed: the second person suggest they bring it up with their analyst.

Section 6 (46-51)

This section deals with dangerous or risky information.

THE CHILD WHO DIDN'T KNOW SORRY (46)

A person tells a child to say they're sorry for hurting someone. The child replies they are not sorry, but the person tells them they still need to say it.

CLIMATE (46-47)

Two people talk about the climate and the potential for catastrophe.

CENSOR (47)

Two people reading something. One of them tells the other to censor a line because the Ministry of Defence considers it a breach of security. They have about thirty more things to censor.

WIFE (47-48)

Two people. One of them claims to be the other's wife, but the other disbelieves them, despite admitting she looks like their wife and acknowledging she remembers things the wife would remember.

DECISION (48)

Someone has written a list of reasons to leave the country and reasons to stay, but they aren't sure what decision they should make. The other person tells them they want them to stay.

THE CHILD WHO DIDN'T KNOW PAIN (48-51)

A person who is incapable of talks to another. They describe their experiences of incidents and injuries that should have been painful, but for whatever reason were not. They clarify they feel emotional pain, but not physical pain. The other tries to explain pain.

EARTHQUAKE (51)

Two people talk about an earthquake they saw. One feels it, the other hasn't. The first one feels emotional about it, imagining it. The second one isn't very upset, and claims seeing a wave of cars moving because of the earthquake was awesome.

Section 7 (52-60)

This section is about love and information.

CHINESE POETRY (52)

Two people discuss some Chinese poetry, the first line of which literally translates to “mountain girl door” but can have more elaborate meanings. They toy with what those are.

MANIC (52-53)

Two discuss a red flower, and one of them talks about what the color red means before explaining what the different colors can mean and launches into a story. They decide to get a vase for the flowers.

GRIEF (53)

A person has recently had someone they know die. Another person tries to console them, which they push back at.

FATE (54-55)

A person tells another they have no choice in something, while the other insists they do, and that the choices they make are random.

STONE (55-56)

Two people discuss a third person who has a stone. They take his stone and throw it away. They resolve to get him another stone by throwing stones at him.

VIRTUAL (56-59)

A person has fallen in love with a virtual character. Another person tries to explain this virtual character is not real.

SMALL THING (59)

A person looks at a snail. They have been looking at the snail for a while. Another person asks them about it.

LAST SCENE**FACTS (59-60)**

A person tests another on a variety of facts. At one point they ask if the other loves them. The other tells them not to do that, but after a few more questions responds in the affirmative.

Note: **All of the “facts” the person gives are completely wrong.**

Per R. Darren Gobert in *The Theatre of Caryl Churchill*:

“The last scene’s first question elicits a fact that research discredits. And successive facts prove absurd (duck and fennel as the traditional ingredients of ‘poulash’) or unverifiable. The Linnaean

classification for sea anemones is, in fact, fabricated. Most telling: a nonsense equation answers the question ‘What is the formula that disprove Gödel’s theorem?’ Gödel’s theorem, of course, concerns uncertainty in the first place; it asserts that an undecidable proposition can subvert any set of self-consistent axioms. So the respondent not only claims certainty where none exists but also falsely repudiates the very theorem that asserts the limit of knowledge. As once voice poses often unverifiable questions – including one about a theorem that concerns itself with unverifiable things – another voice provides wrong answers masquerading as facts. **Whether the question is satisfied with these responses is undetermined. There are, after all, no stage directions.** But by undermining her trivia whiz, Churchill suggests the limitations of information, whose proliferation may not in fact resolve love’s essential mysteries. Epistemological uncertainty always lurks...”

For further information on why each of the facts given in this scene are wrong, please check the glossary.

Formatting:

- 62: The full line that the blue box obscures is, “X bracket a over t minus pi sigma close bracket to the power of ten minus n to the power of minus one squared”

RANDOM (61-62)

The obscure text on page 61 simply says “Random.”

Churchill states that of the scenes presented, only DEPRESSION is an essential part of the play. The other items are optional.

DEPRESSION

A separate random item is said by one person to another who doesn't respond. Churchill notes they can be the same people each time, the depressed person can be the same and the others different, or they can all be different.

Optional:

SEMAPHORE

Unspecified.

MORSE

Unspecified.

SIGN LANGUAGE

Unspecified.

BIRDSONG

Unspecified.

DANCE

Unspecified.

FLAGS

Unspecified.

PAINTING

Someone flicking paint on a large canvas.

PIG LATIN

Someone speaking Pig Latin asking if you can speak Pig Latin.

SANTA

The obscured text is a continuation of the line on the bottom left hand corner. The complete line is “Father Christmas lands his sleigh on the roof and comes down the chimney with his big sack of toys and he'll put presents in your stocking”

TABLES

A person recites the seven times tables, starting from seven sevens, which is 49.

GENES

An RNA codon table. I put this through a translator and it didn't turn up anything useful.

DOG

Commands to a dog.

KEYS

Someone asks where they put their car keys.

The script cuts off, but there are actually six more plays in the RANDOM section:

RANDOM 77**MAGAZINE**

she's lost two stone... he was going to leave her... look, he's coming out of a club with an unnamed blonde...

GOOGLE

There's a train at 4.22 gets in at half-past eight.

TWITTER

He's in the kitchen cooking spaghetti and he's upset about the news from Tripoli.

ZEN

What's the sound of one hand clapping? I've heard that one.

COLD

Someone sneezes.

SILENCE

This can happen more than once, for different lengths of time.

Glossary

The following is a list of terms and phrases from *Love and Information* expounded for the benefit of the directors and actors.

Section 1

FAN

- Bermuda (6): An island in the North Atlantic Ocean that is a British overseas territory. Approximately 1,035km (643 mi) east-southeast of Cape Hatteras, North Carolina; 1,236 km (768 mi) south of Cape Sable Island, Nova Scotia; 1,759 km (1,093 mi) northeast of Cuba, and 1,538 km (956 mi) due north of the British Virgin Islands.

LAB

- A good portion of the information presented in LAB is excerpted from *The Making of Memory: From Molecules to Mind* by Steven Rose, a book which attempts to explain neuroscience in an accessible way.
- Battery (9): a series of cages or compartments for raising or fattening poultry.
- “slice the frozen brain into thin sections and put them on slides” (12): This process is known as *histology*, the branch of biology which studies the microscopic anatomy of biological tissues.
- “...where you stain the sample with silver salts...” (12): In pathology, *silver staining* is the use of silver to selectively alter the appearance of a target in a variety of microscopic analysis, ranging from the aforementioned histological sections to polyacrylamide gels.
- Dendrite (12): A short branched extension of a nerve cell, along which impulses received from other cells at synapses are transmitted to the cell body.

Section 2

IRRATIONAL

- Irrational numbers (14): All the real numbers that cannot be expressed as the ratio of two integers (...-2, -1, 0, 1, 2...). Examples: pi, Euler’s number, phi, etc.
- “is an irrational number real?” (14): Technically yes, it is a real number, it just cannot be expressed physically, i.e. with an orange.
- Hippasus (14): Hippasus of Metapontum (c. 530-450 BC) was a Pythagorean philosopher who is believed to have discovered irrational numbers. His discovery was supposedly so shocking the Pythagoreans was drowned at sea, supposedly as punishment from the gods. However, there aren’t many ancient sources that confirm this story, and some of the ones that do suggest his actual crime was figuring out how to construct a dodecahedron inside a sphere.

MOTHER

- “Mum” (16): British English colloquial term for “mom.”
- “Nan” (16): British English colloquial term for grandmother. Can also mean “mom,” although this context implies the former.

GRASS

- Grass: A British slang term for ratting someone out.
- High Street (18): A common street name for the primary business street of a settlement, particularly in the United Kingdom and Commonwealth of Nations. Often a focal point for business, especially shopping. It is the most common street name in the UK, with 5,410 High Streets as of 2009. More than 600 of these are in London alone.
- Brighton (19): A constituent part of the city of Brighton and Hove on the southern coast of England, about 76 km (47 miles) South of London. Best known as a seaside resort, with diverse communities, quirky shopping areas, large and vibrant cultural, music and arts scene, and large LGBT population (the “unofficial gay capital of the UK”). There’s a very nice beach there.

Section 3

SCHIZOPHRENIC

- Schizophrenia: From the Mayo Clinic: “Schizophrenia is a mental disorder in which people interpret reality abnormally. It may result in a combination of hallucinations, delusions, and extremely disordered thinking and behavior that impairs daily functioning, and can be disabling.” Symptoms can vary in type and severity. In men, schizophrenia symptoms typically start in the early to mid-20s. In women, symptoms typically begin in the late 20s. It’s uncommon for children to be diagnosed and rare for those older than age 45. People with schizophrenia often lack awareness that their difficulties stem from a mental disorder that requires medical attention, so it often falls to family or friends to get them help.
 - Symptoms include delusions, hallucinations, disorganized thinking (speech), extremely disorganized or abnormal motor behavior, and negative symptoms (neglecting personal hygiene, appearance of lack of emotion, loss of interest in everyday activities, social withdrawal, etc.)
 - For more detailed information, please refer to the following links:
 - <https://www.mayoclinic.org/diseases-conditions/schizophrenia/symptoms-causes/syc-20354443>,
 - <https://www.nimh.nih.gov/health/topics/schizophrenia/index.shtml>,
 - <https://www.nami.org/About-Mental-Illness/Mental-Health-Conditions/Schizophrenia>

SPIES

- The Iraq War: The armed conflict in Iraq that began with the invasion in 2003. Prompted by information provided by an Iraqi defector codenamed “Curveball” (real name Rafid Ahmed Alwan al-Janabi) that Saddam Hussein’s regime was manufacturing biological weapons. The information was used by the Bush Administration as justification for the war and the overthrowing of Saddam Hussein. It later turned out Curveball lied in order to get a green card, but his information was manipulated in order to go to war.
- “he said it to the Germans” (21): Curveball was initially interrogated by the BND (*Bundesnachrichtendienst*), the foreign intelligence agency of Germany, who passed the info to the FBI.
- “the CIA knew” (21): Several technicians and weapons experts at the CIA, or Central Intelligence Agency, noticed inconsistencies and major flaws that cast doubt on Curveball’s reliability and background. Despite that, the information was never passed on

to policy makers, and Curveball was cited in numerous government reports between January 2000 and September 2001. He was even quoted by then-Secretary of State Colin Powell during his speech to the United Nations on February 5, 2003.

- “but Bush and Blair didn’t know/didn’t want to know” (21): Both then-President of the United States George W. Bush and then-Prime Minister of the United Kingdom Tony Blair insisted that Saddam Hussein was manufacturing weapons of mass destruction (WMDs), hence the need for an invasion. In September 2002, the British government published a dossier on the WMDs with a personal foreword by Blair who claimed Hussein had continued to produce WMD “beyond doubt.” An investigative commission later learned that the Bush administration ignored evidence from the UN weapons inspectors that Curveball’s claims were false.

RECLUSE

- “spyhole” (23): Also known as a peephole, a small opening in a door that allows the viewer to look from inside to the outside. Commonly on doors for apartments or hotel rooms. Often fitted with a fisheye lens to allow a wider field of view from the inside.

GOD’S VOICE

- “but does he speak rp or have a regional accent?” (26): RP is Received Pronunciation, also known as the Queen’s English or Oxford English, and the accent traditionally regarded as the standard for British English. There are more than 37 different dialects and accents spoken in the British Isles.

THE CHILD WHO DIDN’T KNOW FEAR

- The story appears to be loosely adapted from the German folktale “The Story of the Youth Who Went Forth to Learn What Fear Was” (*Märchen von einem, der auszog das Fürchten zu lernen*). The basic conceit, a boy trying to learn fear and encountering various horrors but unable to recognize them as such, is more or less played out. However, in that version of the story he eventually learns to shudder after getting a bucket of freezing water dumped on him by his later wife, although he never learns fear. In Churchill’s version he meets a *very* different fate.

Section 4

WEDDING VIDEO

- “Several”, according to Google Dictionary, denotes “more than two but not many.”
- Henry the Eighth (30): King of England from 1509 until his death in 1547. He had six wives, who were: divorced, beheaded, died, divorced, beheaded, and survived.

SAVANT

- Savant: A term for a learned person, especially a distinguished scientist. Also: “austistic savant” a resoundingly political incorrect term used to describe a person on the autism spectrum.
- Godzilla (30): The 1998 US film directed by Roland Emmerich, based on the Japanese Godzilla franchise.

For further information, read this article: <https://disabilityinkidlit.com/2015/04/14/writing-autistic-characters-behaviorizing-vs-humanizing-approaches/>

EX

- Spaghetti Carbonara (32): An Italian pasta (usually spaghetti) dish made from egg, hard cheese, cured pork, and black pepper.
- Vongole (32): As in spaghetti alle vongole (spaghetti with clams).
- Buttercups (32): A type of flower

MEMORY HOUSE

- Method of loci: The technique for remembering things using familiar spatial environments that is described in this scene. “Loci” is Latin for places. Also known as the memory journey, memory palace, or mind palace (for any *Sherlock* fans). Adopted in ancient Roman and Greek rhetorical treatises, saw a resurgence in usage in the 19th century.
- Pincushion (35): A small, stuffed cushion used in sewing to store pins or needles with their heads protruding to take hold of them easily, collect them, and keep them organized.
- Poundcoin (37): One pound (the British coin currency).
- Biro (37): Another term for a ballpoint pen.

FLASHBACK

- A PTSD flashback is where you relive some aspects of a traumatic event or feel as if it is happening right now. You might experience any of the following:
 - Seeing full or partial images of what happened
 - Noticing sounds, smells, or tastes connected to the trauma
 - Feeling physical sensations, such as pain or pressure
 - Experience emotions that you felt during the trauma
- For more information, use the following links: <https://www.mind.org.uk/information-support/types-of-mental-health-problems/post-traumatic-stress-disorder-ptsd-and-complex-ptsd/symptoms/>
[https://www.mayoclinic.org/diseases-conditions/post-traumatic-stress-disorder/symptoms-causes/syc-20355967#:~:text=Post%2Dtraumatic%20stress%20disorder%20\(PTSD\)%20is%20a%20mental%20health,uncontrollable%20thoughts%20about%20the%20event.](https://www.mayoclinic.org/diseases-conditions/post-traumatic-stress-disorder/symptoms-causes/syc-20355967#:~:text=Post%2Dtraumatic%20stress%20disorder%20(PTSD)%20is%20a%20mental%20health,uncontrollable%20thoughts%20about%20the%20event.)

Section 5

LINGUIST

- The terms for table (41): Table (English), trapezi (Greek), stol (Russian), mesa (Spanish), meza (Swahili), tarang (Thai), tabulka (Czech).

SHRINK

- Shrink or analyst (44): As in a psychoanalyst, or therapist. Conducts psychoanalysis.

Section 6

CLIMATE

- This scene discusses climate change, the process of the overall climate of the world changing over the past several decades and predicted to continue. The scientific consensus is that we are due for a catastrophic climate disaster.

WIFE

- One possible interpretation of this scene is that the spouse is experiencing **Capgras delusion**. Named for Joseph Capgras, it is a psychiatric disorder in which a person holds a delusion that a friend, spouse, parent, or other family member (or pet) has been replaced by an identical imposter. It is common in people with paranoid schizophrenia, but has also been seen in patients with brain injury, Lewy body dementia, and other dementia (including Alzheimer's).
 - For more information on Capgras syndrome, use these links:
 - <https://www.healthline.com/health/capgras-syndrome>
 - <https://www.webmd.com/mental-health/impostor-syndrome-capgras#1>

Section 7

CHINESE POETRY

- This scene isn't based on an actual poem, but NYC artist Kim Jones created an exhibit titled "mountain girl door" inspired by this scene:
 - <https://www.pierogi2000.com/2014/02/kim-jones-at-pierogi-3/>

MANIC

- John o' Groats (53): A village in the far north of Scotland, at Great Britain's northeastern tip. A popular tourist destination.
- Land's End (53): A headland and holiday complex in western Cornwall, England. The most westerly point of mainland Cornwall and England. It is 875 miles southwest of John o' Groats.
- Land's Beginning (53): It's just a joke on the previous term.

LAST SCENE

FACTS

As previously stated, none of the facts presented in this scene are actually true. Here's why.

- "Who was the president of Coca-Cola from nineteen twenty-five to seven?/HB Jones" (59): This is not true.
- "What is the smallest village in Central Asia/Qat" (59): There is no village in Central Asia called Qat. It's not clear from a quick Google search what the actual smallest village in Central Asia is.
- "Where would you see a huish?/In a gnu's fur" (59): Not true. "Huish" is another word for house.
- "How many diamonds were mined in 1957?/Sixty thousand four hundred and twenty-eight" (59): No legitimate source (nor illegitimate) gives this number.
- "Two traditional ingredients of poulash/Duck and fennel" (59): There's no such food as Poulash. Poulash is another word for pre-fermentation when making bread.
- "In 1647 what day was the battle of Stoneham?/June the third. Tuesday" (59): There was no Battle of Stoneham. June 3, 1647 was a Sunday.
- "How far is it from here to the quasar d 66?/Three point four billion light years" (60): There is no star designated Quasar D36.
- "What sound does a capercaillie make?/Aaaah" (60):

