

a penny for my thoughts

Reading Materials
Facts and Reassurances
Create Memory Triggers
Scribble Peniles
Traveler

the Path
9 Ask for Guidance
10 Conclude the Journey
11 Move On
12 Complete the Treatment
"A penny for my thoughts."
"Or was it...
"Yes, remember now."
"A penny for my thoughts."
"A penny for my thoughts."



0 MORPHIC INSTITUTE
FOR ADVANCED STUDIES
"Bringing the Truth out of Darkness."

a penny for
my thoughts



THE ORPHIC INSTITUTE
FOR ADVANCED STUDIES

"Bringing the Truth out of Darkness"

SUBJECT

FILE NO.

1

Two women and a man, all dressed in white jumpsuits, sit around a table with a bowl of pennies in its center. Each of them has a small stack of pennies and a printed form. In front of the older woman sits a scrap of paper with the words "a taffy stretching machine" written on it.

"...and my father looked down at me and said, 'If you don't want to ride the roller coaster, you don't have to. You can wait here in the candy shop while your brother and I go,' " says the older woman. "I was scared." As she speaks, the remembered terror creeps into her voice.

Her expression suddenly goes blank. She turns to the man. "**WHAT DID I DO OR SAY THEN?**" she asks, offering him the single penny in front of her.

The man considers for a moment, his brow furrowed. Staring at her, he replies, "You said, 'No, I want to come with you.'"

She turns to the younger woman. "**OR WAS IT...**" she begins, offering the same penny.

"You stayed there in the candy shop, chewing your taffy," the other woman says.

She pauses before speaking again. "**YES, I REMEMBER NOW.** I said, 'No, I want to come with you.'" She hands her penny to the man. "And I had a fantastic time. It was so thrilling, so wonderful. That's when I knew what I wanted to do with my life. **AND THAT IS WHAT I REMEMBER.**"

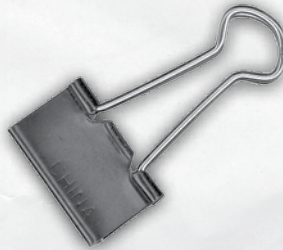
She smiles as she writes on her sheet of paper, "When I think of taffy stretching machines, I remember how I discovered what I wanted to do with my life. I'd never felt such a sense of purpose before." After she finishes, she takes a penny from the bowl.

"A PENNY FOR MY THOUGHTS," she says.



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Trigger TWO4: A binding clip, devoid of documents.



"We must never be afraid to go too far,
for truth lies beyond."

"We are able to find everything in our
memory, which is like a dispensary or
chemical laboratory in which chance
steers our hand sometimes to a soothing
drug and sometimes to a dangerous
poison."

Proust

"Three-quarters of the sicknesses
of intelligent people come from their
intelligence. They need at least a
doctor who can understand this
sickness."

"Illness is the doctor to whom
we pay most heed; to kindness,
to knowledge, we make promise
only; pain we obey."

"The real voyage of discovery
consists not in seeking new landscapes,
but in having new eyes."

CHAPTER ONE

The Nature of Your Condition and How We Can Help

The physician is concerned not, like the naturalist, with a wide range of different organisms theoretically adapted in an average way to an average environment, but with a single organism, the human subject, striving to preserve its identity in adverse circumstances.

—Dr. Ivy McKenzie



*Trigger 5B13: A dried leaf,
crumbling into dust.*

Welcome to the Institute

My name is Dr. Peter Tompkins, and although I am supervising your treatment, you do not remember me. Indeed, due to your unusual circumstances, you remember very little. This is understandably confusing, but I hope you will keep an open mind about what I have to say.

You are a patient at the **Orphic Institute for Advanced Studies**, where I oversee your case. We are a private research hospital dedicated to the treatment of disorders that traditional medicine has deemed incurable. Recently, you suffered a traumatic shock that caused a rare form of memory loss called profound retrograde amnesia; in other words, you experienced a total loss of memory. You have no conscious recollection of your life prior to this event. Although we have had remarkable success in treating many forms of amnesia, your particular case has proven intractable. We at the Institute believe that this trauma was caused by some action on your part, and your mind has created a barrier as a way of protecting you. On an unconscious level, your own mind is unwilling to let itself heal.

We—that is, you and I—had discussed various possible treatments, and you decided that your only option was an experimental drug called **Mnemosyne**. This chemical creates a connection between the unconscious minds of those who take it—in essence, it allows someone else access to your memories. This connection is very weak, and if a healthy mind were to try to see into yours, your memories would be drowned out by that person's own experiences. In the case of someone with severe memory loss, however, the mind is quiet enough to hear the echoes of another. To take advantage of this, we have developed a treatment in which patients with your condition help each other recover their memories.

Upon deciding to undergo the procedure, you were kept at the Institute until **two to four additional patients** with similar conditions could be found to assemble a therapy group. The treatment also required removing the memories you had built while at the Institute, which is why you do not remember me or any of our conversations. For that I apologize. If we are successful, however, this small amount of confusion will have been more than worthwhile.

You are now ready to begin what we believe will be an effective cure for your amnesia. If all goes well, you will remember everything about your life.

A Word of Caution

Before we continue, you must understand that whatever you did in your past is in the past—you do not have control over what has gone before. As the treatment progresses, you may discover that the person you were does not match your expectations. Indeed, the person you were may turn out to be someone you do not now wish to be. The cause of your trauma might be something accidental that you blame yourself for, but it might be some intentional act that you undertook with full knowledge of the consequences.

You may feel at times that the other patients have control over your past. This is not true. Your fellow patients will reveal the person you were. While you do not have control over that person, you do control how you feel about it and what sort of person you will be after today.

The Structure of This Text

The next chapter, **The Treatment Procedure**, describes how to perform the therapy.

The following two chapters provide additional guidance and examples to help you in your treatment. **How to Get the Most out of Your Treatment** provides in-depth advice on using each part of the therapy most effectively. This material is as important as the directions themselves; it is broken out to make the process easier to follow, understand, and refer to later. The **Example Treatment Transcript** is a written account of another group undergoing the procedure and is provided to help you understand how the parts work together as a whole.

An afterword, **Notes From the Waking World**, includes material on how this treatment was developed as well as some advanced treatment options. You may or may not find it useful—some patients are quite interested in how we created the treatment, while others find it distracts them from the process.

At the end of the book are **Appendices**. **Appendix I** and **Appendix II** contain documents critical to the treatment. **Appendices III-VI** provide summaries and examples of the material found in **Chapters Two** and **Three**. The rest complement the material presented in the **Afterword**.

It has been my great pleasure to serve as your physician at the Institute. I only hope that I have prepared you sufficiently for what lies ahead. You are about to undertake a great voyage, an odyssey into your own mind. Good luck.

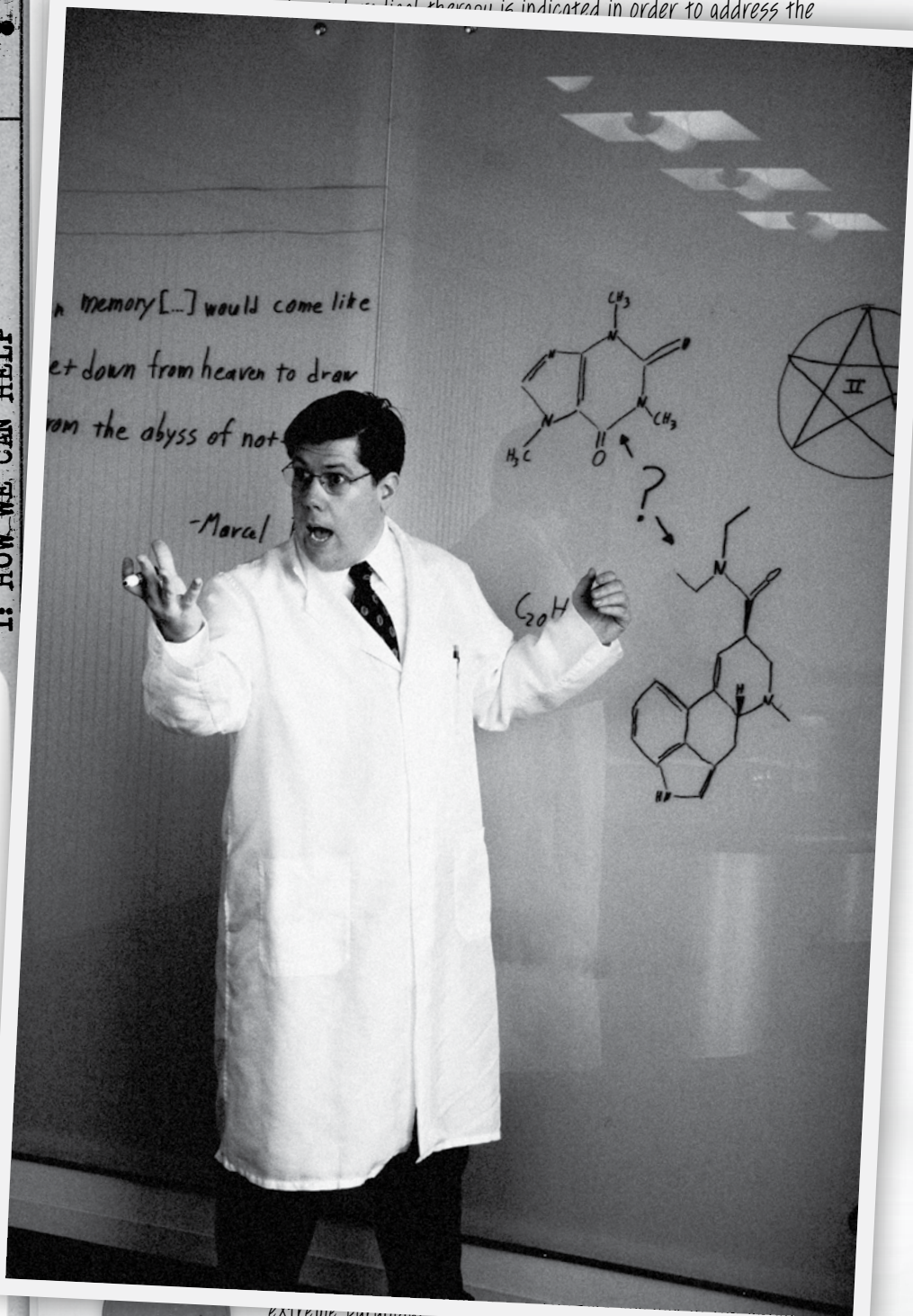
— Dr. Peter Tompkins, MD PhD
Director, Orphic Institute for Advanced Studies

Subject experiencing global amnesia, cause unknown at this time. An extensive
therapeutic approach is indicated in order to address the

FILE NO.

SUBJECT

1: HOW WE CAN HELP



extreme paranoid personality
the chances of recovery have as yet to be determined.

CHAPTER TWO

The Treatment Procedure

The patient's essential being is very relevant in the higher reaches of neurology, and in psychology; for here the patient's personhood is essentially involved, and the study of disease and of identity cannot be disjointed.

— Dr. Oliver Sacks



Trigger 1A03: Blister pack for medication, contents rendered unidentifiable

About This Procedure

To make this procedure as simple as possible, the instructions are designed to be read aloud right away, without reading the entire chapter before proceeding. Choose one person to be your group's Reader. Beginning with the next section, the Reader will follow the reading instructions to direct you through the treatment. If you wish, however, you may read the entire chapter before beginning.

This text also includes a running example from a previous therapy session. These examples do not need to be read aloud as part of the process, but do so if anyone is confused. There are four subjects in the example transcript, referred to as Patients Alpha, Beta, Gamma, and Delta. An extended example, with different participants, is transcribed in **Chapter Four** (p. 37).

These steps are also summarized in **Appendix III** (p. 76). Advice on using each step effectively is provided in **Chapter Three** (p. 25); this chapter will reference specific sections where appropriate.

TRANSCRIPT

Patients Alpha, Beta, Gamma, and Delta begin the therapy. Patient Alpha is chosen as the Reader.

- **Note to the Reader:** *Throughout the text are instructions formatted like this one—offset, in italics, and preceded by a symbol. These are directions for the Reader to follow, such as when to read a section or when to wait for a part of the treatment to be completed before continuing. They are not intended to be read aloud, though there is no harm in doing so.*

You will be instructed to skip some sections the first time you encounter them; they will be read and referred to when you return to that step of the treatment. When repeating a section, reread it only if there is material you skipped previously or if anyone needs to be reminded how that step works.

The symbols are as follows:

- *This symbol indicates you should read aloud the section of text that follows.*
- *This symbol indicates you should skip over the section that follows the first time through. It will tell you at what point the section should be read.*
- ◄◄ *This symbol indicates you should go back to a previous section and repeat parts of the treatment.*
- *This symbol indicates that you should stop reading, perform a portion of the therapy, and then continue.*

In addition to these instructions, there are sidebars throughout the text. They provide answers to questions you might have about the therapy. If anyone in the group has these questions, read the appropriate sidebar. Otherwise, you may skip them.

Gather Your Belongings

► Address this section to the entire group.

This procedure should take **approximately three hours** and will use the following materials:

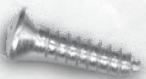
- A Facts & Reassurances document. This lays out facts about the world and ground rules for your therapy. A copy can be found in **Appendix I** (p. 73).
- A Questionnaire for each patient, to be filled out through the therapy process. The Questionnaire can be found in **Appendix II** (p. 74).
- Five slips of paper for each patient, along with writing implements. These are used in the first step of the treatment, in the creation of Memory Triggers.
- An opaque container for the Memory Triggers, such as a hat or a coffee can. As the therapy progresses, patients will draw Memory Triggers from this container.
- A bowl of pennies containing at least four pennies per patient.

If for some reason you do not have these items, please page the nurse for assistance.

TRANSCRIPT

Patients Alpha, Beta, Gamma, and Delta gather their materials, including four copies of the Facts & Reassurances document, four copies of the Questionnaire, twenty slips of paper, a white canister, some pencils, and a bowl with sixteen pennies.

■ Make sure you have all the materials before continuing.



Trigger 9R07: Loose screw

See Where You Are Going

► *Address this section to the entire group.*

These directions use the metaphor of a journey to help you understand the treatment. Think of the process of self-discovery as a trip to a familiar but distant land, one you haven't visited in a long time.

If your treatment is a journey, the two documents provided are a guide to your surroundings. The first is a collection of Facts & Reassurances. We recognize that someone in your state needs certain guarantees about how the world works. You should refer to this document throughout the treatment so as not to lead yourself or your fellow patients astray.

The second document is the Questionnaire. Each of its sections provides a sense of direction for a trip into your past. You will fill it out over the course of the session.

Take time to review both documents now.

■ *Read both the Facts & Reassurances document and the Questionnaire to the group before continuing.*

Write Memory Triggers

► *Address this section to the entire group.*

Take a few minutes to clear your thoughts. You may be disturbed by your situation, but it is important to remain calm and relaxed throughout the treatment. We recommend dimming the lights and making yourself comfortable. As you do this, try to open your mind to the thoughts of your fellow patients. The dose of Mnemosyne you have been given will allow you to connect with their minds.

As the drug begins to take effect, you will catch glimpses of memories. While these brief flashes might seem to be from your own mind (and indeed, some may be), it is more likely that they are from the minds of the other patients. We call what you are seeing Memory Triggers. These are people, places, objects, feelings, or sensations that are strongly associated with a particular incident. You will use them as the starting points for your memories.

Some examples are found on the following page.

EXAMPLES OF MEMORY TRIGGERS

Your mother's perfume

Your family's ski lodge

A smooth stone in the shape of a heart

The feeling of being lost in the woods at night

The pain of stepping on something sharp and pointy

Write down a Memory Trigger on each of your slips of paper. Then place the Memory Triggers into the container that has been provided for you. If this process proves difficult, refer to **Writing Effective Memory Triggers (Chapter Three, p. 27)**.

TRANSCRIPT

Each of the four patients writes down five Memory Triggers. All twenty are placed in the canister.

- *Stop here until each patient has filled out five Memory Triggers and placed them in the container.*

Distribute Pennies to Patients

- *Address this section to the entire group.*

Next, each patient will take a penny from the bowl, saying "**A PENNY FOR MY THOUGHTS**" as you do so. Every time you take a penny from the bowl, repeat this ritual of taking a coin and saying "**A PENNY FOR MY THOUGHTS.**"

The pennies in front of you represent your ability to recall your lost memories. In your current state, it is impossible for you to remember even the simplest series of events. However, as you and your fellow patients help each other, the complexity of what you recall will increase.

- *Stop here until each patient has taken a penny from the bowl.*

The Reader will now give his or her penny to another patient, saying "**I WILL HELP YOU REMEMBER.**" The Reader may choose who receives it by any means he or she wishes. The person chosen will be the first Traveler, a role described in the next step.

When this step is complete, the Reader will have no pennies, one patient will have two, and the remaining patients will have a single penny each.

TRANSCRIPT

Each of the four patients takes a penny from the bowl, saying "A PENNY FOR MY THOUGHTS." Patient Alpha (the Reader) gives her penny to Patient Delta, saying, "I WILL HELP YOU REMEMBER."

Patient Alpha now has zero pennies, Patient Delta has two pennies, and Patients Beta and Gamma have one penny each.

■ *Stop here until the Reader has given away his or her penny.*

How Do The Pennies Work?

Some patients have questioned the role of pennies in the treatment. Why does holding a penny make you more able to remember your past? The answer is simple: the pennies are a symbolic representation of your strength, and the mind is easily swayed by symbols. In early drug trials, we had nothing to help patients visualize their power over their memory, and 90% of the treatments failed. With the addition of a physical token, the success rate increased dramatically.



Choose the Traveler

► *The first time you reach this step, read Choose the First Traveler. On later passes, skip to Choose Subsequent Travelers (p. 15).*

Choose the First Traveler

► *Address this section to the entire group.*

The patient with two pennies is now the Traveler, the name we give to the patient undertaking a journey into memory. The other patients are Guides and will help the Traveler recall his or her memory. You will change roles throughout the process, and each patient will be the Traveler three times during the treatment.

TRANSCRIPT

Patient Delta has two pennies and will be the first Traveler.

► *Skip the following section (Choose Subsequent Travelers) and proceed to Prepare for the Trip (p. 16).*

Choose Subsequent Travelers

► Address this section to the entire group.

You will now choose the next Traveler based on the number of pennies people have. In order to be the Traveler, you must have enough pennies to complete the next section of your Questionnaire: two for the first section, three for the second, and four for the third. (The number of pennies needed for each section is also listed on the Questionnaire.)

If more than one person has enough pennies to be the next Traveler, whoever among them has the most blank sections on his or her Questionnaire will go next. If there is more than one person tied for the most blank sections, whoever among them has the most pennies will go next. If there is still a tie, decide between them by any means the group wishes.

TRANSCRIPT

Patient Delta finishes his first turn as the Traveler. Patients Alpha, Gamma, and Delta have one penny each, while Patient Beta has two pennies. Patient Beta will be the next Traveler.

After Patient Beta has finished, Patients Beta and Gamma have one penny each, while Patients Alpha and Delta have two each. Patient Delta has already completed one section on his Questionnaire, so he does not have enough pennies to be the Traveler. Patient Alpha will be the next Traveler.

■ Stop here until the next Traveler is determined.

What If No One Has Enough Pennies to Be the Next Traveler?

This can only happen after at least one person has finished the therapy. In this case, the finished patient with the most pennies should give a penny to the patient needing the least number of pennies to continue, saying **"I WILL HELP YOU REMEMBER"** as at the beginning of the treatment. Continue this process until someone is able to proceed. The Traveler should note how many pennies each Guide contributes for the next phase of the treatment (see **Prepare for the Trip**, below).

- If this is the second or third time the patient has been the Traveler, read the following to that patient. Otherwise, skip to Prepare for the Trip.

Read aloud the portions of the Questionnaire that you have already completed as well as the section you are about to undertake to remind the Guides what you have already discovered and where you are going.

- Stop here until the Traveler has reminded the Guides what happened in previous memories.

Do We Know Each Other Already?

You may discover that there is some prior connection between the members of your group and that your memories in some way intersect. You might uncover this during the Guiding Questions, Guidance, or simply in the course of recalling the memory. This is not unknown among therapy groups, nor is it the case in every group. Do not try to find a connection that isn't there, but don't deny one that is present.

Prepare for the Trip

- Address the following paragraph to the Traveler.



To start the journey into memory, draw a Memory Trigger from the container. This Memory Trigger is connected to what you are about to recall. Read it aloud and show it to the Guides. Let them absorb it through the sound of your voice and the shape of the letters on the paper.

- Stop here until the Traveler has drawn and read a Memory Trigger to the Guides. Once done, address the following to the entire group.

At this point, each Guide will ask a yes-or-no question about the Traveler's memory, called a Guiding Question. The Guides now have a much better connection to the Traveler's mind than they did when they wrote down the Memory Triggers. What they see will be accurate, but it also lacks an important detail. Therefore the Traveler must answer each Guiding Question with the phrase **"YES, AND,"** followed by the missing detail.

The Guiding Questions establish the context of the Memory Trigger and the starting point for the memory. They help the Traveler begin the journey by clarifying the circumstances surrounding it and the importance of the things that are revealed in it.

The Reader will ask an additional Guiding Question of the first Traveler. For subsequent Travelers, any Guide who has given a penny to that patient during the **Choose the Traveler** phase (as per **What If No One Has Enough Pennies to Be the Next Traveler?**, p. 15) will ask an additional Guiding Question.

The Traveler chooses the order in which the Guides ask these questions.

How Do We Make The Guiding Questions Work?

If you have difficulty understanding how this step is supposed to work, please to refer to the sections in **How to Get the Most Out of your Treatment** (Chapter Three, p. 25) regarding asking (p. 29) and answering (p. 31) Guiding Questions. You can also find an extended example in the **Example Treatment Transcript** (Chapter Four, p. 37).

TRANSCRIPT

Patient Delta reaches into the container and draws a Memory Trigger reading "Blood stain on a white carpet." Patient Delta notes that Patient Alpha (the Reader) gave him the penny she started with, thus she will ask him an additional Guiding Question.

[Patient Delta points at Patient Gamma.]

Patient Gamma: Was the blood from an animal?

Patient Delta: Yes, and I had just dropped the steaks on the carpet.

[Patient Delta points at Patient Beta.]

Patient Beta: Did anyone see you?

Patient Delta: Yes, and when she did, my wife laughed so hard that she had to sit down.

[Patient Delta points at Patient Alpha.]

Patient Alpha: Were you recently married?

Patient Delta: Yes, and the honeymoon wasn't really over.

[Patient Delta points at Patient Alpha again.]

Patient Alpha: Did you go hungry that night?

Patient Delta: Yes, and it wasn't the first time.

■ Stop here until all of the Guiding Questions have been asked and answered.

Take the Trip

Trigger BE47: A small stone,
smooth and cool to the touch.

Begin the Journey

► Address this section to the Traveler.

Once you have answered each of the Guiding Questions, let what you have learned fill your mind. The Memory Trigger and the Guiding Questions form the beginning of the story you are about to tell. To return to the travel metaphor, the Memory Trigger and Guiding Questions are not the journey, but what happens before you set out. If you were asked "Did your dog die?" then the memory would begin after the death of the dog. These details and events are what you are reacting to in your memory.

Your memory will begin with a brief narrative explaining how the answers to the Guiding Questions tie together. The connections may be obvious, but reinforcing them is important. This introduction, however, is a prelude to your memory, so keep it brief. Don't get caught up in telling the Guides about what they already know and delay your journey unnecessarily.

To do this, close your eyes and free yourself from your surroundings. You may find it helpful to lie down, either on the furniture provided or on the floor. Let your mind leave your companions behind and travel to the beginning of the memory you are trying to recall. When you are ready, say **"I REMEMBER A TIME WHEN..."** and begin recounting the lost memory just as you would tell it to child or to old friends you have not seen in years.

TRANSCRIPT

Patient Delta: I remember a time when... it was right after my wife and I were married. We were both graduate students at the time, and we didn't have much money. We were living in the crappy grad student housing just off campus. It was our one month anniversary, and I had wanted to do something special for her. I wasn't going to get paid until Friday, and I had spent my last few dollars on a few steaks... which I had dropped on the floor in surprise when she got home early. She had laughed so hard that I thought she was going to pass out.

■ Stop here until the Traveler has begun the memory and explained how the answers to the Guiding Questions form its starting point.

What Can the Traveler Say in Response to the Guiding Questions?

While the Traveler cannot normally see what it is that he or she did in the past (see **Describe the Path**), the beginning of the journey is a special case. This is because the Guides have already helped to clear the Traveler's mind. Any actions that the Traveler recalls taking during the **Prepare for the Trip** phase are not directly responsible for the trauma that he or she suffered; otherwise the Traveler wouldn't be able to remember them without more help. For these reasons, the Traveler is able to describe actions that are implied by the answers given to the Guiding Questions.

Describe the Path

► *Address this section to the Traveler.*

You are now ready for the heart of the treatment process, the actual recollection of one of your memories. This will proceed in an iterative fashion, with your description of what you remember alternating with stops for help from the Guides.

While telling the story, you will be able to describe many of the details of your memory, such as what other people did or said, how you felt, or what you thought or wanted. The process of recounting these details and incidents is straightforward: simply tell your fellow patients what you see as you travel through your memory.

There is a barrier, however, between your present self and your pre-trauma self that prevents you from recalling your own actions. Your amnesia is a result of something you did or said, and your mind has constructed this blockage as a self-defense mechanism. As you tell the story, you will be unable to see anything about your own actions or words. You will be able to sense in your memory where these moments occur, as you will encounter a blank spot and a sense of resistance.

The only way you can regain your memory is to confront these choices and their consequences. This is where your fellow patients, as the Guides, will help you. When you reach these key points in your memory, you will use your pennies to **Ask for Guidance** (described in the following section). Each piece of Guidance will cost you a penny. After receiving this help from your Guides, you will continue telling the story, stopping again when you reach another decision point. When you run out of pennies, your memory will be at an end.

This isn't to say that absolutely everything you did or said is blocked from you. You will likely be able to remember on your own details of no consequence, like paying for a cup of coffee or thanking someone holding a door for you. It is precisely because these actions have no consequence that you can remember them.

If at any point you begin to describe important actions you took, the Guides should ask you, **"ARE YOU SURE?"** Keep in mind that they can see what you did more clearly than you can. Your mind will only let you see the consequences of your choices, not the choices themselves. If the Guides point out that you are trying to describe them, stop and ask for Guidance.

Now, starting from where you left off, tell us what you remember, stopping when you reach a point where you did or said something.

- *Stop here until the Traveler is at a point in the memory where he or she needs to ask for Guidance.*

In What Order Do The Memories Occur?

The order in which you recall your memories is often the order in which they occurred, but not always. Some patients discover that their first memory actually occurred after the second. The only order that is definite is that your final memory, the one surrounding your trauma, occurs after all other memories.

Ask for Guidance

- *Address this section to the Traveler.*

Now that you have reached a point in your memory where you did or said something, hold out one of your pennies in a closed fist to one of the Guides and ask **"WHAT DID I DO OR SAY THEN?"**

You must use this exact phrase, with one possible exception: you may choose to omit either "do" or "say" if it is obvious that only one applies.

The Guide will take a moment to look into your memory and then will describe in a sentence or two what it is that he or she sees. This description is called Guidance, and it describes what you did or said. Mnemosyne gives the Guides keen insight into your lost memory and allows them to transcend your trauma. Due to the difficulty in peering deeply into your innermost memories, however, their vision is not perfect. Any number of false images might appear in your mind: childhood hopes and dreams, jumbled memories of other events, even snippets from works of fiction. As a safeguard against the possibility of error, you will ask a second Guide to help you. Once the first Guide has spoken, turn

to another Guide, present the same closed fist to him or her, and say **"OR WAS IT . . ."** That person will then go through the same process of providing Guidance.

One of these two pieces of Guidance is correct, and it is up to you determine which one. The Guides' insights may be very different or they might be quite similar. One will feel right to you; it may be pleasant, it may be painful, but you will know deep down which one truly happened. Once you have searched within yourself and found the answer, say **"YES, I REMEMBER NOW"** and repeat the correct Guidance, word for word. Open your hand and give the penny to the Guide who provided that Guidance. With this knowledge about your past words and deeds, you will find that you are able to continue the story, describing what consequences your action had on you, those around you, and the world at large.

As the Traveler, you may find it difficult to accept the Guidance that your companions provide. This is understandable: your own mind is trying to prevent you from retracing the steps of your past self. To prevent this, repeat the Guidance verbatim and do not alter or contradict it as you recount your memory.

TRANSCRIPT

Patient Delta: So there we were, sitting on the floor of our cheap apartment, eating the last of our saltines and staring at the bloodstain on the carpet.

WHAT DID I DO OR SAY THEN?

[Patient Delta offers the penny to Patient Beta.]

Patient Beta: You said, "And if this wasn't bad enough, that's probably going to come out of our deposit."

Patient Delta: OR WAS IT...

[Patient Delta offers the penny to Patient Gamma.]

Patient Gamma: You smiled at her, grabbed her hand, and said, "You know, blood on the carpet, saltines instead of steak, doesn't mean this night still can't be special."

[Patient Delta pauses for a moment, mulling the two over.]

Patient Delta: YES, I REMEMBER NOW. I said, "And if this wasn't bad enough, that's probably going to come out of our deposit."

[Patient Delta gives a penny to Patient Beta.]

She laughed again, and I remember the way her curly, red hair always shook when she did that. She liked to laugh. I guess that's why she put up with me.

■ Stop here until the Traveler has asked for Guidance and given a penny to one of the Guides.

◀ If the Traveler still has pennies remaining, return to Describe the Path (p. 19). If not, continue to Conclude the Journey (p. 22).

How Much Can The Traveler Say in Addition?

Once you have repeated back to the Guide what you did or said, the hole in your memory will contract slightly. You will be able to see a few more details about what you did or said before it expands again. How much you are able to see is hard to predict, but your mind is most likely to let you see those details that give context and meaning to your choice. A sentence or two about your own actions is the most your mind will let you get away with before it closes to you again. The Guide has seen the key moment, the decision point of that action. You must accept it, no matter how painful or awkward. If the Guides believe you are adding too much, they should ask, **"ARE YOU SURE?"**

Conclude the Journey

► Address this section to the Traveler.

Now that you have given away your last penny, bring the memory to a close. Tie up loose ends and explain what things mean, but do not advance the action any further. Finish by saying **"AND THAT IS WHAT I REMEMBER."**

Then fill out the next section of your Questionnaire. Where it says "When I think of _____, I remember:" fill in the blank with the Memory Trigger that began the journey. Then write down the core event of your memory. Finally, answer the question listed in that section of the Questionnaire.

TRANSCRIPT

*Patient Delta: **YES, I REMEMBER NOW.** With my teeth, I gently took the cracker at the halfway point, and, leaning forward, I brought my mouth to hers.*

[Patient Delta gives a penny to Patient Gamma.]

*She bit off the rest of the cracker and kissed me through the peanut butter. I realized then and there that no matter how poor we might be, as long we could still laugh together, we'd be ok... **AND THAT'S WHAT I REMEMBER.***

[Patient Delta writes down "When I think of a blood stain on a white carpet, I remember eating dinner in the dark with my wife." In answer to the question, he writes, "I knew that as long as we could laugh together, my wife and I would be ok."]

Can I Fill In Details That Were Not Made Explicit?

In filling out the Questionnaire, you can spell out details that were only implied in the course of the story. For example, suppose you had just finished recalling the memory of a humorous episode with your girlfriend that was triggered by "Chopping red bell peppers." You realize that you later asked her to marry you and that the scene you just recalled was instrumental in bringing that about. You first write, "When I think of chopping red bell peppers I remember the night Sarah had to take me to the urgent care clinic." Then, in response to the question "What was pleasant about it?" you can write, "I knew for the first time I was going to ask Sarah to marry me."

- *Stop here until the Traveler has completed his or her memory and filled in the corresponding section of the Questionnaire.*

Move On

- *Address this entire section to the Traveler.*

This journey is now complete. Take a deep breath and take one penny from the bowl, again repeating **"A PENNY FOR MY THOUGHTS."** It is now another patient's turn to be the Traveler.

- ◄◄ *If this is the Traveler's third memory, proceed to the next section, After Your Third Memory. Otherwise, return to the Choose the Traveler (p. 14) section above.*

After Your Third Memory

- *Address this section to the Traveler.*

As you have recalled more and more of your past, you have gradually remembered who you are, or at least who you once were. Now that you have completed the third section of your Questionnaire, you are done acting as the Traveler. You will continue to be a Guide and you will keep the pennies you receive from the other patients. Those pennies may be used to aid your fellow patients should they require them; see **What If No One Has Enough Pennies to Be the Traveler?** (p. 15) should that occur.

- ◄◄ *If all of the patients are finished acting as the Traveler, proceed to the next section, Complete the Treatment (p. 24). Otherwise, return to the Choose the Traveler (p. 14) section above.*

Complete the Treatment

► *Address this section to the entire group.*

Everyone has completed the three sections of their Questionnaires. Now, you must all complete the final section: Do you want to remember your past? It is our hope that by confronting your choices and their consequences, you will have come to terms with them and be able to return to a relatively normal life.

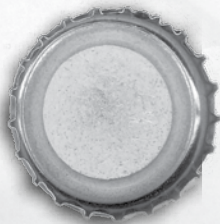
Depending on the circumstances that led to your amnesia, however, you may decide that it is better for you to forget your past. I do not recommend this option, but it is available to you, and it is a choice that only you can make. Once you answer, briefly explain why you made that decision to your fellow patients.

■ *Stop until everyone has answered the questions and explained their reasons.*

All of the patients who chose to not remember should return any pennies they still have to the bowl. Those who want to remember their past should keep their pennies.

■ *Stop until the patients who need to return their pennies have done so.*

Your session is now ended. Those of you who chose to remember should have your memories intact. Those who did not will find that you have forgotten the session entirely. We here at the Institute hope everything has gone well for you. Please join hands and repeat together one final time, "**A PENNY FOR MY THOUGHTS.**" This will be our signal that you are finished and for the nurse to come and assist you.



*Trigger 2Z43: A bottle cap so worn
the logo can no longer be read.*

CHAPTER THREE

How to Get the Most out of Your Treatment

If the brain were so simple we could understand it, we would be so simple we couldn't.

— Dr. Lyall Watson

TO DO LIST

- Examine findings re:
Mnemosyne trials
- Write memo re:
new therapy techniques
- Pick up dry cleaning
- ... something else I've forgotten. What was it?



Advice for Traveler and Guide

You may experience difficulty with parts of the treatment. This chapter contains advice about how to act as both Traveler and Guide. These suggestions complement the procedures described in **Chapter Two**.

General Suggestions

Know What the Memory Is About

Always keep the current Questionnaire section and the Memory Trigger in mind, whether you are the Traveler or a Guide. Everything in the memory should be tied to one of these two things. This won't always happen, but by focusing on them, the Traveler will have an easier time seeing how everything fits together.

Consider the following exchange.

[Patient Alpha draws "The soft crunch, crunch, crunch sound of your heartbeat, like someone walking in leaves, when your ear is against a pillow" out of the container. After a moment, Alpha gestures to Beta.]

***Patient Beta:** Did the sound of your heartbeat stop you from falling asleep?*

***Patient Alpha:** Yes, which was bad because I needed to get up early the next morning. [Alpha now turns to Gamma.]*

***Patient Gamma:** Was that because you had an important job interview?*

***Patient Alpha:** Yes and I'd already left my previous position, everything was riding on this. [Alpha looks at Delta.]*

***Patient Delta:** Had the loan sharks been around again?*

***Patient Gamma:** Yes, and they'd beaten me up pretty bad...*

***Patient Gamma:** I remember a time when...*

Gambling was a weakness. You name it, I bet on it. I remember I was always looking for the score, for a break. If I lost the money, another bet would fix it. And, well, when you need money you do some stupid things.

The hospital was white. It was older and had pictures of Jesus on the wall. You know, the one where he looks all sorrowful and peaceful. Sometimes he has a lamb in his arm. There was one in the room next to the machines that were bleeping out my numbers. "Why did you do this to me?" He said with his eyes.

In this exchange, Patient Alpha addresses all of the Guiding Questions but doesn't directly tie in the contents of the Memory Trigger. He is rushing past it to get to what he feels is the important part. Take care not to do this. Instead, go slowly and build from the foundations you are given. Keep the Memory Trigger and the Questionnaire in mind throughout all parts of the treatment.

Relax

Stress has a negative impact on the drug's effectiveness. Engaging the higher functions of the brain—for example, trying to come up with the best way of saying something—will let your mind fool you. Often the best thing to do is to give voice to your instincts. If you have difficulty, simply say the first thing that comes to mind. While it may be hard given your situation, the best thing to do is relax.

Writing Effective Memory Triggers

Memory Triggers are people, places, objects, feelings, or sensations that the mind strongly connects with a particular memory. For example, one patient associated the smell of cigars with the parties her father threw for the other lawyers in the firm. As a result, "the smell of cigars" was a Memory Trigger for her, and another patient picked up on the image in her mind and wrote it down. Examples of Triggers other groups have used are listed in **Appendix V: Sample Memory Triggers** (p. 79).

When looking into the minds of your companions to write Memory Triggers, consider the following techniques.

Be Specific

Effective Memory Triggers are specific. Being specific has more ability to evoke a memory than being general. For example, one patient had a vision of a boat. Knowing the power of the specific, she concentrated on it to gather more details and realized it was a yacht. Writing down "a yacht" would definitely have been more useful than simply "a boat." However, she also noticed something about it that wasn't visual, that the boat belonged to the patient's father, so she wrote down "my father's yacht." By concentrating on specific details, she was able to capture a more powerful Memory Trigger.

Focus on Sensation

Effective Memory Triggers are often tied to the senses. While they can be about an object in the abstract, connecting them to the personal, subjective experience of the object will provoke a stronger response. One patient saw someone's parents dancing. "My parents dancing" would likely have provoked a memory. But as he looked deeper for some sort of sensory experience around it, he heard the way the floorboards creaked as they danced. "The way floorboards creaked as my parents danced" ended up triggering a stronger, clearer response than a non-sense-based Memory Trigger would have.

Don't Say Too Much

Effective Memory Triggers are concise. They should rarely be longer than ten words, and each word should be carefully chosen. Memory Triggers are by their nature incomplete pictures of memories. They do not describe the entire memory; they merely provide a jumping-off point for the Traveler.

Don't Force It

While all of the above techniques will establish more evocative Memory Triggers, do not over-extend yourself. If all you truly see is "a boat" or "my parents dancing," then write down what it is you see. The Traveler and the Guides will work together to understand the context of the Memory Trigger as the memory is recalled. If what you see is detailed, write it down, but don't reach for what isn't there.

"The Drug Works!"

Previous therapy groups have discovered that that Memory Triggers drawn for memories after the first often have immediate and surprising connections to what has already been remembered. This merely demonstrates the power of Mnemosyne. It has become tradition at the Institute to recognize these happy moments with the exclamation, "The drug works!"

Asking Effective Guiding Questions

As a Guide, you will be called upon to help the Traveler dredge up details from his or her unconscious. While the drug will help you see an outline of the memory, it takes some skill to turn your insight into Guiding Questions that will spur the Traveler's journey onward.

Focus on Key Moments

Your questions should drive toward the important events that you see in the Traveler's mind. Phrase your questions in such a way that will put the Traveler on the road to facing the decisions and actions that led to his or her trauma. For example, one Guide, seeing the Memory Trigger "the smell of smoke", asked, "Did the fire start from the candles you lit?" These types of questions put the Traveler in a place to deal with the consequences of his or her actions.

Let Prior Memories Inform Your Questions

When helping the Traveler through the second and third memories, ask Guiding Questions about elements that recur from earlier ones. Unresolved issues from earlier memories often form the core of later ones. One Guide, seeing how important the Traveler's wife was in his first memory, realized she also appeared in his second memory and asked a question about her. Use the information you have gathered from earlier memories to guide your vision and questions.

Ask the Obvious Question

Effective questions are often obvious ones. Just because you believe everyone, including the Traveler, knows the answer to the question doesn't mean you shouldn't ask it. There is always some detail that you can't see and that the Traveler will fill by answering an obvious question. For example, in a previous session one Memory Trigger was "a dog," which prompted a Guide to ask "Was it your dog?" The Traveler answered, "Yes, and I was playing with it in the park," revealing something to the Guide she could not previously see.

In the same vein, ask about things implied by the answers to previous Guiding Questions. Once the Traveler's mind starts down a particular line of thought, the best course of action may be to help it along that track. In the example above, the next Guide asked another obvious question: "Did you love the dog?"

Be Specific

Like Memory Triggers, effective Guiding Questions are specific rather than general. The more specific the question, the more focused the response will be. When the first Guide in the previous example asked "Was it your dog?" it provoked a stronger reaction than if she had asked "Did you know whose dog it was?" The Traveler's mind is full of confusion, but as a Guide you can see through it. Specific, focused questions help the Traveler remember more easily.

Be Brief

The most effective questions are not long or overly-detailed. They should only be long enough to provoke a clear response from the Traveler.

What Verb Tense Should You Use?

Some patients have expressed concern about which verb tense to use when asking a question. Technically, you should use either the past tense ("Did you visit your mother?") or the past perfect tense ("Had you gone to visit your mother?"). The latter is especially appropriate if you are asking about an event.

For example, if you see that the Traveler began the memory with flowers for this mother, asking "Had you given her the flowers?" is more appropriate than asking "Are you giving her the flowers?" The story the Traveler is about to tell happened in the past, and your questions are about the things that led up to it. These are subtle issues, but they can help. It not critical, however, to always use these tenses.

Similarly, it may help the Traveler if you phrase your Guidance in the first person ("I remember" rather than "you remember"), as it may make identifying with the decision easier. Some groups find the first-person phrasing useful, while other groups find it confusing. Do whatever your group is most comfortable with.



Providing Effective Answers to Guiding Questions

As the Traveler, you may think that answering the Guides' questions is simple, especially because you know that the answer must be "Yes." The purpose of the answer, however, goes beyond confirming what the Guides have seen. Through your answer, everyone will discover more about you and your situation. More examples that illustrate these principles can be found in **Appendix VI: Sample Guiding Question Exchanges** (p. 80).

Always Add Information

In our observations of the treatment, we have noted three forms of answers to Guiding Questions: answers that add details, answers that add emotion, and answers that add direction. Understanding how each of these answers adds information may help you to know what to look for and to communicate effectively with the Guides.

Add Details

Answers that add details are the most common form. When asked "Was it your birthday?" an answer of this type would be "Yes, and I had just turned six." These fill in facts and information.

Add Emotion

Answers that add emotion differ subtly from answers that add detail. They ground you more firmly in a sense of identity. When asked, "What it your birthday?" an answer of this type would be "Yes, and I was so happy not to be five anymore." These reveal more about your inner state.

Add Direction

Answers that add direction, like answers that add details, provide additional information about the context of the memory. Unlike answers that only add details, they do so in such a way that points which direction the journey will proceed. When asked, "What it your birthday?" such an answer would be "Yes, and that was the day I met my real father." These answers often lead directly into the action of the memory.

Look for Connections

When you are asked a Guiding Question, think about how it relates to the memories you have already recalled and what you have written on your Questionnaire. The Guides may have already pointed out connections between them, but if they haven't, take a moment to see if a connection exists. If there is an obvious recurring element or person in your memories, let that bubble to the surface.

Answer Simply and Concisely

Regardless of the content of your answer, do not to over-explain it. Your response should be no more than a sentence, perhaps a dozen words. When the question has an obvious answer, give it. Do not overly complicate your responses to the Guides.

The answers you give will frame the story you are about to tell; they are not the story itself. You may find that even "simple" answers create strong responses from the Guides, which will feed into the next questions they ask.

Giving Guidance

As a Guide, you have a tremendous responsibility to your fellow patients. They are relying on you to help them, and without your help, they cannot succeed. You are a proxy for their past selves. Keep the following in mind when providing Guidance.

Keep the Spotlight on the Traveler

The Traveler has plenty of insight into the events surrounding his or her actions, but the action itself is blocked from recall. When the Traveler comes to you for help, focus on that which he or she did or said. The Traveler is not asking, "What happened?" or "What did other people do?" The Traveler can see these things but cannot see what he or she did or said. That is the question you must help answer.

You can keep the focus on what the Traveler did by using the active voice in your description. In one session, a Guide saw that the Traveler had caused a car to go off a cliff. She originally wanted to say, "The car went off the cliff." This would not have answered the Traveler's question, and the passive construction would have helped the Traveler to avoid responsibility for his actions. Instead, she kept the Traveler front and center and told him, "You drove the car off the cliff."

Focus on the Traveler's Actions

Decisions are important, but the deeds that follow those decisions are crucial to the treatment. In one session, when a Guide saw that the Traveler had proposed to his girlfriend, he didn't say, "You decided to ask your girlfriend to marry you." Instead, he said, "You asked you girlfriend to marry you." Keep your description of what happened short. It should be a sentence (or at most two) and involve a clear action.

Be Specific

Understand the power of being specific. Look for details in the Traveler's memory. A Guide who saw that the Traveler had kissed her husband could have stopped there and said, "You kissed your husband." Instead, he chose to look deeper and saw the passion of the kiss. When he told the Traveler, "You kissed your husband in a way you hadn't since you were nineteen," it produced a clearer memory and got to the heart of the matter sooner.

Trust Your Instincts

When the Traveler comes to you for Guidance, you must provide it. You do not have the option to pass. Sometimes you will find yourself at a loss when the Traveler asks you for Guidance. Should nothing come to you, take a deep breath, close your eyes, and say the first thing that comes to your mind, no matter how off-base it seems. The drug you have taken gives you a connection to the Traveler's unconscious mind. Sometimes you may have to tap into your own unconscious to access it.

Consider Refining What The Other Guide Has Seen

As the second Guide, you may find that the first Guide has seen the same thing in the Traveler's mind that you have. In this case, you may repeat what the first Guide said, confirming its truth. However, we recommended that you look a little harder, building on what the first Guide has seen and ferreting out additional details.

In a one session, the first Guide said, "You slipped the ring off your finger," The second Guide saw the same thing, so she looked deeper into what the Traveler did with the ring and said, "You slipped the ring off your finger and tossed it over the side of the ship."

The advice presented in the **Providing Effective Answers to Guiding Questions** (p. 31) section applies here as well.

Taking the Trip

With the help your Guides provide, the process of Taking the Trip should be like telling a story. Use these techniques to help them help you most effectively.

Paint a Clear Picture for Your Guides

Throughout your journey, and especially just before you ask for Guidance, provide the Guides with a clear picture of what you remember. The more detail you provide them about the location where the memory took place, your own emotions as well as those of others, and so on, the more clearly the Guides will be able to see what it was you did or said.

It is only the memory of your choices and actions regarding what you did or said that are blocked from you. You should have full recall of your desires, feelings, beliefs, and sensations from that time. Tell your Guides about them.

Let Time Unfold

Some memories last for only a single scene or event, while others comprise events that are weeks apart. In these lengthy memories, your recollection may suddenly jump from location to location or time to time with no real sense of what happened in between. Memories are strange and fluid things. You do not need to recall the details of these transitions for the treatment to be effective.

Let time unfold in your memories as it needs to. You may find yourself stuck on a moment not because it's the right moment, but because it followed the previous one. This is your mind trying too hard to recall. When you get stuck like this, take a moment or two to quiet your mind—a few deep breaths will help with this—and look for where in time the memory takes you. When you do find it, make the connection between that moment and previous one clear to the Guides.

Use the Pennies to Gauge of the Complexity of the Journey

The number of pennies you have remaining represents how complicated the memory you are recalling is. Due to the way the therapy is constructed, your first memory will likely be one of surface emotion and sensation, simply because you did or said little of consequence. Take this opportunity to explore fully your surroundings, feelings, and thoughts; there will be plenty of opportunity to explore your actions later.

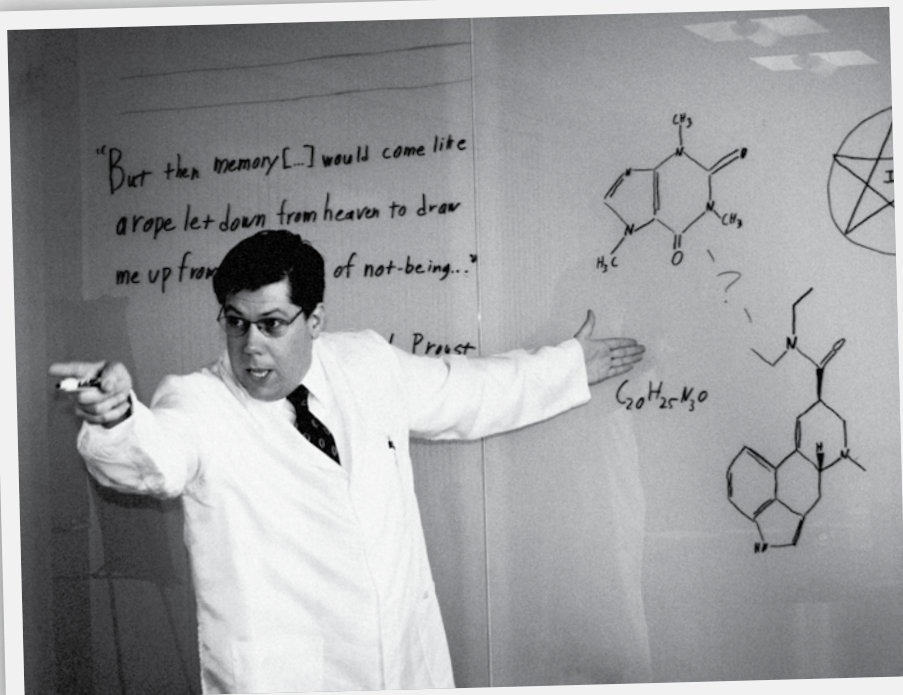
While recalling a memory, keep your pennies where your Guides can see them. The Guides will be aware of how many key decisions remain in your memory and provide Guidance accordingly.

What Happens When Your Memory Doesn't Answer the Question?

Some patients find that the memory they recover when asked to recall a pleasant memory isn't particularly pleasant. Other patients have the opposite issue: their unpleasant memory isn't. If you find yourself in the situation where your memory doesn't seem to answer the Questionnaire, the following advice may be helpful.

First, it's perfectly normal for there to be struggles in a pleasant memory and moments of happiness in a darker one. Second, when answering the question, focus on what the content of the memory means to you. What does it say about you if your pleasant memory is something bad? Or your unpleasant memory is something good? Reflect on the memory and try to put it in context. Again, you may not like the person that you discover you were. Maybe you had a harsh, brutal life, or a very nice one.

Whatever you do, don't invent convenient explanations after you have recovered your memory. This is your mind trying to rationalize things away. Fight the urge to undermine the work you all have done just because it clashes with notions of the life you wish for. Conclude the story first, then figure out what it means.



How Do You Deal with Inconsistent Memories Among the Group?

As you and your fellow patients discover yourselves, you might find that another patient remembers events that are impossible given what you remember. This is a situation that often creates irreconcilable problems within the therapy group. In one therapy group, one patient recalled a world populated by "time zeppelin psychic vampires," while the other patients had recollections of a normal world filled with normal people living normal lives. This is an example of a huge disconnect in the therapy group, but your group may encounter smaller issues, which may be more difficult to distinguish and resolve.

Due to the nature of the drug, we are unable to stop the treatment to correct any errors in world view. Any interference could have drastic effects on your psyche. Once you have finished the treatment, we will have staff waiting to help with what you have remembered. However, there are two ways you can deal with the problem yourself during the procedure.

The first is to accept that the world may not be as you expect. When one of your fellow patients recalls something that you think is plainly impossible, you may have to reconsider what you believe is possible. Your view of the world may have to change to accommodate their experiences.

It is also possible is that the trauma sufficient to induce the sort of memory loss everyone in your group suffers from also caused other forms of mental damage. Just because someone remembers it doesn't mean it's true. (In the case of the "time zeppelin psychic vampires" group mentioned above, they took the later course, deciding that that the patient in question was deranged and ignoring the inconsistencies.) In both cases, keep the Facts & Reassurances document in mind.

Further Help

Hopefully the advice in this chapter will make your treatment easier and more effective. If you still have questions about the flow of the process, please see **Chapter Four, Example Treatment Transcript**, for an example of how a previous group has used the process.

CHAPTER FOUR

Example Treatment Transcript

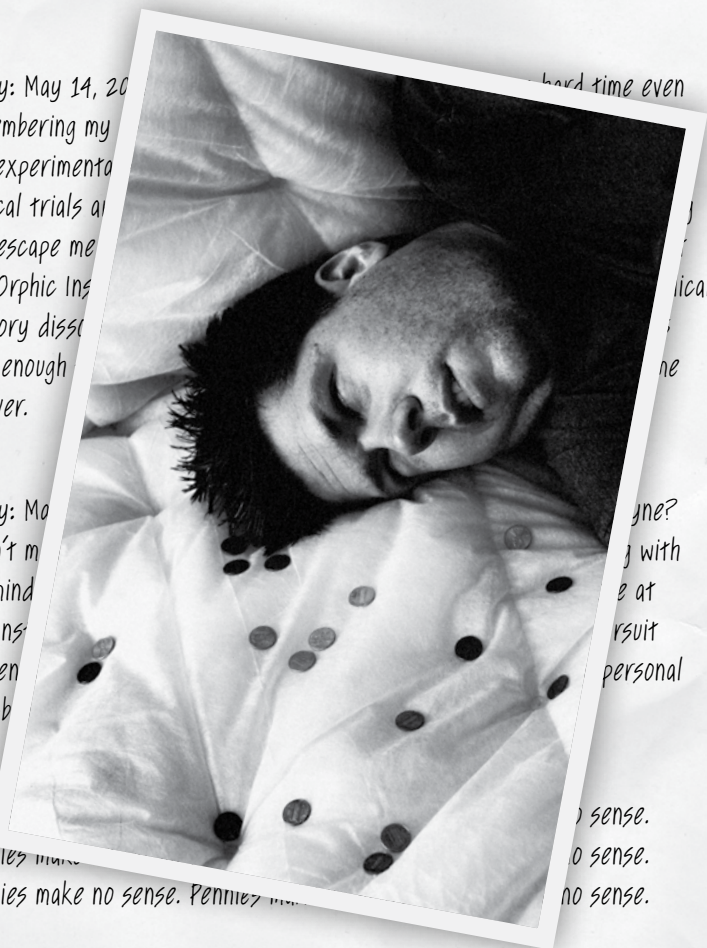
As long as we are alive, important parts of
the brain are dividing. The brain is not marble,
it is clay, and our clay never hardens.

— Jonah Lehrer

Entry: May 14, 20
remembering my
the experimental
clinical trials a
will escape me
the Orphic Ins
memory disse
well enough
forever.

Entry: Mo
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In order to give you a complete picture of what a therapy session can look like, I have prepared the following transcript from an earlier group. I have also annotated it to point out useful details as they are encountered.

Transcript

15 November, 2000

Observation of four patients, designated M..., S..., T..., and E... For reasons of medical privacy, patients S... and T...'s memories have been omitted from this transcript.

Patient M... is male, age 46, brown hair, brown eyes, heavy-set build. He wears glasses and a wedding band.

Patient E... is female, age 24, red hair, blue eyes, slight build. She has an obvious scar on the right side of her head, which she attempts to keep covered with her hair.

Patient S... is female, age 40, [REDACTED]
[REDACTED]
[REDACTED]

Patient T... is [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

Choosing the Traveler

S...: I think we're ready to start. We've written the Memory Triggers and put them in this container [indicating a white box in the middle of the table]. I'm going to be the Reader. So now we have to choose the first Traveler.

E... [Indicates M...] I think you should go first.
M...: Okay. But I'll need another penny.

S...: I will help you remember. [S... gives her penny to M...].

For the sake of space, we have omitted S...'s reading of the treatment instructions from this transcript.



Murphy's First Memory

[Patient Murphy reaches into the container and draws a Memory Trigger. Murphy has two pennies, Eddy and Ted each have one, and Sammie has none.]

Murphy: [Reads from paper] "A paper airplane."

[Points at Ted] Would you start?

Ted: Did someone close teach you how to make this paper airplane?

Murphy: Yes, and it was my father. [Points at Eddy]

Eddy: Did your father teach you this when you were a small child?

Murphy: Yes, and that's why I'd brought the paper airplane to his grave.

Sammie: Had you written a message for him on the paper plane?

Murphy: Yes, and it was something he had told me when I was young.

Sammie: Did you miss him?

Murphy: Yes, and I'd visited his grave regularly.

[Murphy closes his eyes and thinks for a moment.]

Murphy: I remember a time when... it was ten years after my father had died. When I was young, he taught me how to make paper airplanes. We'd sit together and talk about his father, who had been a fighter pilot back in WWII, and his own experiences flying in Vietnam. He always said, "Don't go looking for trouble. It'll find you soon enough." Every year since he died, I taken a paper airplane with those words on it and put it on his grave.

The cemetery was pleasant enough, nestled in the rolling Iowa hills. I remembered visiting it every Memorial Day when I was growing up, watching the American Legion ceremony and putting flowers on graves of my father's family. Now, it was late October, and there was a chill in the air.

Notice how each Guiding Question and corresponding answer builds on the one before it. By focusing on a line of questioning about the Memory Trigger, the Guides have already created a sense of momentum for Murphy's journey.

Note how the subject incorporates all of the elements from the Memory Trigger and the Guiding Questions and gives the Guides additional detail that helps explain what they saw, e.g. that his father was a fighter pilot. He grounds the beginning of the memory in specifics, thus giving them a clearer picture of what happened.

M[REDACTED] probably realizes that E[REDACTED] is picking up on a childhood dream of his, rather than what actually happened.

Notice the shift in location. Memories can span more than one incident.

As I knelt there before my father's grave, I said...
What did I do or say then?

[M[REDACTED] offers a penny to E[REDACTED]]

E[REDACTED] You said, "This is the first plane we made together. I know it looks it, too. I'm giving it to you now because I want you to have it. I probably won't be back. We launch for Mars in April. Thank you for giving me the courage and the wings, Dad."

M[REDACTED] Or was it... [turning to T[REDACTED]]

T[REDACTED] You said "You were right, Dad. She did find me—Susan. I didn't think it could happen again after Lydia, but it did. Teddy likes her too. We're getting married tomorrow."

[M[REDACTED] thinks for a moment before giving the penny to T[REDACTED]. M[REDACTED] has one penny left.]

M[REDACTED] I remember now. I said, "You were right, Dad. She did find me—Susan. I didn't think it could happen again after Lydia, but it did. Teddy likes her too. We're getting married tomorrow."

That night, Susan and her sister, Carol, stopped by the farmhouse to drop off a few things for the reception the next day. Afterward, Carol and my son Teddy were playing with the dog out in the yard while Susan and I stood on the back porch... the porch my great-grandfather had built.

As she looked around at the preparations for the reception, she asked me, "Do you think this is going to work out?"

[M[REDACTED] turns to S[REDACTED], holding out his remaining penny.] What... what was it that I did or said?

S[REDACTED] You said "No, it's going to be a disaster. But it'll be beautiful while it lasts".

~~Mr. Brown~~ [Furrowing his brow and turning to ~~Eve~~] Or was it...

~~Eve~~ You put your arm around Susan's waist and pulled her close and said, "Oh, we'll make it work. I'm playing for keeps." And you smiled, watching the sun go down. "But as far as tomorrow goes, well, I guess that depends on whether or not my sister shows up."

[~~Mr. Brown~~ smiles and hands the penny to ~~Eve~~.]

~~Mr. Brown~~ That's it. I remember now. I put my arm around Susan's waist and pulled her close and said, "Oh, we'll make it work. I'm playing for keeps." And I smiled, watching the sun go down. "But as far as tomorrow goes, well, I guess that depends on whether or not my sister shows up."

She laughed, and I knew that next year we'd go visit Dad together.

[~~Mr. Brown~~ writes down "When I think of paper airplanes I remember when I knew that I'd made the right decision to ask Susan to marry me. It was such a relief after all I had been through," in the first section of his Questionnaire.]

A penny for my thoughts. [~~Mr. Brown~~ reaches in and takes a penny from the bowl.]

[~~Mr. Brown~~ and ~~Eve~~ both have two pennies, ~~Mr. Brown~~ has one, and ~~Susan~~ still has none.]

~~Mr. Brown~~: [To ~~Eve~~] So, which of us goes first?

~~Eve~~: You go ahead.

~~Mr. Brown~~: Alright.

Note the distress that this possibility causes the subject. That does not mean that it isn't what happened, but given this feedback and that this is a pleasant memory, ~~Eve~~ should be especially careful to look closely.

T~~he~~'s First Memory

For medical privacy reasons, this section of the transcript has been omitted. When T~~he~~ is finished, E~~ve~~ and M~~ary~~ both have two pennies, and S~~arah~~ and T~~he~~ both have one.

E~~ve~~: I guess it's me then? Because you [referring to M~~ary~~] don't have enough pennies for your next memory?

M~~ary~~: Yeah, I think so. We've both got two, but I need three for my next memory.

E~~ve~~'s First Memory

[E~~ve~~ reaches into the container and draws out a Memory Trigger. She has two pennies.]

E~~ve~~: [Reading from paper] "The Grand Canyon."
M~~ary~~?

M~~ary~~: Had you been to the Grand Canyon before?

E~~ve~~: Yes, and this time I was determined to finish the hike. T~~he~~?

T~~he~~: Was your sister with you?

E~~ve~~: Yes, and she wasn't happy about it.

S~~arah~~: Was she unhappy because she thought there was somewhere else you should have been?

E~~ve~~: Yes, and I was disappointed that she was focused on the destination instead of the journey.

I remember a time when I took my sister on a road trip for her 21st birthday. I'd moved away from home a bit ago, and since she didn't have many friends in our hometown in Nebraska, I thought a road trip would be a great chance for us to bond.

She wanted to go to Vegas, so I planned stops that I thought she'd enjoy. I thought the Grand Canyon would be the clincher. We'd gone there when we were younger and I remembered us having fun. But she just complained on the hike and didn't take in any of the beauty.

*Note that all three of E~~ve~~'s answers not only add information about the situation, they also clue the Guides in to her own emotional state, as well as that of her sister. These are examples of answers that add emotion. See *Providing Effective Answers to Guiding Questions* (Chapter Three, p. 31).*

After the hike was over, she said with his arms crossed, "So, are we finally going to Vegas now, E...?" And I...

What did I do or say?

S...: "I am, but I think you need to stay here and grow up a little," you said, taking off in a sprint for the car.

E... [to M...] Or was it...

M...: "Here," you said angrily, tossing her the keys. "Go ahead."

E... Ah, I remember now... "I am, but I think you need to stay here and grow up a little," I said, taking off in a sprint for the car.

[E... hands a penny to S... She has one penny left.]

This took her by surprise, but the instincts of sibling rivalry kicked in and she raced me to the car. We were both beat from the hike, but I won and she climbed into the passenger seat, catching her breath, grinning in spite of herself.

That night, we arrived in Vegas and settled into our casino hotel room. The burst of fun from the race had worn off quickly, and she didn't say much during the drive. Now that we were in Vegas, I hoped that would improve her mood.

Just as we were dressed up for a night on the town, she sat on the edge of his bed with her eyes dark and face turning red. And she said, "You can be a real bitch you know?!" She glared at me with dry eyes, but choking on emotion. "This trip was supposed to be my birthday week! What the hell was with the family road stops that we've seen a dozen times? What did any of that have to do with where I wanted to go? God! It's always about you. You can be so selfish. Are you going to be dragging me around, or do I have any say on what we get to do?"

[to T...] What was it that I did or said?

Another jump in time and shift in location.

T [REDACTED]'s

Guidance is bit long
and could be difficult
for E [REDACTED] to hold
in her head. Keep in
mind that focused
Guidance will help
the Traveler.

Notice how E [REDACTED] loses
part of the guidance
that T [REDACTED] gave
her. Another reason to
keep it short.

T [REDACTED]: You glanced thoughtfully out the window
at the strip then looked back at her. "I'm sorry, Keri,"
you said, "I thought it would be fun. Those places
are some of the best memories I have. And that is
because you were with me. I guess... I guess I've
really missed you. It feels like I'm losing our... us,
since I'm not around anymore. I wanted it back
again. But you're right. This trip was supposed to
be about you. I'm sorry."

E [REDACTED] [to S [REDACTED]] Or was it...

S [REDACTED]: You took a deep breath and sighed. "I
admit, I have made it about me, but I was hoping
one day you'd look back and be glad about that...
because this might be the last time you ever see
me".

E [REDACTED]: Ah yes, now I remember... I glanced out the
window and then looked back at her. "I'm sorry,
Keri," I said. "I thought it would be fun. Those are
some of the best memories I have. Because you
were with me. I guess... I guess I've really missed
you. It feels like I'm losing us, since I'm not around
anymore. I wanted it back. But you're right. This trip
was supposed to be about you. I'm sorry."

[E [REDACTED] gives her penny to T [REDACTED].]

And then while Keri's eyes were still red, they
were no longer so dry. After not saying anything for
a while, she nodded and said with a smirk, "That's
fair. I missed you too." She got up off the bed,
and checked that her ID was in her wallet. "Okay.
Then I'm still going to let you teach me how to play
craps. But first things first—I want to see some
Chippendales." She smiled broadly.

And that is what I remember.

[E [REDACTED] writes down: "When I think of the
Grand Canyon I remember when I recon-
nected with my little sister. I was glad I could
make her smile again," in the first section of
her Questionnaire.]

A penny for my thoughts. [Eve reaches in and takes a penny from the bowl.]

[Eve now has one penny; Margaret, Samantha, and Theodore each have two.]

Samantha: So I guess it's my turn, huh? Even if you had a third penny, Margaret, it would be me?

[Margaret nods.]

Samantha: Okay.

Samantha's First Memory

Again, for privacy reasons, this section of the transcript has been omitted. When Samantha is finished, Margaret has three pennies, Eve and Theodore both have two pennies, and Samantha both has one.

Margaret: Right. Now I've got enough pennies for my second memory.

Eve: And even if you didn't, at this point, someone would have to. Look at how the pennies keep getting added from the bowl.

Margaret: Yeah, you're right.

Margaret's Second Memory

Margaret: [Taking a deep breath] I'm supposed to go over what I've remembered, right?

Samantha: Yes.

Margaret: [Looking at his Questionnaire] After I visited my father's grave and took him a paper airplane, I knew that I'd made the right decision to ask Susan to marry me. [He pauses and looks around.] Ready?

[Margaret reaches into the container and draws out a Memory Trigger. He has three pennies in front of him.]

Margaret: [Reading from paper] "A book of matches from the Pig & Oak restaurant." What do you see, Samantha?



Notice how T ~~XXXXXXXXXX~~ sees an element from M ~~XXXXXXXXXX~~'s first memory peeking through and brings it up. Clearly this person is important.

And now we see why. By asking about her, E ~~XXXXXX~~ forces M ~~XXXXXXXXXX~~ to confront the issue.

Notice how both Guides see that M ~~XXXXXXXXXX~~ made the call but observe different circumstances around it.

S ~~XXXXXXXXXX~~: Did the book of matches have a phone number written inside it?

M ~~XXXXXXXXXX~~: Yes... [Pausing] ...and I was afraid to call it.

T ~~XXXXXXXXXX~~: Was it Lydia again?

M ~~XXXXXXXXXX~~: Yes, and Susan didn't know I'd talked with her.

E ~~XXXXXX~~: Had you been seeing her for a while?

M ~~XXXXXXXXXX~~: Yes, and it was turning into an obsession.

I remember a time when... I was sitting in my kitchen. Susan and I had been married for almost seven years. Teddy was in high school now, and he was off at some school dance. Susan was visiting her sister in Omaha. And I was starting at Lydia's phone number written on the inside of a pack of matches.

I had run into Lydia a few months earlier. Before that I hadn't seen her in years. She looked good. She had remarried. She'd moved on.

I hadn't.

I thought I had. Susan and I were happy together. I loved Susan. But the moment I saw Lydia again, it all went sour. Not because I was still in love with her, but because I didn't understand why she left me. Seeing her again awoke something dark inside. I couldn't sleep. I had to know. But apparently I kept it hidden from everyone. I'd run into her a few more times, and she'd given me her number.

So there I sat in the kitchen. In the dark. Hating myself.

And then... [to S ~~XXXXXXXXXX~~] what was it I did?

S ~~XXXXXXXXXX~~: You struck one of the matches from the book, fully intending to burn the whole thing before you gave in to the temptation to call.

M ~~XXXXXXXXXX~~: [to E ~~XXXXXX~~] Or was it...

E ~~XXXXXX~~: You picked up the phone and dialed the number, with your hands trembling.

M ~~XXXXXXXXXX~~: That's right. I remember now. I picked up the phone and dialed the number. My hands were trembling.

[M... gives a penny to E... He has two pennies left.]

The phone rang six or seven times. I was just about to hang up, when I heard the other end answer. "Hello?" said Lydia's voice.

What was it that I did or said then?

T...: You paused for a moment as your heart raced. "Hi," you blurted suddenly as she was about to repeat her greeting, "It's me, M... I was, uh, thinking it would be nice to have a drink and catch up. Are you free?"

M...: Or was it...

S...: You couldn't bring yourself to speak and sat in impotent silence.

M...: That's right. I remember now. I couldn't bring myself to speak. I just sat there in impotent silence.

Sometimes doing nothing is as much an action as doing something.

[M... gives a penny to S... He has one penny left.]

"Hello?" she repeated. "Hello?" Finally she hung up.

I was still sitting there in the kitchen, holding the receiver, when Teddy came home. I'd seen the headlights of his car flash across the windows as he pulled into the driveway. He opened up the screen door, walked into the kitchen, and saw me sitting there. He stopped.

[to T...] What did I do or say then?

T...: You picked the matchbook up off the table, trying to be casual, and put it in your pocket as you said with a strained smile, "Hi, buddy. How was the dance?"

M...: Or was it...

E...: You asked him, "Do you ever miss your mother?" as you turned the matchbook over in your hands.

M...: I remember now. I asked him, "Do you ever miss your mother?" as I turned the notebook over in my hands.



[~~M. [REDACTED]~~ gives a penny to ~~E. [REDACTED]~~. He has no more pennies.]

His face turned hard. He marched through the kitchen, past me, and into the living room. "No!" he shouted as he stomped up the stairs to his room. And that is what I remember.

[~~M. [REDACTED]~~ writes down: "When I think of a book of matches from the Pig & Oak restaurant I remember how I felt when realized I had alienated my family with my obsession. I hated myself, but I felt helpless," in the second section of his Questionnaire.]

A penny for my thoughts. [Takes a penny from the bowl]

[Silence for a few moments.]

So, who's next?

[~~E. [REDACTED]~~ has four pennies, ~~S. [REDACTED]~~ and ~~T. [REDACTED]~~ each have two, and ~~M. [REDACTED]~~ has one.]

~~E. [REDACTED]~~ Definitely me.

~~E. [REDACTED]~~'s Second Memory

~~E. [REDACTED]~~ [Looking at her Questionnaire] My sister and I had a rocky start to our trip to Vegas together, but it worked out.

[~~E. [REDACTED]~~ reaches into the container and draws out a Memory Trigger. She has four pennies.]

~~E. [REDACTED]~~ [Reading from paper] "Melting chocolate fudge."

~~S. [REDACTED]~~: Was the fudge being served up at a party?

~~E. [REDACTED]~~: Yes, and it was my dad's favorite dark chocolate.

~~T. [REDACTED]~~: Was it your dad's retirement party?

~~E. [REDACTED]~~: Yes, and the turnout was even better than expected.

~~M. [REDACTED]~~: Were you still bothered by your sister's death?

[~~E. [REDACTED]~~ hesitates for a moment.]

~~M. [REDACTED]~~ has seen something unexpected here, and ~~E. [REDACTED]~~ has to come to terms with its truth before she can continue.

Ernie: Yes, and I knew my dad blamed me for it.

Ernie: I remember a time when... my dad and I were leaving his retirement party. He pulled out the keys to his new car; he'd bought it as a gift to himself the day before we heard about Keri. I was carrying some left over fudge the caterers packed up for him.

We got in his car, and he sat there with the keys in his hand. I knew he was thinking about her and not the party. The funeral was just last week. "I never got to say goodbye," he said quietly. "It feels like yesterday that I talked to her. She was saying that she had some things to take care of, and she wouldn't go into it. But she was telling me she'd have to pull out of our trip. I said some things I shouldn't have, and hung up on her." He turned and looked at me, "But I'm pretty sure she was at a casino again."

What did I say or do then?

Sarah: "She was an adult," you replied, "That was her choice and none of our business".

Ernie: Or was it...

Tina: "So it's my fault?" You said it harshly and looked away as angry tears ran down your face. "God forbid your perfect little girl got herself in trouble. It must be the screw-up's fault, huh? Why isn't it your fault, Dad? Maybe she'd still be around if you hadn't..." You stopped and bit your lip.

Ernie: That's right, I remember now.

"She was an adult," I replied. "That was her choice and none of our business."

[**Ernie** hands a penny to **Sarah**. She has three left.]

"Choice," he repeated, laughing bitterly. "Who's to say what we do is a choice and what isn't? You knew her best of all. It was an addiction, a disease. Choices aren't always clear. And you were supposed to help her."

Notice how the beginning of the memory occurs in the aftermath of the Guiding Questions. The Questions are not the journey, but the starting point.

E clearly has unresolved issues with her father, which is why the Guides were able to see this scene so clearly.

Perhaps E wanted to lie, and that's what S was picking up on. It's hard to say.

Notice how the fudge reappears throughout the memory. It's clear why the thought of "melting chocolate fudge" would make E recall this time.

He was quiet for a bit. He moved to put the key into the ignition. Looking straight ahead, into the dark night outside the windshield, he asked me, "Did you know where she was?"

What was it that I said?

M You paused before answering, "Yes."

E Or was it...

S: "Of course not," you lied.

E Ah yes, I remember now... I paused before answering, "Yes."

[E hands a penny to M She has two left.]

It was hard to hold his gaze. I wasn't going to give him the satisfaction of laying the blame on me. It's not as if I hadn't been blaming myself for that and worse. But, I still believed...respected that Keri made her choices as well. I needed to believe that, because I needed to know the support I gave meant something.

Before I knew it, we were pulling up to my dad's house. I grabbed the fudge. He grabbed some of the gifts, a plaque, a model P-38 airplane kit, and a retirement clock that had a fisherman instead of a 12 and an RV instead of a 9. We walked to the door in silence. He opened the door and stepped just inside, and put down his keys and the smaller gifts. He motioned for the fudge and said, "It's been a long... well, I think it's best if you headed home tonight."

What was it that I said or did?

T: "Sure," you said quietly as you handed him the fudge. You paused, then turned and walked away.

E Or was it...

M: "Are you sure you don't want me to stay, Dad? It's no trouble at all."

E I remember now... "Sure," I said quietly as I handed him the fudge. I paused, then turned and walked away.

[E... hands a penny to T... She has one penny left.]

A couple of weeks passed, and I was out on a walk. I felt like I was in another life. I hadn't talked to my dad. He never called and didn't feel comfortable calling him. The estrangement wasn't something I would have ever expected happening.

Again, notice the jump in time.

Then my phone rang. It was my dad. His smiling face displayed on the screen. A song I picked for him played tinny from the speakers. The two options, Accept and Reject, displayed at the bottom of the screen.

What was it that I did?

S...: Your thumb hovered over the Reject button, but instead you let it ring until the voicemail picked up automatically. You wanted to know what it was about before deciding whether to speak to him.

E...: Or was it...

M...: You bit your lip and thumbed Accept. "Hi," you said into the phone.

E...: I remember now... my thumb hovered over the Reject button, but instead I let it ring until the voicemail picked up automatically. I wanted to know what it was about before deciding whether to speak to him. [E... gives the last penny to S...]

I didn't feel like listening to it right away. I gave it some time. The next day still didn't feel right, but perhaps tomorrow. And so on to the next day. As far as I recall, it never felt right to listen to that message.

And that is what I remember.

[E... writes down: "When I think of melting chocolate fudge I remember when my father and I stopped talking. I blamed myself for it," in the second section of her Questionnaire.]

A penny for my thoughts. [E... takes a penny from the bowl.]

Sarah and Tom's**Second Memories**

Both Sarah and Tom's second memories come next. When they are finished, E and M both have five pennies and Sarah and Tom both have one.

E's Final Memory

E [Looking at her Questionnaire] My sister and I reconnected during a trip to Las Vegas. But after her death, my father and I got into an argument about responsibility, and I stopped talking to him.

[E draws a Memory Trigger from the container. She has five pennies in front of her.]

Again, it's clear why E has such a strong association between the Memory Trigger and the memory.

The Guides have clearly picked up on how important E's sister was to her and how her death relates to what happened to E.

E [Reading from paper] "'Magic Carpet Ride' by Steppenwolf."

Tom: Was it the song you lost your virginity to?

E: Yes, and no one else even noticed, so intent they were on the band.

Sarah: Was the person you lost your virginity to related to a member of the band?

E: Yes, and that was why he was able to sneak us backstage.

M: Was it your sister's ex-boyfriend?

E: Yes, and it was only three and a half months after she passed away.

I remember a time when... backstage at a Steppenwolf reunion show when I was with my sister's ex-boyfriend in a post orgasmic haze. The thump of "Magic Carpet Ride" was hitting the final crescendo somewhere above us on stage. I was enjoying the touch of our naked skin when he got up suddenly and went over to his clothes. "I hope you don't think this was too weird," he said, pulling on the Deep Purple t-shirt he wore because it irked his uncle. "You know that we hadn't done it, right? I mean, Keri and I had never gone all the way."

I... What was it that I did or said?

~~T. [REDACTED]~~: You scowled and grabbed your jeans, turning away from him. "God damn it," you said, voice sharp, smacking your hand against a post. "Does Keri have to be part of everything?" You shoved your legs violently into the jeans.

~~E. [REDACTED]~~: Or was it...

~~S. [REDACTED]~~: "Don't bullshit me," you grunted, "She showed me the Polaroids".

~~E. [REDACTED]~~: Ah yes, I remember now... I scowled and grabbed my jeans, turning away from him. "God damn it," I said, voice sharp, smacking my hand against a post. "Does Keri have to be part of everything?" I shoved my legs violently into the jeans.

[E. [REDACTED] gives the penny to T. [REDACTED]. She has four pennies left.]

"No," he said. I couldn't tell if it was hurt or guilt that made his voice waver. "I just thought you might be concerned." The thump of a new song started to drown out cheering drone the crowd. Was it "Don't Step On The Grass, Sam?" I couldn't tell.

He was still looking at me, with brows furrowed a bit, giving more character to an already pretty face. "If I was wrong, then I won't mention her. We just haven't really talked about her, since... I just thought that's what you were looking for."

What did I do or say then?

~~M. [REDACTED]~~: "Well, you were wrong," you snarled. Then softer, "I was looking for you."

~~E. [REDACTED]~~: Or was it...

~~T. [REDACTED]~~: "Maybe it's what *you* were looking for," you said and glared. "Maybe I'm just some kind of stand in."

~~E. [REDACTED]~~: Ah yes, I remember now... "Well, you were wrong," I snarled. Then softer, "I was looking for you."

[E. [REDACTED] hands a penny to M. [REDACTED]. E. [REDACTED] has three pennies left.]

And he laughed, with his eyes watering. "What?" he said, disbelieving. "What are you talking about?" He turned away and wiped his eyes. Before I knew it, we could hear the concert ending. He left through the door of the dressing room in a hurry. I was caught off guard, and then...

What did I do or say then?

~~Samuel~~: "I want you to marry me!" you shouted after him.

~~Eric~~: Or was it...

~~Morgan~~: "Damn it," you said as you turned and headed out through the rain-soaked parking lot to your car.

~~Eric~~: I remember now... "I want you to marry me!" I shouted after him.

[~~Eric~~ gives a penny to ~~Samuel~~. She has two pennies left.]

I was wondering if he had heard me, or if I had waited too long. Or if it was the wrong thing to say. I lost my virginity and immediately professed love. Such an idiot.

Then I heard a response, "Okay, but you gotta get me drunk first." But it was one of the roadies, lugging in a keg for a backstage party.

A week later, I was at home. I hadn't spoken to him since. I had tried calling him once and left an awkward message. I must have blown it. He was just looking for a fling, a last romp with someone who was close enough to Keri.

I remember almost calling my dad, almost breaking the months of silence. But what would he say to all of this? I didn't even want to consider.

I had resigned myself to not hearing back from him and not having the nerve to call him again when the phone rang. That broke the silence in my house. I felt a cold sweat when I saw who it was on the caller ID. I can never forget that. But, I can't remember what I did next.

Again, there is a large jump in time in ~~Eric~~'s memory, but she makes the connection between the two moments clear.

What was it that I did?

Tina Turner: You picked up the phone, not believing what you saw. "Keri?" you whispered.

Eve: Or was it...

Sandra: You picked up the phone but said nothing, realizing it was your dad but unsure how to speak to him after so long.

Eve: Ah yes, I remember now... I picked up the phone but said nothing, realizing it was my dad but unsure how to speak to him after so long.

*[Eve gives a penny to Sandra
Eve has only one penny remaining.]*

"Hello." I could hear him swallow hard and pause, thinking of what to say. "I was actually expecting your machine. I didn't think you'd pick up. I don't know who to turn to. I got a call from some men. They seem to think I've inherited Keri's gambling debts and they want me to pay it. I just can't afford the kind of money they're talking about. I'm not sure what they'll do if they don't get it."

What did I do or say then?

Maryanne: "I'm sorry, dad," you said, fighting back the tears. "You're on your own now." And then went into the bedroom, pulled out the 9mm you kept there, and shot yourself with it.

Eve: Or was it...

Tina Turner: "Don't worry Dad," you said, voice soft. "I know what to do. I'll take care of it. Go stay with Uncle John for a few days."

Eve: I remember now... "I'm sorry, dad," I said, fighting back the tears. "You're on your own now." And then I went into the bedroom, pulled out the 9mm I kept there, and shot myself with it.

[Eve hands a penny to Maryanne. Eve has no more pennies.]

Everything's black after that.
And that is what I remember.

This is the final memory for Eve. She fills out the third section of her Questionnaire now, but does not choose whether or not to remember until everyone is finished.

You take a penny from the bowl even after your last memory.

[Eddie writes down: "When I think of "Magic Carpet Ride" by Steppenwolf I remember when too many lost choices and dead ends provoked me to try taking my own life. I failed," in the third section of her Questionnaire.]

A penny for my thoughts. [Eddie reaches in and takes a penny from the bowl.]

Susan: Are you ok, Eddie?

Eddie: Yeah. Let's just get this over with, alright?

Teddy: There's still three of us to go?

Eddie: I know. I'm sorry. It's just—

Murphy: It's okay. I'm ready now.

Murphy's Final Memory

Murphy: [Looking at his Questionnaire] I remember knowing that I made the right decision to marry Susan. But one night I realized how obsessed with my first wife I still was and how I'd isolated myself from my family because of that.

[Murphy draws a Memory Trigger. He has seven pennies.]

Murphy: [He reads] "A burned-out light bulb."

Susan:?

Susan: Had you just burned your hand on the bulb when you tried to change it?

Murphy: Yes, and I dropped it on the kitchen floor, where it shattered into a million pieces.

Teddy: Was Susan in the room?

Murphy: Yes, and she screamed when I dropped it.

Eddie: Were you at Lydia's house?

Murphy: Yes, and I didn't know Susan had followed me there.

I remember a time when... it was a few months after Lydia's death. That night that I'd called her, she'd been in a car accident. She'd left everything to Teddy, and I had no idea what to do with it all, since he was still a minor. But her house seemed to call to me.

One night, I went over there. The light in the kitchen was burned out, and as I starting to screw a new one into the socket, it flicked on. The momentary heat burned my hand, and I let go of it. It slipped out of the threads and fell to the floor, shattering into a million pieces. In that one brief moment of light, I saw Lydia standing in the doorway. I mean, I saw Susan standing in the doorway. She screamed as the glass shattered. Then, everything was silent.

As we both stood there in the darkness...

What did I do or say then?

~~Edward~~: "What are you doing here?" you said, with more accusation in your voice than you intended.

~~Maryanne~~: Or was it...

~~Susan/Dave~~: You walked across the room and angrily slammed the door shut in her face.

~~Maryanne~~: Yes, I remember now... "What are you doing here?" I said, with more accusation in my voice than I intended.

[~~Maryanne~~ gives a penny to ~~Edward~~. ~~Maryanne~~ has six pennies left.]

She didn't answer. We both stood there in the darkness, our eyes adjusting to the moonlight. I could see her wavering in the doorway, unsure if she should stay or leave, trying to find the words to express what she felt.

What did I do or say then?

~~Ted/Dave~~: You dropped your eyes to the glass on the floor. "It's my fault..." you muttered and started cleaning up the glass. You glanced at her again and stopped cleaning, staring at what she held.

~~Maryanne~~: Or was it...

~~Susan/Dave~~: You dropped your eyes to the glass on the floor. "It's all your fault..." you muttered and started cleaning up the glass. You glanced at her again and stopped cleaning, staring at what she was doing to herself.

Even when you have regained all of your memories, you can still receive pennies from other patients.

Notice how the two pieces of Guidance are extremely similar in form, but vastly different in content.

Murphy: Yes, I remember now... I dropped my eyes to the glass on the floor. "It's my fault..." I muttered, and started cleaning up the glass. I glanced at her again and stopped, staring at what she held.

[Murphy gives a penny to Ted. He has five pennies left.]

It was her wedding ring. She'd slipped it off her finger, and now she held it in the palm of her hand, offering it to me.

What did I do or say then?

Susan: You angrily slapped it out of her hand and watched it roll under a counter.

Murphy: Or was it...

Ed: "Put that back on," you said, exasperated. "I thought we agreed that whatever you decided, it was yours to do with as you like. Why did you really come here?"

Murphy: Yes, I remember now... I angrily slapped it out of her hand and watched it roll under a counter.

[Murphy gives the penny to Susan. Murphy has four pennies left.]

I didn't even remember getting down off the stool. The anger inside of me must have just taken hold and moved me of its own accord. I was becoming more and more a slave to my emotions. I didn't know what had brought me here, and now I'd struck my wife in anger.

Susan was starting to cry softly, but she didn't move.

What did I do or say then?

Susan: "Is Teddy here as well?" you asked, determined not to acknowledge her tears.

Murphy: Or was it...

Ed: "Did you drag Teddy here?" you said, looking past her.

~~Mr. [REDACTED]~~ Yes, I remember now... "Is Teddy here as well?" I asked, determined not to acknowledge her tears.

*[Mr. [REDACTED] hands a penny to S. [REDACTED].
Mr. [REDACTED] has three pennies left.]*

Her eyes flashed with anger. "No," she snarled, the sadness replaced with fierce hatred. "Do you think I'd use him against you like that? Like she did?"

She didn't wait for me to answer. She turned and stalked out into the darkness, slamming the door behind her.

What did I do?

~~T. [REDACTED]~~ You took off running after her calling "Susan! Susan, wait!"

~~Mr. [REDACTED]~~ Or was it...

~~S. [REDACTED]~~ You screamed in utter frustration and put your fist through the window.

~~Mr. [REDACTED]~~ Yes, I remember now... I screamed in utter frustration and put my fist through the window.

*[Mr. [REDACTED] gives the penny to S. [REDACTED].
Mr. [REDACTED] has two pennies left.]*

I didn't expect there to be blood. I certainly didn't expect there to be that much blood. As I looked down at my arm, I could see that when I'd punched through the window, the bottom half of the pane had shattered and the top slid down in the frame like a guillotine, trapping my forearm. The points dug into my flesh, and blood oozed from the wounds. Strangely, I don't remember any pain.

I heard Susan's car start up outside.

What did I do or say then?

~~E. [REDACTED]~~ You grabbed the glass with your free hand and struggled to lift it off your arm. The heavy glass cut into your palm and blood poured everywhere. You got your arm free and staggered to the door, leaving a trail of blood.

Notice how complicated this memory is compared to M. [REDACTED]'s first, in terms of the back and forth between Patient M. [REDACTED] and his wife. The memory, however, is rather short. The number of pennies the Traveler has indicates the complexity, but not the length.

Many patients report similar experiences. They remember that they felt pain, but they do not remember the pain itself.

~~Mr. [REDACTED]~~ Or was it...

~~Theresa [REDACTED]~~: You stared at the flowing blood. You reached out with your free hand and tugged at the top of the pane tentatively, but it barely moved. Suddenly you shoved down on it as hard as you could, cutting the arm deeply before the pane shattered, cutting your other hand.

You slid to the ground beside the counter, watching the blood flow off your arm and ooze around the golden ring on the floor beside it.

~~Mr. [REDACTED]~~: Yes, that's it. I remember now... I grabbed the glass with my free hand and struggled to lift it off my arm. The heavy glass cut into my palm, and blood poured everywhere. I got my arm free and staggered to the door, leaving a trail of blood.

*[~~Mr. [REDACTED]~~ hands a penny to ~~Eddie [REDACTED]~~
has one penny left.]*

Just as I opened the door and stepped out, the headlights of Susan's car pulling out washed over me. The light was blinding. I was feeling faint from blood loss and exertion. But something inside me screamed that if I let Susan leave, I'd never see her again. I felt paralyzed, but I couldn't just let her slip away. I had to do something now.

What did I do or say then?

~~Theresa [REDACTED]~~: You ran across the lawn as fast as you could. If you were lucky, you could beat the car to the end of long, windy driveway. You charged through some bushes and frantically pulled on the long, low gate at the bottom of the drive as light suddenly flooded around you.

~~Mr. [REDACTED]~~ Or was it...

~~Susan [REDACTED]~~: You ran forward, struggling to keep your footing on the gravel and threw yourself onto the hood of the car, pounding on the windscreen with your bloody hand.

~~My name~~ I remember now. I ran forward, struggling to keep my footing on the gravel and threw myself onto the hood of the car, pounding on the wind-screen with my bloody hand.

*[~~My name~~ gives his last penny to ~~Susan~~.
~~My name~~ has no more pennies.]*

The look of terror on Susan's face was horrifying. She must have thought that I'd lost my mind. Which, I suppose, was true. My leap onto the hood of the moving car startled her, and she hit the brakes. My blood-covered fingers found no purchase, and I slid off the front of the car, hitting my head on the trunk of the great oak tree at the end of the driveway. I remember hearing Susan scream, and then everything went black.

And that's what I remember.

[~~My name~~ writes down: "When I think of a burned-out light bulb I remember how I tried to keep Susan from leaving me and how I horrified her in the process. I slid off the hood of her car," in the third section of his Questionnaire.]

A penny for my thoughts. [~~My name~~ takes a penny from the bowl.]

Conclusion

At this point, both ~~Theresa~~ and ~~Susan~~ recall their final memories. When they are done, each of the four must answer the final question on their Questionnaire.

~~Susan~~: ~~My name~~
~~Theresa~~: ~~My name~~
~~My name~~

~~But~~ I don't want to remember that pathetic life and how I tried to kill myself.

[The others nod. ~~But~~ places her pennies back in the bowl.]

At this point, you should have all the information you need to complete the therapy. If you would like to know about how this treatment was developed, continue to the *Afterword, The Waking World*.

~~M. [REDACTED]~~ I finally overcame my emotional paralysis, and I can't afford to lose that. I want to remember.

[Again, the other patients nod. They all join hands.]

All: A penny for my thoughts.

[Transcript ends.]



AFTERWORD

Notes from the Waking World

...when I awoke in the middle of the night, not knowing where I was, I could not even be sure at first who I was; I had only the most rudimentary sense of existence, such as may lurk and flicker in the depths of an animal's consciousness; I was more destitute than a cave-dweller; but then memory—not yet of the place in which I was, but of various other places where I had lived and might now very possibly be—would come like a rope down from heaven to draw me up out of the abyss of not-being...

— Marcel Proust



Hello, My Name Is...

Hello, my name is Paul Tevis, and I'm the author of *A Penny For My Thoughts*. I want to take this opportunity to talk with you not as Dr. Tompkins, but as myself. This book has grown out of my thoughts on collaborative storytelling, and I'd like to share some of them with you. I also have a few pieces of advice that Dr. Tompkins, given his viewpoint, couldn't pass along.

Design Notes

The process of writing this book was one of self-discovery. Over the past few years, I have learned a lot about telling stories with a group. *A Penny For My Thoughts* is a reflection on that journey, and I hope that learning why I made some of the choices I did will help you get more out of the book.

The design of *A Penny For My Thoughts* revolves around three elements. The most obvious is the passing of pennies. You need to get pennies from other patients in order to tell your story. In order to get pennies, you have to tap into what makes this activity interesting for the other people at the table. Giving someone a penny is an explicit way of acknowledging that you like their contribution. *Penny* puts these social dynamics front and center because I believe group activities work best when everyone treats the group's fun as everyone's responsibility.

The second element is the unpredictability introduced by the Memory Triggers and the Guides. The Memory Triggers ensure the experience is never the same twice. The hard divide between who can and can't talk about the Traveler's action—as well as the forking paths caused by asking for Guidance—makes the stories that result highly unpredictable, even for those involved in telling them. I like stories that go in directions no one would have anticipated but that in hindsight make sense. I've been a performing member of an improv theatre company for the past two years, and it's been fun to watch everyone (including the performers) be surprised at how scenes unfold. There's something about seeing a multi-author story develop that fascinates me, and I wanted *Penny* to contain some of that wonder.

The final element is the necessary cooperation between the Guides and the Traveler. When you are the Traveler, the Guiding Questions force you to collaborate with the Guides—you can't say "no" to them. Because of the way Guidance works, it's impossible to tell "your character's" story on your own. You dictate the events that happen to your character and the

reactions of other people, but not your character's responses. To make your character's story work, you must accept input from the group. By removing the ability to say no to other people's contributions, I hope to break down a common barrier to truly collaborative storytelling. My experience with improv has taught me that I really enjoy the process of creative collaboration. I wrote this book to help me articulate (and thus better understand) what it is I enjoy about it.

Text Design

In developing *Penny*, I decided to experiment with the book's format in two ways. My first goal was to make the experience of the participants as close as possible to the experience of the characters in the story. Thus, the rules are written in such a way that they can be treated as an artifact that the characters have access to.

I also wanted this to be something that you could pick up and play without having read the book first. The idea of structuring the text with reading directions came from my editor, after observing that the sessions he ran where he read directly from the manuscript were more successful and felt more like a therapy session than the ones where he just explained the procedures.

How This Book Came To Be

A Penny For My Thoughts started out as my entry into the Game Chef 2007 competition. When I read the lists of possible ingredients, **Memory**, **Drug**, and **Currency** jumped out at me. I'm fascinated by the problems of memory, experience, and personal identity. I studied philosophy in college, and my classes on epistemology and the philosophy of mind asked a lot of hard questions that I still don't have good answers to. I love movies like *Memento*, *The Bourne Identity*, and *The Eternal Sunshine of the Spotless Mind* that ask about what happens—and what it means—when something isn't right in your memory. These three ingredients matched with those interests.

At the same time, I was looking to incorporate ideas from the improv experiences I was having. The combination of Memory, Drug, and Currency allowed me to bring those in a way that made sense from a story perspective. The process by which *Penny* operates wouldn't make sense without the framing device of the amnesiacs.

Play Advice

A Word of Warning

One early reader noted the similarities between this book's structure and actual therapy procedures. He expressed concern about what would happen if someone suffering from Post Traumatic Stress Disorder, for example, were to participate in this activity. I'm not a mental health professional and I've never undergone any type of therapy, so I can't comment. However, if you think something like this might be an issue, talk about it before you play.

Dealing with Disagreements at the Table

The biggest problem I've seen with *Penny* is a clash of expectations. One session in particular crashed and burned because the first several memories were fairly realistic until one the participants introduced psychic vampires and time zeppelins. Because of the inability to reject truths introduced by Guiding Questions, he forced these ideas on the rest of the group even though it violated the sense of reality they had already developed.

The Facts & Reassurances document can help with this problem, but I encourage everyone at the table to be mindful of unspoken assumptions based on what's already occurred. The Guidance that people have accepted and rejected should tell you what sort of story you're collaborating on.

Accept Endowments

One of the tricks of telling collaborative stories is accepting input about your character that is either not what you expected or at odds with the way you pictured him or her. In improv, we call this process "being endowed." Another performer might endow my character by mentioning how greedy I am, even though I had pictured him as a nice person. I view endowments as a gift, and I encourage you do to the same. This may be hard at first, but give it a try. Take what other people give you and run with it. Build on their contributions, and don't cling so strongly to your own ideas that you can't deal with any deviation. A session of *Penny* only lasts a few hours, so you won't be stuck with this character forever.

Gonzo Sessions

The first time a group tries *Penny*, the stories often go a bit crazy. The level of narrative control everyone has and the lack of constraints often pushes people to go "gonzo." The second time through, the stories tend to be a little more restrained and even-keeled. If the group starts to get a bit crazy the first time you try it, let people get it out of their system. Once you're more used to the process, you can try a different approach the next time.

Dealing with Touchy Subjects

Because there are so few mechanisms for rejecting suggestions, subjects can come up that people find uncomfortable. If this happens in play, pause and break character to talk about it.

In one session I was in, the Traveler drew a Memory Trigger labeled "One second of video footage: Chaos in the streets, people running, unintelligible yelling." When it came to the Guiding Questions, the first Guide asked "Was your mother trapped in one of the towers?" The connection to the September 11th attacks was obvious to all of us. So was the tension. So we stopped and discussed whether we wanted to deal with those events. After deciding that we did, the Traveler answered, "Yes, and she was one of the people we saw jumping out of the building before the collapse." It ended up being a very powerful experience—one that I'm glad we had a chance to explore—but it was still necessary for us to stop and talk about it first.

These issues might be addressed by making your own Facts & Reassurances document; see the **Variant Rules** section below for more details. However, things may come up during the session that people didn't expect, so it's no substitute for stopping and talking with each other.

Intersecting or Separate Memories?

I've been asked several times if the patients' stories should intersect or be separate. I've found that I enjoy it most when all of the stories deal with similar themes, but don't cross-over directly. Consider what benefit the introduction of a crossover will get you. Also, keep in mind that because of the structure of *Penny*, you have no control at all over your own character in another Traveler's memory.

Use the Familiar

I draw on my personal experiences in *Penny*, especially when I describe scenes to the Guides. The graveyard at the beginning of **Example Treatment Transcript (Chapter Four, p.39)** is a real place, and the farmhouse described in that memory is based on the house my father grew up in. In a lot of my storytelling, I strive for emotional honesty, and often the best way to do that is to introduce and react to things I'm familiar with.

Color, Emotion, Advance

Some Travelers have trouble figuring out what to do in *Penny* because they can't describe their own actions. Our improv troupe uses a first-person story exercise called "Color, Emotion, Advance" that you might find useful. In the exercise, there are three modes of storytelling. In the Color mode, you can only describe the location the scene takes place in. In the Emotion mode, you can only describe how you feel about what's happening. In the Advance mode, you can only describe actions that move the plot forward. When we workshop this, we stand in circle, and the moderator switches who is telling the story and what mode the story is in. We do this because often time we focus too much on Advancing the story, and not as much on giving Color or Emotion. As the Traveler, take advantage of the Color and Emotion modes and use other characters to Advance the action.

Talk About it Afterward

One of my goals for this book was to help people learn how to pick up on subtle cues the other people around the table give them about what they like and dislike. While you'll certainly notice some of these as you tell your stories, I encourage you to talk about the experience afterward. Explain why you made the decisions that you did. Ask about why your suggestions weren't accepted. Thank people for giving you the sort of material you were looking for.

Variant Rules

No Reader

Once everyone is familiar with the rules, you don't need to have with a Reader. Instead, decide as a group who will start with two pennies and who will start with none. The process is the same otherwise, with people reading from the rules whenever they need a refresher.

Variant Structures

The role of the Questionnaire is to provide a general structure for the stories you tell. By changing Questionnaires, you can play with that structure. There are two variants included in **Appendices VII** (p.81) and **VIII** (p.82)—one designed to create a more impressionistic experience and one created as an homage to *Memento*.

Feel free to create your own Questionnaire. In doing so, consider what structure the questions you are asking imply. For example, in the standard Questionnaire, the format of "good," "bad," and "resolution" lends itself to a three-act story. In the first part, we discover what the protagonist has at stake. In the second, that thing is threatened. In the end, we find out what happened. Play with these sorts of ideas in creating your own Questionnaires.

If you do make your own, the first section must require two pennies to complete, and each memory after that requires one more than the previous section. Otherwise, because of the math behind the number of pennies in play at any given time, you can get into a situation where you can't continue.

Different Worlds

Want to be amnesiac secret agents? Psychotic supervillians? Lost gods? All you need is a Facts & Reassurances document that sets out those new elements, possibly with a new Questionnaire as well. In the **Appendices** you'll find two such sets: "The ? Identity" (**Appendix IX**, p. 83), an homage to *The Bourne Identity*; and "The Shadow Out of Memory" (**Appendix X**, p. 86), inspired by the works of H.P. Lovecraft.

You can also design your own. Write down whatever facts you feel are necessary to get everyone on the same page and you're off. I suggest following the format of the existing documents. Provide a rough time-frame, technological and supernatural levels (or lack thereof) of the world, a few details about the sort people the patients are, and a hint as to the circumstances surrounding their memory loss. Do this as group: you're more likely to have fun if everyone involved is excited about the type of stories you're telling together.

Playing Without a Net

You can play without a Facts & Reassurances document. This requires more flexibility on everyone's part with regards to setting and mood, as well as a willingness to accept anything that comes up, but it can be done. This is actually my preferred way to do it.

Sources and Inspirations

Games

Wallis, James. *The Extraordinary Adventures of Baron Munchausen*. Hogshead Publishing, 1998. One of the best-known storytelling games, this madcap romp through eighteenth century Europe gets played every year at my birthday party.

Baker, Meguey. *1001 Nights*. Night Sky Games, 2006. Without a doubt, 1001 Nights is the biggest single influence on *Penny*. The way it builds on the foundations of the Baron's game but does something meaningful with the results of the stories told is fantastic. Once I saw how it made the storyteller address those things that the other people thought were interesting, I knew had to steal from it.

Krishnaswami, Neel. "The Court of the Empress." *The 20' x 20' Room*. January, 2006. "The Court of the Empress" and *Penny*, both deal explicitly with the issue of engaging the other people at the table. In Neel's game, the only thing you can do is try to appeal to the sensibilities of the person playing the Empress. Otherwise, you're dead. http://www.20by20room.com/2006/01/the_court_of_th.html

Lehman, Ben. *Polaris*. TAO Games, 2005. This was the first game I played where the agreement of the people at the table was an explicit mechanic. *Polaris* made me realize that listening to what other people at the table wanted could be a central part of a game's design, and it set me on the path to doing improv.

Sorensen, Jared A. *Lacuna Part 1. The Creation of the Mystery and the Girl from Blue City*. Memento Mori Theatricks, 2004. Once I realized I wanted to present the book as artifact that existed in the fiction, I knew I needed to create the context around it. For the enigmatic tone of the Orphic Institute (and Dr. Tompkins himself), I owe a debt to Lacuna's Mystery Agents.

Wilson, Matt. *Primetime Adventures*. Dog-Eared Designs, 2004. The pennies in this book trace their lineage to PTA's Fan Mail, both in terms of the tight economy and in the way that they make explicit your approval of others' contributions.

Hicks, Fred. *Don't Rest Your Head*. Evil Hat Productions, 2006. When I started thinking about what this book should look like, *Don't Rest Your Head* immediately came to mind. (More books should use photographs.) I am incredibly thankful that Fred agreed with me and let me work with him on the project.

Miller, Kat and Michael S. Miller. *Serial Homicide Unit*. Incarnadine Press, 2008. *SHU* takes a similar approach to *Penny* in delivering its rules in a "procedural" style. My experience with *SHU* taught me how to present my procedures more effectively.

Improv

Johnstone, Keith. *Impro*. Routledge, 1979. Reading this book is what made me seek out and join an improv troupe. Johnstone's work is one of the cornerstones of improv theory in America today. This book's discussions of status transactions, narrative skills, and especially spontaneity are directly applicable to gaming. Johnstone isn't the best communicator, but most of what he says is worth listening to.

Hazenfield, Carol. *Acting on Impulse*. Coventry Creek Press, 2002. While Johnstone talks about the creative and narrative process, Hazenfield talks about the moment-to-moment work of the improviser. Her advice on realizing characters and learning to be changed are just as valuable to the gamer as they are to the actor.

Memory and the Mind

Abumrad, Jad, et al. "Memory and Forgetting." *Radiolab*. June, 2007. During the development process for *Penny*, several people told me about the excellent Radiolab podcast, a show exploring the intersections between science and culture. This episode featured information about the current state of memory research, and the truly startling things I learned from this show, including the notion that memory is constructive and the ease with which false memories can be implanted, inspired much of the tone of the book. <http://www.wnyc.org/shows/radiolab/episodes/2007/06/08>

Sacks, Oliver W. *The Man Who Mistook His Wife for A Hat and Other Clinical Tales*. Summit Books, 1985. Radiolab led me to Oliver Sacks, whose book blends neurology, philosophy, curiosity, and compassion into a compellingly readable form. While his terminology is clearly dated (some of the pieces that make up the book were originally written in the mid-1970s), the issues of identity and dysfunction that he deals with are eternal.

Lehrer, Jonah. *Proust Was a Neuroscientist*. Houghton Mifflin, 2007. Another work I found through Radiolab, this book talks about how the works of such varied artists as George Eliot, Paul Cezanne, and (of course) Marcel Proust presaged certain discoveries that modern neuroscience are only now uncovering.

Films

The Bourne Identity. Dir. Doug Liman. Perfs. Matt Damon, Franka Potente, Chris Cooper. 2002. DVD. Universal Studios, 2004. This is an action movie that nonetheless has bearing on the more serious ideas that *Penny* seeks to explore. The surprise that Matt Damon's character exhibits when he discovers he's a master of hand-to-hand combat is the sort of moment I hope this book can help you create.

Memento. Dir. Christopher Nolan. Perfs. Guy Pearce, Carrie-Anne Moss, Joe Pantoliano. 2000. DVD. Sony Pictures, 2001. A structurally fascinating story about a man unable to form long-term memories, this movie raised a lot of questions about memory and identity for me. If we can't remember our past, who are we?

The Eternal Sunshine of the Spotless Mind. Dir. Michel Gondry. Perfs. Jim Carrey, Kate Winslet. 2004. DVD. Universal Studios, 2004. This movie, like most of my favorite memory-related media, asks a what-if: What if you could remove your memories of someone? For me, this movie drove home the heartbreaking sense of loss that widespread amnesia can create.

Parting Words

Above all, I hope this book helps you to have fun with your friends. One of the first people to try *Penny* said, "I guess part of the fun is working with the constraints other people place on you and into the story of your memory." When I heard him say that, I knew I had done something right. Hopefully it will be fun for you too.

— Paul

APPENDICES

Appendix I: Facts & Reassurances

While Mnemosyne helps to break down the barriers between your mind and the minds of your fellow patients, it also weakens the barriers between the compartments of your mind. Memories, dreams, books, movies—all of these may mix together. To help you distinguish fact from fiction, we have prepared this guide to the world you live in. You may treat the following statements about the world as true:

- **It is the early twenty-first century.** Technology—cars, planes, computer networks, mobile phones, etc.—has not advanced beyond your hazy familiarity with it, nor has humanity been thrown into a new dark age.
- **The world is a mundane place.** Its wonders and terrors come from simple and personal things, like the birth of a child or the death of a loved one. Rest assured that you are not haunted by spirits, nor are you tormented by aliens.
- **You are a normal, everyday person.** This isn't to say that you might not be a remarkable individual, but feats like leaping across rooftops or reading people's minds are simply impossible. You are not an action hero, nor are you a Greek god.
- **Your condition was caused by physiological or psychological trauma surrounding events in your personal life.** It was not caused by a shadowy government conspiracy or similar organization.

We hope that this will aid you in recovering your identity. If you have difficulties with this, you may also refer the **How Do You Deal with Inconsistent Memories Among the Group?** sidebar in **Chapter Three** (p. 36). Please know that we are monitoring your progress throughout the treatment; though, for reasons already explained, we cannot intervene during it. Should you accidentally recall false memories, we will collect you once the process is complete and attempt your treatment again with a new therapy group. Our goal is to help you remember how to be the functional member of society you once were.

Appendix II: Questionnaire

1.

Recall a pleasant memory.

REQUIRES



When I think of _____, I remember:

What was pleasant about it?

2.

Recall an unpleasant memory.

REQUIRES



When I think of _____, I remember:

What was unpleasant about it?

3.

Recall how you came to be here.

REQUIRES



When I think of _____, I remember:

How did you lose your memory?

Do you want to remember your past?

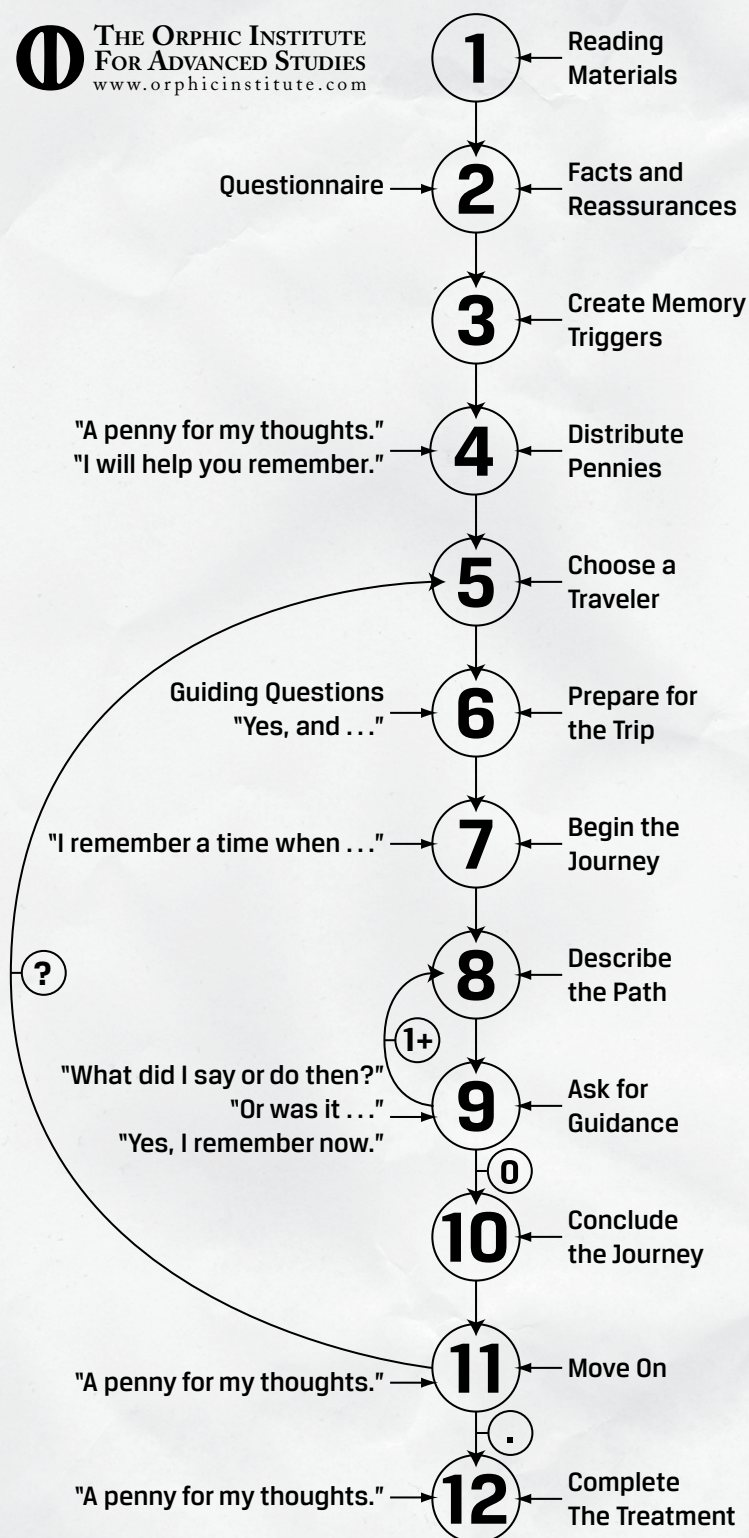
☐ Yes ☐ No

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Appendix III: Treatment Summary

- 1) **Gather Your Belongings (p. 11):** The patients choose a Reader and make sure all of the materials have been provided.
- 2) **See Where You Are Going (p. 12):** The Reader reads aloud the Facts & Reassurances document and the Questionnaire.
- 3) **Write Memory Triggers (p. 12):** Each patient creates five Memory Triggers and places them in a container.
- 4) **Distribute Pennies to Patients (p. 13):** Each patient takes a penny from the bowl, taking a calming breath and repeating "**A penny for my thoughts**" each time one is taken. The Reader now gives his or her penny to one of the other patients, saying "**I will help you remember.**" At the end of the process, each patient will have zero, one, or two pennies.
- 5) **Choose a Traveler (p. 14):** In order to be the Traveler, a patient must have enough pennies to complete the next section on their Questionnaire. Of those eligible, the patient with the most unanswered sections goes next. In case of a tie, the patient with the most pennies goes next. If there is still tie, the next Traveler is chosen by consensus. If no one has enough pennies to be the Traveler, any Guides who have finished the treatment give enough pennies to one patient so that he or she is able to proceed.
- 6) **Prepare for the Trip (p. 16):** The Traveler draws a Memory Trigger from the container and reads it aloud. Each of the Guides asks one Guiding Question—a yes-or-no question about the beginning of the Traveler's memory—plus an additional one for each penny they just gave the Traveler. The Traveler answers each of these with a statement that begins "**Yes, and...**"
- 7) **Begin the Journey (p. 18):** The Traveler puts him or herself into a state of recall and begins telling the story of the memory, starting with "**I remember a time when...**" and incorporating the details implied by the answers to the Guiding Questions.
- 8) **Describe the Path (p. 19):** The Traveler continues telling the story, describing what other people did and said, as well as things about him or her that do not have to do with his or her own actions in the memory—feelings, beliefs, thoughts, etc.

- 9) **Ask for Guidance (p. 20):** At points during the memory when the Traveler's remembered self acts or speaks, he or she turns to one of the Guides with a penny in his or her fist and asks, "**What did I say or do then?**" The Guide relates what the Traveler said or did. The Traveler then turns to another Guide, presents the same closed fist, and says "**Or was it...**" The second Guide relates a different version of what the Traveler said or did. The Traveler chooses which of these two versions is correct, saying "**Yes, I remember now,**" repeating the words of that Guide verbatim after handing the penny to him or her. If the Traveler still has pennies remaining, the story continues, returning to step 8 above. Otherwise, continue to step 10 below.
- 10) **Conclude the Journey (p.22):** The Traveler finishes the story, wrapping up any loose ends and bringing the memory to its end. Then the Traveler fills out the next blank section on his or her Questionnaire and explains to the Guides how the memory helped answer the question.
- 11) **Move On (p.23):** The Traveler takes a deep breath, says "**A penny for my thoughts**" and takes one penny from the bowl. If there are any patients with unfinished Questionnaires, return to step 5 above. Otherwise, continue to step 12 below.
- 12) **Complete the Treatment (p. 24):** When all of the patients have completed all three sections of their Questionnaires, the group answers the last part of the Questionnaire. Those who choose to forget put their pennies back in the bowl. The group joins hands and says on last time, "**A penny for my thoughts.**"

Appendix IV: How to Get the Most Out of Your Treatment

General Suggestions (p.26)

- Know what the memory is about
- Relax

Writing Effective Memory Triggers (p.27)

- Be specific
- Focus on sensation and response
- Don't say too much
- Don't force it

Asking Effective Guiding Questions (p.29)

- Focus on key moments
- Let prior memories inform your questions
- Ask the obvious question
- Be specific
- Be brief

Providing Effective Answers to Guiding Questions (p.31)

- Always add information: details, emotion, direction
- Look for connections
- Answer simply and concisely

Giving Guidance (p.32)

- Focus on the Traveler's actions
- Be concise
- Be specific
- Trust your instincts
- Considering refining what another Guide has seen

Taking the Trip (p.32)

- Paint a clear picture for your Guides
- Let time unfold
- Use the pennies to gauge the complexity of the journey

Appendix V: Sample Memory Triggers

These are provided to give you an idea of the sorts of Triggers previous patients have found useful. See also **Writing Effective Memory Triggers** (Chapter Three, p. 27).

- The sound of someone writing on a blackboard
- "Sweet Child of Mine" by Guns n' Roses
- The aftermath of a car crash
- Cracking a tooth
- St. Patrick's Day
- The smell of pumpkin pie
- The Al-Rashid Hotel in Baghdad
- Being poked repeatedly
- The feel of cool velvet
- A bright red balloon
- The sounds of a highway
- A hammock
- Walking barefoot in wet grass
- Loneliness in a crowd
- Your mother
- Your family's ski lodge
- A smooth stone in the shape of a heart
- The fear of being lost in the woods at night
- The pain of stepping on something sharp
- Blood stain on a white carpet
- The smell of cigars
- My father's yacht
- The way the floorboards creaked under their feet when my parents danced

Appendix VI: Sample Guiding Question Exchanges

Memory Trigger: The smell of freshly baked cookies

Guide: Were they baked by your best friend's wife?

Traveler: Yes, and they were supposed to be a surprise for his birthday.

Guide: Were they your favorite kind of cookie?

Traveler: Yes, and I couldn't resist eating some.

Guide: Were you hoping your best friend would be late getting home?

Traveler: Yes, and he got stuck at the office just like I knew he would.

Memory Trigger: A door slamming

Guide: Were you in a hospital?

Traveler: Yes, and I couldn't see through the curtains around my bed.

Guide: Were you alone?

Traveler: Yes, and I had heard them cart the other man's body out.

Guide: Were you happy that your grandchildren were coming to visit?

Traveler: Yes, and they weren't happy about it.

Memory Trigger: A pain in my stomach

Guide: Was it from eating too many cookies?

Traveler: Yes, and they were terrible.

Guide: Were you forced to eat them?

Traveler: Yes, and I was crying.

Guide: Did your mother bake the cookies?

Traveler: Yes, and this wasn't the first time something like this had happened.

Appendix VII: Variant Questionnaire 1

1.

What is your fondest memory?

REQUIRES



When I think of _____, I remember:

2.

What is your scariest memory?

REQUIRES



When I think of _____, I remember:

3.

What do you love more than anything else?

REQUIRES



When I think of _____, I remember:

Do you want to remember your past?

☐ Yes ☐ No

For a downloadable version please visit www.orphicinstitute.com

Appendix VIII: Variant Questionnaire 2

Note: Your memories will occur in reverse chronological order. This is because substantial time elapsed between your trauma and your admission to the Institute. As a result, you must work your way back to before that event in order to recover your memories.

1.

**What happened just before
you were admitted to the Institute?**

REQUIRES



When I think of _____, I remember:

2.

**How did you lose
your memory?**

REQUIRES



When I think of _____, I remember:

3.

**What was your life
like before the trauma?**

REQUIRES



When I think of _____, I remember:

Do you want to remember your past?

☐ Yes ☐ No

For a downloadable version please visit www.orphicinstitute.com

Appendix IX: The ? Identity

FACTS & REASSURANCES

While Mnemosyne helps to break down the barriers between your mind and the minds of your fellow patients, it also weakens the barriers between the compartments of your mind. Memories, dreams, books, movies—all of these may mix together. To help you distinguish fact from fiction, we have prepared this guide to the world you live in. You may treat the following statements about the world as true:

- **You are a covert operative for the United States government.** At some point during your last mission, you went missing and were presumed dead. You were later found, though after you had lost your memory.
- **The objective in your last mission involved handling a target:** an object or a person; unfortunately, due to the nature of the treatment, we cannot yet inform you of the details. We have lost track of the target and believe the knowledge of its whereabouts is locked inside your unconscious mind. It is of the utmost urgency that you regain these memories. Our national security depends on it.
- **We are unsure what has caused your condition.** It may be due to physical or psychological trauma. This may have been triggered accidentally or you may have been captured and brainwashed by enemy agents.
- **It is the early twenty-first century.** As a covert operative you have had access to technology that is not yet public knowledge; however, these are primarily modifications to current devices—smaller computers, concealable weapons, etc. Death rays, flying saucers, or other such technological fancies remain the domain of fiction.
- **The world is, overall, a mundane place.** Its wonders come from simple things, like the birth of a child or the feeling of keeping your country safe from harm. Its terrors, though, are larger in scale for you—terrorist plots are what you deal with so this great nation can rest well at night. That said, these are still very mortal terrors. Rest assured that you are not haunted by spirits, nor are you a Greek god.
- **You are a highly-trained covert operative, skilled in infiltration, intelligence gathering & analysis, combat, and much more.** According to our records, you were in peak physical and mental condition when you left for your last mission. However, do not mistake this with images of action movie heroes. You cannot dodge bullets, you bleed when you're cut, and impossible feats (such as reading someone's mind) are still impossible.

We hope that this will aid you in recovering your identity. If you have difficulties with this, you may also refer the **How Do You Deal with Inconsistent Memories Among the Group?** sidebar in **Chapter Three** (p. 36). Please know that we are monitoring your progress throughout the treatment; though, for reasons explained earlier, we cannot intervene during it. Should you accidentally recall false memories, we will collect you once the process is complete and attempt your treatment again. While our immediate concern involves this threat to national security, we would also like you to remember the hero and patriot you once were and return to your rightful place.



QUESTIONNAIRE

1

Recall an early mission with your mentor.

REQUIRES



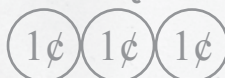
When I think of _____, I remember:

What did your superiors say about your performance?

2

Recall a mission where you faced a moral dilemma.

REQUIRES



When I think of _____, I remember:

What do you regret about your actions in this mission?

3

Recall your last mission and the trigger of your amnesia.

REQUIRES



When I think of _____, I remember:

Where is the target now?



PRIORITY RESPONSE: Will you continue to work for us?

If so, your first mission will be to retrieve the target. Otherwise, we will re-induce your amnesia and ~~re-induce your amnesia~~.

Appendix X: The Shadow Out of Memory

(or The Case of Peter Matthew Tompkins)

Facts & Reassurances

While Mnemosyne helps to break down the barriers between your mind and the minds of your fellow patients, it also weakens the barriers between the compartments of your mind. Memories, dreams, books, paintings—all of these may mix together. To help you distinguish fact from fiction, we have prepared this guide to the world you live in. You may treat the following statements about the world as true:

- **You were discovered in the aftermath of a battle against a terrible horror beyond the understanding of man.** When you came to, you remembered nothing of the terrible destruction that happened, of the lives lost, of anything about your past. While it was our hope that you would live out the rest of your days in peace without the memories of your former life, a great crisis is looming. Locked inside your fractured psyche is knowledge that could help mankind survive in the time to come.
- **It is the early twentieth century.** Human technology—motor cars, telegraph, electric streetlamps, radio, etc.—has not advanced beyond your hazy recollection of it, nor has humanity yet been thrown into a new dark age. If images of sinister alien weapons, portals to otherworldly places, horrific methods of surgery or other such inhuman things enter your mind, it is likely that they are not of human origin.
- **To most people, the world is a mundane place.** People see wonders and terrors from simple and personal things, like the birth of a child or the death of a loved one. But beneath this calm veneer is a harsh, uncaring truth—there are things beyond time and space that would crush this world without any sense of human remorse. Few know about such things, and even fewer live to tell tales. If you recall spirits, monsters, aliens, and terrible gods in your therapy, do not immediately discount it as fantasy.
- **You are a normal, everyday person.** This isn't to say that you might not be a remarkable individual, as you have fought against the nightmarish darkness and still live, but feats like leaping across rooftops or manipulating the minds of others are impossible without superhuman intervention.

We hope that this will aid you in recovering your identity and helping us defend ourselves. Please know that we are monitoring your progress throughout the treatment, though, for reasons explained earlier, we cannot intervene during it. Should you accidentally recall false memories, we will collect you once the process is complete and attempt your treatment again. Please know that if your memories are too much to bear, we will help you and continue your treatment in our facility.

Questionnaire

1

Recall a small victory against the terrible unknown.

REQUIRES



When I think of _____, I remember:

To what do you owe your victory?

2

Recall a horrid defeat at the hands of the terrible unknown.

REQUIRES



When I think of _____, I remember:

What did you lose in this defeat?

3

Recall the events that blasted your mind and caused you to lose your memory.

REQUIRES



When I think of _____, I remember:

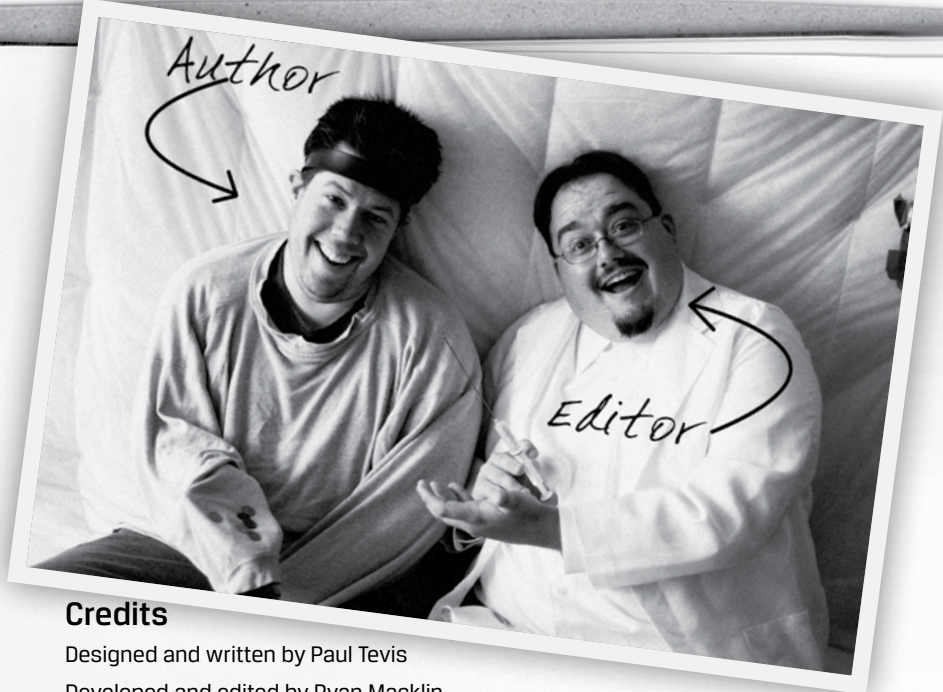
What can we do to fight against this horror?

Do you want to remember?

Do you want to remember?

If you choose to remember, we may yet stand a chance against this black menace. We understand if you cannot bear these memories, and if you wish, we will leave you to live out your days as a patient in this Institute.

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Credits

Designed and written by Paul Tevis

Developed and edited by Ryan Macklin

Photography by Jeremy Tidwell

Art direction and layout by Fred Hicks

Additional material by Steve Barker (Chapter 4), Alvin Frewer (Chapter 4),

Ryan Macklin (Appendices IX & X), and Trevis Martin (Chapter 4)

Additional editing and moral support by Gwen Tevis

Orphic Institute liaison duties by Kenneth Hite

Playtested by Brandon Amancio, Mikael Andersson, Vincent Baker, Meguey Baker,

Steve Barker, Dave Bartel, Seth Ben-Ezra, Crystal Ben-Ezra, Emily Care Boss,

James Brown, Chad Bucy, Jay Button, Christina Cabeen, Ted Cabeen,

Victor Cantu, Joe Carlson, Rich Clark, Dave Cleaver, Dylan Craine, Rich DiTullio,

Scott Dunphy, Morgan Ellis, Aaron Enriquez, Ed Frelander, Alvin Frewer,

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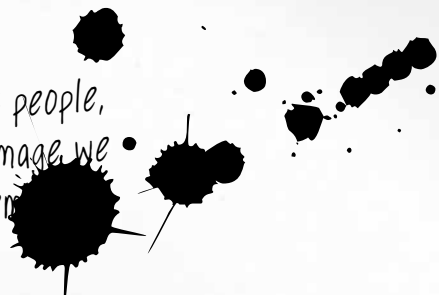
NOTES

A mystery, a truth, found in Proust's words. Need to examine these further, before point of no return.

"The mistakes made by doctors are innumerable. They err habitually on the side of optimism as to treatment, of pessimism as to the outcome."

NOTES

"Time, which changes people,
does not alter the image we
have retained of them."



"Let us be grateful to people who
make us happy; they are the charming
gardeners who make our souls blossom."

NOTES

*"We do not succeed in
changing things according
to our desire, but gradually
our desire changes."*



NOTES

*"We do not receive wisdom; we must discover it for ourselves
after a journey that no one can take for us or spare us."*

NOTES

"All our final decisions are made in a state of mind that is not going to last."

SUBJECT
NOTES

FILE NO.
93

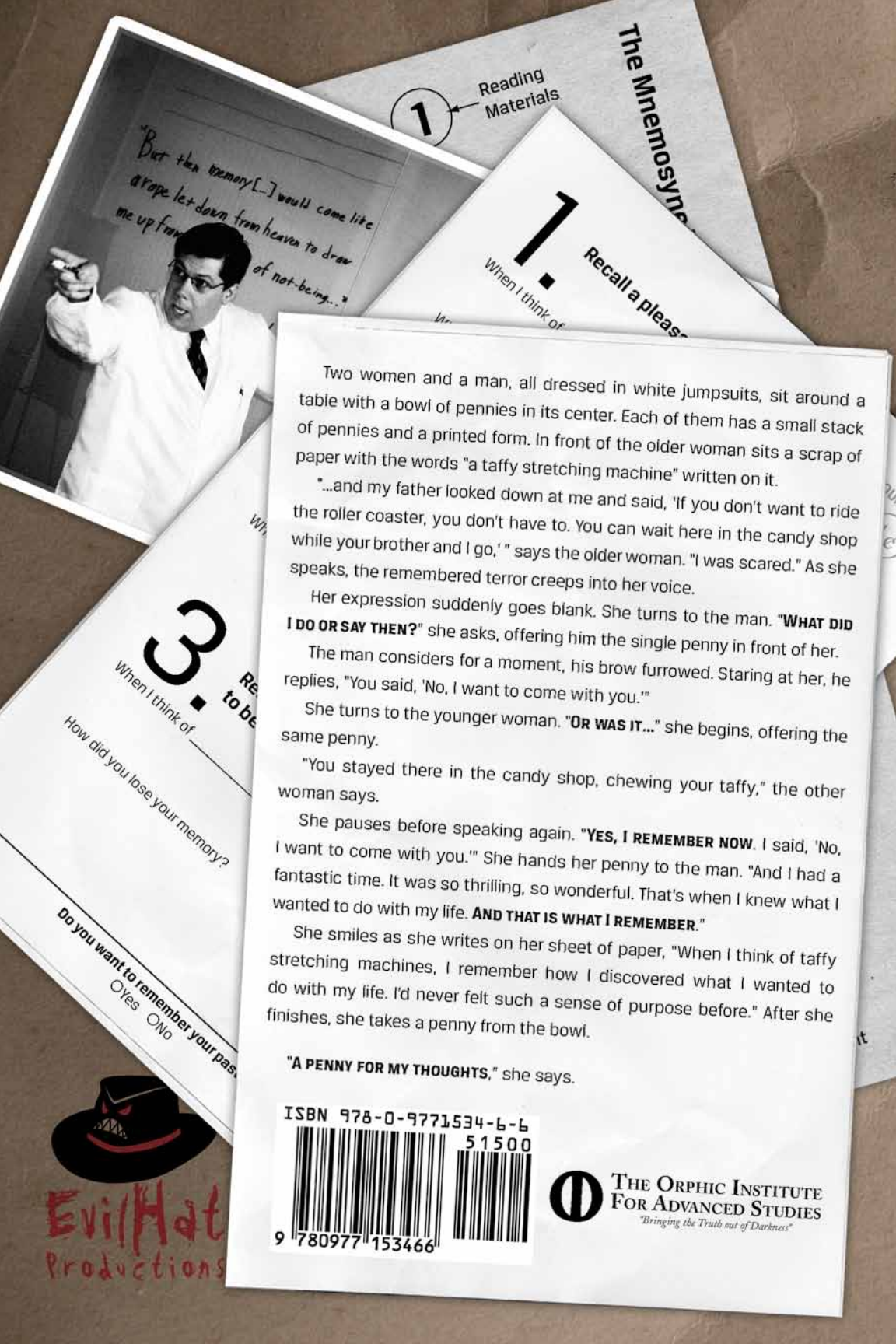
NOTES

"The only paradise
is paradise lost"

"If a little dreaming is dangerous, the cure
for it is not to dream less but to dream
more, to dream all the time."

"We are healed from suffering only by
experiencing it to the full."





Reading Materials

The Mnemosyne

1

1 Recall a please...
When I think of

"But then memory [...] would come like a rope let down from heaven to draw me up from the abyss of not-being..."

3

When I think of _____

How did you lose your memory?

Do you want to remember your past?
Oyes ONo

Two women and a man, all dressed in white jumpsuits, sit around a table with a bowl of pennies in its center. Each of them has a small stack of pennies and a printed form. In front of the older woman sits a scrap of paper with the words "a taffy stretching machine" written on it.

"...and my father looked down at me and said, 'If you don't want to ride the roller coaster, you don't have to. You can wait here in the candy shop while your brother and I go,'" says the older woman. "I was scared." As she speaks, the remembered terror creeps into her voice.

Her expression suddenly goes blank. She turns to the man. "**WHAT DID I DO OR SAY THEN?**" she asks, offering him the single penny in front of her.

The man considers for a moment, his brow furrowed. Staring at her, he replies, "You said, 'No, I want to come with you.'"

She turns to the younger woman. "**OR WAS IT...**" she begins, offering the same penny.

"You stayed there in the candy shop, chewing your taffy," the other woman says.

She pauses before speaking again. "**YES, I REMEMBER NOW.** I said, 'No, I want to come with you.'" She hands her penny to the man. "And I had a fantastic time. It was so thrilling, so wonderful. That's when I knew what I wanted to do with my life. **AND THAT IS WHAT I REMEMBER.**"

She smiles as she writes on her sheet of paper, "When I think of taffy stretching machines, I remember how I discovered what I wanted to do with my life. I'd never felt such a sense of purpose before." After she finishes, she takes a penny from the bowl.

"**A PENNY FOR MY THOUGHTS,**" she says.

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