

## The Palace of Dr. Remarde

**Synopsis:** Several eccentric characters (and a sheep) find themselves at a party in a palace where the rules of reality take a whimsical turn and where a strange God-like presence seems to be connected to the characters' misfortune.

### Characters:

- The Colonel
- The Mobster
- The Writer
- The Hunter
- The Physicist
- The Clergyman
- The Governor
- The Butler
- Dr. Remarde

### Plot:

*The Colonel, The Mobster, The Writer, The Hunter, The Physicist, The Clergyman, and The Governor are played by the same actor.*

A **three-story** palace stands majestically on Dr. Remarde's demesne. At the gates, two dead bodies, undoubtedly the guards, lie in a pool of blood. The Colonel rides a horse and glances at the bodies, undisturbed and unconcerned. He sports a heavily decorated uniform of the Grande Armée and a handlebar mustache.

He describes The Physicist wearily dragging a corpse, wrapped in a red curtain. The Physicist bears an abnormally large and seemingly cancerous lump on his shoulder, covered with a piece of cloth. The Colonel asks him if he needs any help but The Physicist claims everything's fine. Having been here before, The Colonel recommends the basement to dispose of the body.

He enters the old-fashioned and lavishly decorated palace, a fragrant showcase of wealth. The gargantuan interior allows for countless guests, all belonging to the aristocracy. Their profligate clothing seem to fit no particular time period. Though one could assume this tale is set in the 19th century, some **anachronistic** details, such as modern watches, smartphones and fashion style, contradict such assumption. The Colonel's notability is noticeable the moment he stepped into the palace. Many eyes are aimed at him either in admiration or revulsion. His resulting anxiety is palpable and is demonstrated by him compulsively scratching the back of his head.

A French woman thanks him for his service whilst a Spanish man scorns him for being Napoleon's pawn. He is approached by The Clergyman, a German, who forgives him for the death of his great-grandparents during the Befreiungskriege in 1813. The Colonel doesn't understand him, saying he never fought this campaign to which

The Clergyman replies, “You will.” He elaborates how the campaign was the beginning of the end for Napoleon and that God always rectifies evil people’s wrongdoings.

On the **first floor**, The Colonel’s social anxiety and The Clergyman’s words left him disorientated and puzzled. He goes to the terrace for a breath of fresh air but is interrupted by The Butler. The Butler announces The Colonel was invited to the party solely to give him a chance to apologize to Dr. Remarde. He reveals The Colonel ransacked the palace during the French Revolution and raped and murdered the Doctor’s wife.

The Colonel doesn’t remember these atrocities, having committed so many barbarities which he’s utterly **indifferent** towards. He **pridefully** praises himself for his loyalty towards the Emperor and his military accomplishments. The Butler says an apology will also please **Seud**. When asked who Seud is, The Butler says no one really knows and gives him the keys to Room 165 if ever he wants to stay for the night.

Whilst The Colonel wanders aimlessly and confusedly around the palace, his rumination is interrupted by a sudden gunshot stemming from the ground floor. Almost immediately, a sheep walks right by him and makes its way down the corridor to another staircase. Shortly afterwards, The Hunter comes in, armed with a rifle, and asks about his sheep. The Colonel points to the **second floor**, where the sheep went. He then asks The Hunter if the current year is actually 1810 to which The Hunter simply replies, “Sure.” The Colonel, confused and on the verge of a nervous breakdown, walks away. The Hunter takes out a brand-new smartphone and tasks someone to ‘bring in the whole village’.

Still on the first floor, The Colonel nears Dr. Remarde’s room and contemplates actually apologizing. He reaches the door and sees an oddly placed bed of multicolored **Petunia flowers** at the center of the room. Refusing to go in, he quietly walks away. Unbeknownst to him, The Writer has been watching him closely.

As the night falls, The Colonel stays in Room 165 (**first floor**) and refuses to go out. The room, like the palace, is lit with candlelight, as if electricity doesn’t exist yet. The Colonel is spellbound by a painting of the *Tower of Babel*, by Pieter Brueghel the Elder, hanging above the hearth. This hypnotic experience is interrupted by loud moans, collective screams and mocking laughs originating from the top floors. He goes to investigate but upon stepping in front of a mirror, his reflection grows sentient and attacks him. The reflection grabs The Colonel and violently flings him to a table, pulverizing it. Bleeding and horrified, The Colonel gets back up but finds the exit door blocked by the doppelganger/reflection. The latter utters a spine-chilling wail which bursts all glasses and mirrors in the room. The Colonel makes his way to the window, his only way out of this nightmare. He opens and jumps through it but inconceivably, he is back in Room 165, again facing his evil reflection.

The reflection chases him and The Colonel dashes to the exit, finally reaching the door. He opens it but again, he is back into the room. All his attempts to leave leads back to that room as if in an endless loop. He runs around in circles whilst his hair turns white, wrinkles appear on his face and his spine curves. It is obvious he has aged. How long has he been running? On the other hand, his reflection hasn’t aged one bit. Too old and too weary to escape, The Colonel finally surrenders to the doppelganger, who grabs his face with his jaw. The Colonel shrieks in utter agony whilst the doppelganger sinks his teeth into his right cheek, champs on it and

swallows it. Blood exudes profusely out of his face whilst the pain amplifies his screams. Pissed off, the doppelganger bites off The Colonel's tongue. But the reflection isn't done yet; The Colonel's whole body is waiting to be devoured.

**A few hours before**, The Mobster stands next to his own corpse in the bathroom, lying in a pool of blood, with a gunshot wound in the back. A crowd enwreathed the murder scene and amongst them, we see The Writer observing everything in utter bewilderment. The Mobster gazes at his own dead body in outrage and perplexity. He is approached by The Physicist to whom he laments how his new expensive suit is now ruined. He realizes Dr. Remarde might have ordered the hit, despite The Physicist claiming this is improbable.

He picks up a gun from his body and goes to the second floor, where he accidentally trips on the sheep. The sheep walks into The Governor's room, chased by The Hunter while The Mobster makes his way to the **third floor**. He walks into the Doctor's room where the curtains are closed, producing a sinister atmosphere. Behind his desk, the back of the Doctor faces The Mobster. We can't discern his face due to the obscurity. The Mobster blames him for the murder, claiming it was the Doctor's desperate attempt to cut ties with his organization, but the Doctor ignores him and comically asks whether he's now a ghost or a spirit.

The Mobster pushes the trigger slightly but the Doctor remains still, unafraid of being shot dead. However, The Mobster drops the gun and breaks down. He laments on the feelings of **wrath** which plague his life and despairs over the atrocities he committed in his past. He feels intensely remorseful but claims he has no control over who he is. The Doctor retorts that The Mobster's life choices led him to this situation and his **self-loathing** will soon lead to his demise. As if on cue, The Mobster pukes a gigantic amount of blood out of his stomach and collapses on the ground, landing on his own vomit. A bundle of Petunia flowers bursts out of his stomach and he dies. The curtains of the room retract and the sunlight promotes the growth of more Petunia flowers from his corpse, quickly engulfing his whole body.

**A few hours before**, on the **fourth floor** (notice how the number of floors and interior scale of the palace don't align with its exterior appearance) and in his room, The Writer gazes contemplatively into the distance when he catches sight of The Hunter shooting down the two guards at the gates. He takes a pair of opera glasses to watch the event. Witnessing it leaves him bemused. Out of nowhere, an apparition of **Dante Alighieri**, dressed in red and wearing a laurel crown, manifests into the room. Dante accuses The Writer of plagiarizing *Purgatorio* but he swears he didn't. Dantes vanishes and The Writer returns to the windows and observes The Hunter conversing with The Clergyman on the gravel pathway. His bafflement intensifies.

The Writer is among the crowd amassed around The Mobster's body. He finds The Mobster and The Physicist conversing, followed by the former storming away and climbing the staircase adjacent to the bathroom. The Writer's expression demonstrates a most perplexing realization. He dashes back to his room, hurriedly opens the drawer of his desk and brings out a screenplay he wrote years ago. He opens it and we can only see his reaction: utter shock. He closes the script and goes to observe The Colonel.

On the **ground floor** in the main hall, a string quartet performs splendidly for the guests. The Writer frantically shoots to the stage and interrupts the musicians, much to the annoyance of everyone. He announces that everyone exists in his mind and that his screenplay predicted the death of The Mobster as well as all the future events which will transpire in the palace. The crowd bursts into laughter and mockeries, all pillorying The Writer for uttering such nonsense. A guest asks The Writer if he wrote he would be ridiculed and he says he did. However amidst the laughter of disbelief, The Physicist has paid particular attention to The Writer's words.

The Writer leaves to the garden outside and in a moment of **self-reflection**, he convinces himself that no one understands his works. While climbing the stairs back to his room, he stops on the **second floor** and finds the sheep leaving The Governor's room with **dollar bills in its mouth**. Back to his room, The Writer closes the screenplay which has been lying open on his desk. He puts it back inside the drawer and locks it.

The Clergyman comes into his room and reasons with him that it is not wise to play God. He asks to check The Writer's screenplay but he has a change of mind about showing it to people, claiming the script is dangerous since it negates **free-will** through **predeterminism**. He says if today follows the script to the letter, things are about to get really bizarre and messed up. Since he wrote it long ago, he doesn't remember all the details and the script itself is unfinished. **Solipsist** and **slothful**, he believes his story ideas will come to him without effort, considering everyone and everything exists in his mind. He claims his screenplay is thus a solution to the philosophical **problem of other minds**. The Clergyman labels his beliefs as being ludicrous but The Writer retorts that his beliefs in God are just as absurd and warns him of the illusions which permeate the palace. He mentions Seud and to be careful of his manipulative tendencies. The Clergyman asks who Seud is and just when The Writer is about to explain, his head is blown open by The Hunter. The Hunter has eavesdropped on their conversation and shot The Writer to prove his theory wrong; if they existed in his mind, they would have all died by now. He lambasts how The Writer and The Governor are very much alike, both craving power and control. Finally, he asks the traumatized Clergyman if he's seen his sheep.

**A few hours before** in the morning, The Hunter approaches the palace's entrance and asks the two guards if he can come in to look for his sheep, which escaped his farm and ventured into the palace. The guards deny having seen any sheep. They laugh at his clothing style, saying they can't allow him to smear a party for aristocrats by allowing a poor man inside. The Hunter claims the wealthier stole his people's land, their fields, their food but he won't let them steal his sheep. He thus shoots the guards and crosses the gate.

The Hunter makes his way through the guests, who glance at him in distaste and look down on him. He is a fish out of water and seen by others as inferior and incongruous. The Hunter gazes at them in revulsion and from his face, we can see how he just wants to kill every single one of them. Finally, he catches sight of his sheep racing to the staircase. In a flash, he clumsily aims his rifle at it and shoots. Obviously, he misses the animal and the bullet goes through the door of the bathroom adjacent to the staircase and hits The Mobster in the back, killing him. Heedless of what he's done, The Hunter continues his chase.

He encounters The Colonel on the **first floor** and makes his phone call, as depicted earlier. He finally catches up to the sheep and sees it entering The Governor's room on the **second floor**. It's an opulent room, more

decorated and furnished than the others. The Governor, an obese aristocrat, sits on a sofa and faces his untouched (second) lunch. The sheep stands next to him. The Hunter orders the animal to come with him but it refuses. Not needing the animal alive anyhow, he points his gun at it but The Governor orders him to put the weapon down, claiming the sheep's now his property. He believes the animal made its choice and that **wherever money flows, the sheeps follow suit**.

The Hunter disparages the waste of capital in The Governor's excessively decorated room and his opulent lifestyle. Waste and indulgence are all his choices according to The Hunter. However, The Governor believes nobility is not a choice and that people are born in where they belong and it's their duty to abide by their **class**. The aristocracy, la bourgeoisie and the proletariat are all part of a stable system which shouldn't be disturbed. The Hunter thinks it's easy for The Governor to make such claims when he's the one pulling the strings that fill his pockets. The Governor retorts that people's place in the **hierarchy** is predetermined but The Hunter strongly abides by **Marxist ideologies**, specifically Marx's statements that the rich perpetuate the lie that the interests of the capitalists and the proles are **one and the same**. He equals oligarchy with tyranny, all of which only result in the sufferings of the working class.

The Governor laughs at his self-pitying rants and lack of dignity. The Hunter says The Governor could alleviate poverty by sharing his wealth but this would require him to alter his lifestyle, which he adamantly refuses. Only then The Governor realizes how **envious** The Hunter actually is and how he just wants to bring the rich down with him. The Hunter, enraged, points his gun at The Governor, who says killing him will only prove his point. Realizing he's right, The Hunter morosely walks away, leaving the sheep behind. On the **fourth floor**, The Hunter overhears The Clergyman's and The Writer's conversation and in an excess of rage, he **displaces** his frustrations towards The Writer and shoots him dead.

**A few hours before**, right after The Writer's humiliation, The Physicist dashes to The Writer's room and finds the script. Its title on the cover page reads "The Palace of Dr. Remarde". He shuffles through the screenplay and lands on the very same page which depicts the current events we are watching, i.e The Physicist reading the script. **Same dialogues, same words, same everything, even this sentence**. This disturbs The Physicist. An **unknown voice** frequently talks to him and warns The Physicist not to play God, reminding him that their last attempt at making a scientific breakthrough led to dramatic consequences. If the script is reality, The Physicist wants to modify it and time travel to the past to save The Mobster from being shot, hence transcending the deterministic nature of universal laws. Before modifying anything, he shockingly reads that the duo will be propelled back in time right now and as written, they do. They travel back to **a few hours ago**.

Now on the **first floor**, the voice berates The Physicist for stupidly not reading the next pages to find out what will happen next. The voice believes their attempts at playing God instead made God play a trick on them. He finally realizes they might have created a **closed timelike curve**. He asks The Physicist to think about what happened this morning and **Novikov's self-consistency principle**. The Physicist horrifyingly realizes what is about to ensue but it is too late: The original Physicist arrives and smashes a flower vase against the time-traveling Physicist's head, cracking open his skull. He crashes to the ground, blood oozing from his head.

The Physicist tears a red curtain from its rail and wraps the body in it. He strenuously drags it using the fire exit down to the ground. He killed his double to prevent any headaches resulting from two identical beings existing in the same universe. He is approached by The Colonel and their conversation plays out like in the **opening**. The Physicist opens the basement's doors and what they find inside shakes their very sanity. We see innumerable corpses of The Physicist, all stacked on top of one another. The only difference with the body he is dragging is that in the corpses, the lump is gone and there's only a bloody wound where it should be. The voice begs to see and The Physicist removes the piece of cloth covering his lump. The voice was The Lump all along. He is sentient and has a deformed little face. They incorrectly deduce the bodies might be a byproduct of their attempts at testing the **many-worlds interpretation** and as long as they don't try it again, they'll be fine.

**A few hours before**, The Hunter kills the guards and on his way to the palace through the gravel pathway, he is approached by The Clergyman. The Clergyman, having witnessed the death of the guards, asks The Hunter about the root of all his wrath. The Hunter claims the guards were on his way and he just wants his sheep. The Clergyman annoyingly pontificates on the true meaning of The Hunter's desire for his sheep: the sheep represents an idea, a **condensation** of what The Hunter stands for and everything he craves for.

The Clergyman reveals he too came to the party in search of someone. Years ago, he was hopelessly in love with a woman who disappeared from his life under mysterious circumstances. He learnt she would be at this party so he immediately took the first flight from Germany to come here. He knows he is somewhat responsible for her disappearance but fails to remember how. He ponders on the strange mechanism behind the mind's **recession of distressful memories**. The woman's vanishing left him bereft, and the memory of what pushed her away has been buried too deeply into his unconscious, **repressed** under layers of uncertainty and a **mental block**. Having recently been ordained, he wants to make amends and find closure to this dark part of his life. He hopes the woman's recollection of what happened will enlighten him since his memories are too subjective. The Hunter, tired of his boring monologue, simply walks away before he can prattle on more.

Inside, The Clergyman encounters The Colonel and their conversation plays out as described before. Later, The Clergyman walks around for quite a while when finally, he locks eyes with a young and beautiful **white lady** dressed in a dashing red gown. From the way he looks at her, we deduce she's the one he's been looking for. The Lady sends him a broad and angelic smile which delights him. She walks away, almost begging him to follow her. However, he quickly loses her amidst the crowd. A loud gunshot is heard and a commotion settles in. Whilst most of the guests go to investigate what happened, The Clergyman couldn't care less. Having yearned for this moment for far too long, he continues looking for the woman, but to no avail. After quite a while, exhausted but unwilling to give up, The Clergyman sits down to catch his breath and enjoy some music from the string quartet. But even this moment is ruined when The Writer storms to the stage to make his absurd statement.

He wants to talk to The Writer about his **God complex** but upon finding The Lady again, he goes towards her. This time, the two finally reunite. The Clergyman lets out his desire to make amends but The Lady warns him not to substitute lust with such excuses since she knows what he really wants. She moves her hand to his crotch and he recoils immediately. He mentions his abstinence, his rejection of lust and his respect for clerical celibacy.

The Lady claims he only repressed his lecherousness and sooner or later, it will be back and he will have no choice but to succumb to his desires. She asks him to remember how he moaned when he used to rape her and wonders if he could even hear her screams considering how loud his moans were. The memories of what truly happened are resurfacing and The Clergyman now looks at her with guilty eyes. She asks him if he believes being ordained absolved him of his past crimes and just then, The Clergyman looks at the ceiling mirror. Where The Lady stands is a reflection of **Mephistopheles**, depicted here as a pale man with sharp features, pointed beard, sharp eyebrows and dressed in black with a red cape. The Clergyman recoils in horror. Realizing this is all part of the Devil's plan to tempt him into awakening his repressed desires, sinning and abandoning his faith, he pushes her away and The Lady vanishes.

Sometimes later, The Hunter shoots The Writer, splashing some blood and brain matter on the horrified Clergyman. After The Hunter leaves, The Clergyman wanders around the palace, deep in his musings and disturbed by his recent experiences. He reaches the **sixth floor** and the inconsistency between the palace's interior and exterior dimensions leaves him confused. He finds the sheep, carrying the dollar bills in its mouth. On seeing The Clergyman, the animal quickly drops the money. The sheep blindly follows him, as if there is an instant bond between the two. The sheep is obviously unaware that The Clergyman is taking it to its death since he intends to find The Hunter and return his animal. Finally, The Clergyman comes across the door leading to the dining hall, which is in shambles. The food and drinks which have been so meticulously displayed on the buffet are now all over the place. He looks around and finds the dead body of The Hunter lying on the floor. Cause of death: unknown. Saddened, The Clergyman and the sheep leave and climb to the **seventh floor**.

A significant number of the guests have shifted the party from the main hall, on the ground floor, to the **seventh**. But here, everyone's naked. It doesn't take long for The Clergyman to realize that he has walked into an orgy. He is exasperated; the reason he climbed to the top floors is to be away from all the cacophony. But now there were even moans, squeals and groans added to the general chatters. He strolls amongst the guests and observes them whilst they engage in all sorts of sexual acts. But he easily grows tired of it all. He accepted the invite solely due to the promise of reuniting with that woman and even if she turned out to be the Devil, he somehow still longs for her return. A few moments later, whilst on his way out, he looks behind to where the sheep stood and sees The Lady, this time stark naked. At that instant, the potency of his lechery overwhelms whatever vows he made and exposes the fragility of his convictions. He walks to her and places his hands on her bare breasts, gently caressing her nipples. She reclines to the floor and he climbs on top of her. He swiftly pulls down his pants. Alas, The Clergyman has failed to recollect The Writer's warnings. The guests burst into loud laughs of mockery, screams of disgust and shock at the sight of The Clergyman **shoving his penis into the sheep's ass**. He thrusts into the animal. The sheep bleats. The Clergyman moans, loudly. Even those who were in the middle of copulating took a moment to look at this most vile scene. He keeps going at it and when he finally orgasms, the illusion of The Lady vanishes and The Clergyman comes to the nauseating realization that he just had sex with a sheep in front of everyone.

A guest laughs at how The Clergyman seemingly fucked the **Lamb of God**. The Clergyman utters a deafening scream of horror and turmoil. Overwhelmed by shame and humiliation, he runs and throws himself into the

roaring fireplace and catches fire. He flip flops on the floor and lets out a high-pitched wail of agony. The guests don't even attempt to put out the fire; this is top-notch entertainment to them, even a turn-on to some. Finally, The Clergyman succumbs to his burns and The Butler arrives and quenches the fire with a bucket of water. Everyone gazes at the charred corpse, still processing what just happened.

**A few hours before**, The Hunter despondently leaves The Governor's room. Right after, The Governor takes out a wad of dollars out of a drawer and gives a few notes to the sheep before thanking it. The animal grabs the dollar bills with its mouth and leaves. The Governor then gazes at his meal on the table. His stomach growls, he is hungry but for some reason, he can't eat. He is starving but whenever he reaches out to the plate, he just can't bring himself to consume the food. Something is wrong and he can't understand what. The delicious meal tempts him to consume it but he is simply unable to do so. On his way out, he accidentally steps on the fetus of a sheep, approximately 60 days post creation, lying on the floor surrounded with blood and the remains of its amniotic sac. The fetus creepily whispers, "Eat me... Eat me..." Sickened and horrified by the sight of a talking sheep fetus, The Governor promptly exits his room.

In the hallway, he walks around and seeing everyone savoring the scrumptious finger food available makes him visibly envious. On a plate carried by The Butler, we see spring rolls, Bleu de Gex cheese and quiches. The Butler asks him if he wants something to eat but The Governor refuses. In the dining hall on the **sixth floor**, what he sees is both paradisiac and nightmarish. We see a large buffet with a cornucopia of gourmet dishes of all varieties, sure to please any epicureans. But the realization that he will be able to eat none of these sends him into deep sorrow. Coincidentally, The Hunter also happens to cross the hall. He notices The Governor's strange behavior. The latter's extreme hunger and frustration are all very visible. It doesn't take long for The Hunter to grasp the situation. The Hunter guffaws at his misery whilst The Governor's hunger pangs exacerbate. The Hunter trashes the buffet, throwing food all over the hall and takes great delight in doing so. The Governor powerlessly watches him, incandescent and despondent.

The Hunter grabs some of the roasted lamb and gorges himself on them to make The Governor as envious as possible. But The Hunter ends up choking on the food. He gags and coughs, despairingly trying to push out the piece of lamb stuck in his throat. He begs for help but The Governor answers with a malicious smirk. The Hunter crumbles on the ground and chokes to death. The Governor is too weak to laugh and savor this moment. He leaves the hall and looks for Dr. Remarde's room, hoping he will somehow cure his condition.

In the Doctor's room (**sixth floor**), The Governor crawls to the Doctor and asks why he can't eat. The Doctor interprets it as **wish-fulfillment**: The Governor desires control and rejects free-will because he has no control over himself, resulting in overindulgence. It's a gross distortion of his repressed wish to finally stop eating. The Governor's skin retracts to his bones, like a deflating balloon. What was previously an obese man suddenly turns into an emaciated, pale and almost skeletal person. He is dying, barely having the energy to breathe. He loses his hair and his skin darkens considerably. He finally dies of starvation. Then, the loud moans, screams and laughs, resulting from The Clergyman's sexual intercourse on the floor right above, are heard by the Doctor.



On this cold night, the inhabitants of The Hunter's village have congregated at the gates. With the guards dead, they walk freely on the pathway to the palace. The villagers (men, women and children) wear worn-out clothes along with scruffy long drapes. The village spokesman knocks at the front doors but the knocks are drowned by the din made by the party. A guest finally opens the door and the spokesman begs them to let the villagers in so they can have food and shelter.

The guest looks back to his peers and from their expressions, we see the unanimous disagreement towards letting them inside. The spokesman reveals how their lands have been barren for months and their women and children are now starving. He points to his pregnant wife amongst the villagers and says she and her baby will die if they don't get any food. For the first time since the beginning of this tale, the aristocrats demonstrate some compassion toward the less fortunate. But the more callous ones are still looking down on the villagers, thoroughly opposing the idea of letting them inside. However the vast majority seem to have had a change of heart albeit they feel mostly pity rather than empathy.

Once inside, the pregnant woman removes a belly cast which simulated her fake pregnancy, exposing the facade. Under the cast, she pulls an MP 40 submachine gun. The rest of the villagers remove their long drapes, revealing all sorts of guns concealed underneath. Targeting the aristocrats, they open fire and blissfully massacre them. The ear-shattering gunshots echo through the palace combined with the screams of those being mercilessly gunned down. The villagers take great pleasure in slaughtering them as brutally as possible. Even the village kids are firing their weapons. Seeing the aristocrats being torn to shreds by a hail of bullets are euphoric to say the least. The white walls and the marble floorings are now red with blood.

In the basement, a shadowy figure emerges. After the lengthy chaos infused by the villagers, the shooting has stopped. The figure makes its way through the corpses in the corridors, being careful not to slip on the blood smeared all over the floor. The figure reaches Dr. Remarde's room, which is now curiously situated on the **fifth floor**. He finds the sheep waiting at the doors as he walks into the room. The figure is revealed to be the body of The Physicist, the time-traveling one. However his head has been smashed and he is obviously dead. But The Lump is intact and still very alive. It took possession of The Physicist's motor system and used his body to walk.

The Lump begs to know what is actually going on in the palace. Dr. Remarde knows The Physicist won a Nobel Prize and **greedy** as he is, he wanted to challenge God, desperately trying to show fate doesn't exist and that there's an escape to **destiny**. He did it to satisfy his own ego by showing everything, all outcomes, is possible through an experiment to validate the many-worlds theory. This would prove that all individual choices, any alternate outcomes and any other probabilistic results exist. The Lump retorts that they simply wanted to show people aren't bound by their reality and should be allowed the choice of venturing to other worlds where they can have a better existence. The Doctor reveals he knows **The Lump is actually The Physicist** from another universe. By trying to test the Everett interpretation, The Physicist accidentally merged with another version of himself resulting in two brains sharing the same body.

The Doctor labels The Lump as The Physicist's puppet and sadly reveals **he is a puppet too**. He turns his wheelchair and finally faces The Lump/Physicist. A spotlight shines over the Doctor. For the first time, we see

what Dr. Remarde truly looks like. It turns out he is a hideous figure, made entirely of clay. His head is a grotesque and crude spherical assembly of clay with two hollow cavities which supposedly serve as eyes, a misshaped and disproportionate nose and a clumsily shaped cavity which serves as a toothless mouth. The Doctor is connected to the ceiling via **seven wires** like a marionette controlled by an unseen entity.

The Doctor says he is a prisoner of the palace and he's trying to satisfy Seud to gain his freedom. He asks if The Lump/Physicist believes that consciousness can exert an effect on reality, specifically the idea that reality, as we know it, is indistinguishable from the mind. The mind and body are separable but whilst the body exists as a distinct physical entity, the mind can exist as different entities which still form part of the same whole. To obtain his freedom, each of these entities have to die over and over until the Doctor is completely purified, which will be assessed by Seud. The Lump/Physicist asks if he is one of these entities but the Doctor won't give a straightforward answer. He just says that he needs to cure himself from all these entities.

The Lump/Physicist asks if the Doctor was referring to subjective or objective idealism. If it's the former, there's no dualism, only the mind. But the Doctor believes unless the physical self is dead, objects can exist outside human perception. But only because it is being observed by another mind. The question is: whose mind? When he cryptically says that "Everything exists in anagrams.", The Lump/Physicist has a moment of epiphany. The Doctor reveals how their current reality is an illusion, just like time: Past, present, future already exist as per the philosophy of **eternalism**.

Dr. Remarde is in a prison and Seud is his captor. Seud interprets events and decides his fate. Seud is an observer and an audience member to The Writer's screenplay. Just like we interpret the events of a movie and make conclusions and judgements based on the characters' actions (good and bad), so does Seud. This makes The Lump/Physicist question if everything he has lived in the palace is actually part of a movie, something his mind cannot grasp due to the complexity of everything this implies. To help The Lump/Physicist understand, Dr. Remarde telepathically sends all required information directly to his brain. A low frequency hum is heard and The Lump expands like an inflating balloon. The Lump shrieks in pain when finally, The Lump bursts explosively releasing and spreading liters of blood, goo and pus all over the room.

Adjacent to the Doctor's desk, a door opens and a white light floods out into the room. The sheep arrives and goes through the mysterious door, towards the ethereal white light. Dr. Remarde asks if he's free but once the sheep has passed through the door, it closes back and Dr. Remarde sighs in disappointment. The Butler comes in and drags The Physicist's body away. The sun rises over the mountains and Dr. Remarde turns back to the window. Shortly later, he sees The Hunter approaching the gates. He guns down the guards and makes his way down the pathway, shortly followed by The Clergyman. Dr. Remarde, exhausted, simply says to himself, "And here we go again..."

**The End**