

Dramaturgy Program Note

What is time? To most of us, we understand time as 7 days in a week, 24 hours in a day, 60 minutes in an hour. That is chronological time. Nonetheless, time is not that objective— we all perceive time differently and uniquely. The perceived time of the actors and you, the audience member, will feel completely different, despite it supposedly happening in the same chronological time.

A wonderful example of the subjective nature of time happened during one of our first run throughs. Someone asked the stage manager the run time of the first eight scenes, and she said it came to about an hour. While it felt much longer than an hour for me, gasps and murmurs rippled through the cast, with one ensemble member crying out “There’s no way! That felt like fifteen minutes!”

And yet, while perceived time and objective time remain linear, this play cannot effectively operate on linear time; it needs a construct of time that is nonlinear and based in a form that is not realistic. Sequential time argues that we as human beings don’t actually march forward in time but rather jump into and out of pockets of time at the correct moment. In this scenario, time is shaped by activities, aspirations, and “modes of being” that comprise a singular period, not necessarily the order in which they come. Our lives and memories intertwine with and shape the movement of time.

This story, which bounces from locale to locale, has its roots in sequential time— throughout the story we gain insight into and knowledge of how Miriam perceives time. Miriam’s search for David (what philosophers call the demonstration of time) can be seen by the frequent locale hopping and rapid passages of time. Yet, when Miriam is forced to simply exist, the passage of time grows longer. This allows the audience and actors to play with and manipulate the already whimsical world of the play. (To further explore the sequential time jumps in the play, click the link [here](#).)

The play Kenny Finkle has written is outlandish, heartfelt, and fantastical. Kenny taps into “what could be” if you adventurously take the leap out of the confines of linear realism. The show is yours to play with... if you imagine it.