

SOUND DESIGN AND MUSIC AS PART OF THE ADAPTED AND PERFORMED  
TEXT IN NARRATIVE THEATRE

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## **ABSTRACT**

SHANNON M. MURPHY O'NEILL: Sound Design and Music as Part of the Adapted and Performed Text in Narrative Theatre  
(Under the direction of Paul Ferguson)

This study is based on the narrative theatre production of The Time Traveler's Wife, a collaborative production with adaptor/director J. Lauren Shouse and musical director/sound designer/composer Shannon M. Murphy O'Neill, performed in October 2005 in Studio Six of Swain Hall on the campus of the University of North Carolina at Chapel Hill.

This study examines the importance of music and sound design as a part of the adapted and performed text in a narrative theatre production that is not a musical. Specifically this study examines a.) relevant literature pertaining to music and sound design, b.) the collaboration between the adaptor/director and musical director/sound designer/composer to create the text, and c.) the development of an artistic aesthetic through the study.

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The theatre production of *The Time Traveler’s Wife* wouldn’t have gone nearly as smoothly as it did without our stage manager, Tracy Walker. Thank you, Tracy, for keeping Lauren and me organized and for giving us your time, your effort, and yourself throughout the course of the project.

Thank you to Wordshed Productions for funding *The Time Traveler’s Wife*, to our amazing cast and crew who gave so much of themselves to make the show happen, to Rob Hamilton for building the set, to Annissa Clarke, Chris Chiron, Elizabeth Nelson, Mark Robinson, Enrique Varela, Andrea Powell, Kim Jessen, Jonathan Beaver, David Terry for all of their assistance.

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## CHAPTER 1

### INTRODUCTION

*Sound is a very special modality. We cannot handle it. We cannot push it away. We cannot turn our backs to it. We can close our eyes, hold our noses, withdraw from touch, refuse to taste. We cannot close our ears though we can partly muffle them. Sound is the least controllable of all sense modalities ...”*

– Alten 1; quoted from Jaynes

Music and sound design are powerful methods of communication that cannot be completely controlled by the listener, as noted in the above quote. When I speak about music, I refer to a stylized collection of arranged sounds that uses conventions such as melody, harmony, and rhythm to distinguish itself from “noise” (DeChaine 82). When I speak about sound design, I refer to both music and everyday sounds (a clock ticking, for example) that are woven together to create a specific ambience. Whether on the radio, in a concert hall, on the street, in film, in live theatre, or in everyday life, music and sound design communicate messages.

As a musician, I am fascinated that music and sound design are often overlooked as *texts*. Music and sound design can stand alone as texts, but in film and theatre, they are an integral part of the whole text.

When I listen to music, it is a multi-sensory experience. I can hear, see, feel, and taste the music. R. Murray Schafer (1977) discusses how the sense of sound and touch intersect at lower frequencies (about 20 hertz), saying “Hearing is a way of touching at a distance and the intimacy of the first sense is fused with sociability whenever people gather



together to hear something special” (page 11). Sound “penetrates into the body” in a way that the visual alone does not (Celeste 115).

In my thesis I focus on a production of *The Time Traveler’s Wife*, a novel by Audrey Niffenegger, that my colleague, Lauren Shouse, and I adapted for narrative theatre. Our goal for the adaptation was to remain true to the spirit of the novel while bringing it to the stage using visual and aural components. For my portion of the adaptation, I designed the sound and wrote the original score. I also served as musical director of the production. In my thesis I discuss how the music I created and the sound design are integral parts of the adapted and performed texts.

The idea for a collaborative project between Lauren and me began in October of 2004. During her undergraduate work, Lauren studied adaptation, directing, and acting. Throughout my life I have been a musician. I have played many musical instruments, I sing and I hold a degree in Music Education (voice). I have performed in musicals, opera and on film, presented solo recitals on voice and instruments, taught music in public schools, conducted bands and choirs, and I am a private voice teacher.

Lauren and I both knew that we wanted to do a production for our thesis project, and her interest in adaptation and directing and my interest in music and sound design seemed to fit well together. In January of 2005 we had the opportunity to work with Paul Ferguson on a stage adaptation of Sarah Dessen’s *The Truth About Forever* (primary adaptation by Casey Walton). Lauren was the assistant director while I worked as the sound designer and composer of original music. This was my first experience working as a sound designer and the first time that any music that I had written was played in public. I learned very quickly through my work on *The Truth About Forever* that themes and leitmotifs assist meaning in scenes and assist the audience in remembering certain elements of the story.

During *The Truth About Forever* Lauren and I could tell that we work well together and we began to narrow down what we wanted to do. We both began looking for an appropriate novel to adapt and stage. In order for us to consider the novel, it had to provide adaptation and sound/music opportunities and challenges. Lauren found *The Time Traveler's Wife*, which provided suitable challenges for adaptation, staging, music and sound design, and secured the rights to the novel – a process that took over two months. The story is of a man who time travels within his own past and future and of the woman (his wife) who meets him for the first time when she is six years old. The challenges for the adaptation and sound design/music are similar: given the non-linear plot, the performed text must designate constantly shifting times and places. The performed text must also delineate the shifting ages, thoughts, feelings, and experiences of the characters. For me, the devices to aid in these designations were music and sound design. These challenges are addressed more fully in the “Problem” section.

Throughout the collaboration process it has always been clear that although we worked on one show, Lauren and I would generate two separate theses from the project. We each approached our theses from different perspectives, but as Lauren and I have moved further into the project, our experiences revealed compatible goals.

### **The Problem of the Study**

Scoring and designing a soundscape for a production based on a novel about time travel provided ample challenges. Music and sound helped to create a sense of time and place and mental state. In *The Time Traveler's Wife*, the audience sees the main characters, Henry and Clare, over a span of decades. Each character appears as a small child and as an adult. Given that children were not cast to play the main characters' younger selves, other

clues were used to set up time and place. Music and sound design set up the scene, aided in transitions, and introduced characters and/or themes.

Other problems arose when deciding *how* music is used within the show. While *The Time Traveler's Wife* was a narrative theatre production with music and sound, characters did not break into song. Song lyrics were not used as dialogue, but there was an element of live music on stage. Sound sometimes came from the stage through a boom box or through characters humming (as opposed to always coming from the overhead speakers), and the characters interacted with both onstage and offstage sound and music. In the novel, music is important to both Henry and Clare. They go to rock concerts, listen to music at home, and have musicians in their families. Thus I believed it was imperative that characters interacted with the music at certain points. It was important that all of the characters on stage could hear the Violent Femmes' "Dance, Motherfucker, Dance" at the beginning of the Violent Femmes concert scene because the music, and the characters' interaction with it, established a completely different mood from the somber car crash scene that had just ended. Also, I decided to have Clare hum a leitmotiv, a theme that was only associated with her and her waiting in the rocking chair for Henry. Because much of the story was about how Clare waited for Henry, this theme recurred in offstage music throughout the performance.

As my ideas developed, I decided that the character of Time needed her own leitmotiv as well. In the adaptation, Time was in control of the story (sometimes even cueing the music), and a Time leitmotiv reinforced her importance within the story.

*The Time Traveler's Wife* provided technological challenges as well. For the recorded music, I used Logic Pro, GarageBand, and other music editing software. I used Musical Instrument Digital Interface (hereafter referred to as MIDI) instruments to create sounds that were important to the progression of the story. Again, challenges arose with

technology because I did not want the sound to be over-produced technically and textually. Technically with MIDI sounds, a composer needs to be careful in choosing instrumentation because some instruments sound more “real” than others. If a sound is over-processed or does not sound “real,” the composer/sound designer runs the risk of drawing attention away from the stage and onto the strange sounds emanating from the sound system. In order for the music and sound to be a successful element of the text, they need to fit in seamlessly with the rest of the performed script.

When taken as a whole, *The Time Traveler’s Wife* is actually a love story. It is also a story of time travel, but the time travel is a genetic disorder. I therefore decided that having over-processed or over-produced music would sound too “science-fiction-y” and draw attention away from the love story taking place.

This thesis poses two primary research questions. First, *How can music and sound design be used to create, support, and enhance meaning in a narrative theatre production?* In order to answer this question, I explore the following question: *How was sound used to help define relationships, chronology, and place in The Time Traveler’s Wife?* My other primary research question is: *How do music and sound design work as integral parts of the adapted and performed text?* This question generates two others: *How were music and sound design incorporated into the staged production of The Time Traveler’s Wife?* And: *How did recording technology affect the overall sound design?*

### **Method**

This study uses both experiential/performed and descriptive/analytical methods. I was involved with the show from casting to rehearsals to production and draw upon that involvement as part of my research method. I also examined articles and books about music and film, as they provided a framework for discussing my work on the score and sound

design. Kassabian's Hearing Film and London's "Leitmotifs and Musical Reference in the Classical Film Score" have been particularly important. I have identified other guiding works elsewhere in the chapter (see "Limitations" and "Justification").

I also referred to a journal kept throughout the project, beginning when we were casting. While this was not a daily journal, it catalogued my experiences, thoughts, and ideas about the project and how the novel itself, the adaptation, and the staging inspired my sound design concepts. The resulting description and analysis of my experience, guiding texts, journal, and collaboration are intended to articulate a sound design aesthetic for Narrative Theatre with Music.

### **Limitations**

In their discussion of film music Neumeier, et al. (13) state that music can be used as part of the narrative system to reflect emotions, stereotypes, or to add references to the visual. Alten writes that sound provides "affective information" that relates to emotion and mood (1) while DeChaine argues that music causes responses that can be emotional and can force encounters "between mind and body, clearing a liminal space that is simultaneously charged with affect and fraught with tension" (82). Though these examples show that many agree that music causes emotional responses, arguments begin when one tries to determine whether music is representational. Lawrence Grossberg (1997) writes: "... it is the assumption that musical texts, even with lyrics, function by representing something – meanings, ideas, or cultural experience – that is problematic" because music may be interpreted contextually and mean different things at different times (page 30). With this in mind, I focus on interpreting the music within the context of the production to which it is attached. Thus, this paper is based solely on my work on *The Time Traveler's Wife*. No audience pre- or post- tests were used as I examine only a creative process of sound design and music.

This study is based only on my work on *The Time Traveler's Wife*. I used texts that address music and sound design in ways that directly influenced the production (see “Introduction” and “Method”).

### **Organization**

The first chapter introduces the study. In the introduction I provide background about the project and my reasons for choosing it. I also present my research questions.

The second chapter is a literature review. I review representative literature about music and communication, theatrical and cinematic composition techniques, and sound design. I use film-scoring techniques in my work, so it is worthwhile for me to discuss writings on that subject in my literature review.

In the third chapter I discuss the connections between script adaptation and sound and music. Parts of this chapter are co-written by Lauren Shouse and me and address our collaborative process.

In the fourth chapter I discuss successes and failures and what my experience has taught me about the communicative qualities of music and sound. I also compare the guiding texts to what I learned from experience and discuss how that will guide my future research.

Finally, I include three appendices:

1. a journal
2. a script with sound cues; and
3. a recording of the original music and sounds

### **Justification**

I am a Performance Studies student, but this is a relatively new phase of my career. I have been a musician for as long as I can remember and will continue to be a musician

throughout my career in Performance and Media Studies. With that in mind, I find that I want to know more about the possibilities of music and sound.

While there has been some writing in Performance Studies about music's communicative qualities, the research can go further. Sammie Ann Wickes' 1981 article "Music, Meaning, and the Adaptation of Literature" in *Literature and Performance* (now *Text and Performance Quarterly*, hereafter referred to as *TPQ*) discusses the use of music and touches on its referential qualities, but does not provide an in-depth study of music in a particular work. She does discuss music in the context of a production, but does not fully explain how the music is part of the adaptation. In "Affect and Embodied Understanding in Musical Experience" (*TPQ*, 2002) D. Robert DeChaine discusses the affective qualities of music, but again does not base his discussion on a performance of literature, but more on his experiences with popular music throughout his life.

Furthermore, in his seminal book Chamber Theatre, Robert Breen does not mention music and/or sound design as parts of narrative theatre production. The terms "music," "sound," and "sound design" are not found in the entire index. In his chapter "Staging Chamber Theatre" (pages 69-88), he discusses acting and directing, scenery, lighting, costumes, hand props and preparation of the text. Breen even discusses how lighting can establish relationships between characters, but he never discusses how sound design and music can be used within narrative theatre. Given that this text is still widely used in Performance Studies, it is problematic that music and sound design are not discussed.

I must better understand the process of my artistic and critical work on the communicative powers of music and sound. Using this thesis as a starting point, I hope to build a body of work that brings attention to the study and practice of music and sound design.

## Conclusion

I emphasize that this project is a stepping-stone. Over the course of my career I hope to study, through research and performance, the communicative processes of music and sound. My hope is that my study will help extend understanding of how music and sound design are tools for research, education, and communication.

There is so much literature about music and sound that a survey of all of it is beyond the scope of this thesis. By starting on a relatively small scale, however, I can begin to think about larger questions. Through this thesis, I hope to provide a better understanding of how music and sound design were integral parts of the text of the narrative theatre adaptation of *The Time Traveler's Wife*.



## CHAPTER TWO

### LITERATURE REVIEW

*A sound event is symbolic when it stirs in us emotions or thoughts beyond its mechanical sensations or signaling function, when it has a numinosity or reverberation that rings through the deeper recesses of the psyche.*

– R. Murray Schaffer (168)

In this chapter I will discuss the texts used to guide this study. These texts did not serve as a “how-to” manual for me, but rather helped to guide my thinking about music and meaning and music as text. Throughout, I consulted texts, used intuition, and drew on past experience to guide my study. At times I discussed musical questions with a local composer, Enrique Varela. My discussions with Varela were limited strictly to music, as he helped me work out chord progressions and the resolution of the music at the end of the play.

The works that I consulted for this study directly influenced the creation of the musical score and sound design for *The Time Traveler’s Wife*. Foundational works in Performance Studies, such as Robert Breen’s Chamber Theatre do not address music as part of the written and performed text. Delgado & Heritage’s In Contact With The Gods? contains several interviews with successful theatre directors. These directors speak about music as it pertains to opera and musicals and how the music ups the emotional ante, but music for “straight” theatre (i.e. not a musical or opera) is not discussed and none of the directors address sound design. As such, I also consulted texts about film music, which often address music in all films (not only musicals), since the nature of the film script (short, quick scenes that move into different times and different places) lends itself to film scoring techniques.

## Music References

Justin London discusses music on a semantic level in relation to film. In “Leitmotifs and Musical Reference in the Classical Film Score,” he compares music and proper names. He describes proper names as “semantically empty” – they refer to someone, but can be used without “descriptive backing.” London gives the example of a person with the first name “J.S.” Without more context, one does not even know the sex of “J.S.,” however it is linguistically possible to talk about “J.S.” and refer to a person who could be tall, short, fat, thin, etc. Even though proper names are “semantically empty” they are able to refer to things (e.g. a specific person), meaning that semantics are not necessarily important. As such, London argues that music, though not semantic, can be referential (86-87). Often music does more than refer. For example, leitmotifs can refer to specific characters, but the way the leitmotifs are played can also evoke emotion and express more information than a linguistic proper name. I discuss how London’s work influenced me at length in Chapter 4.

In his autoethnographic “Affect and Embodied Understanding in Musical Experience” D. Robert DeChaine explores his emotional and bodily response to musical experiences, including childhood guitar lessons and excursions to concerts as an adult where he observed his and others’ reactions to the music. He uses journal entries to examine and reflect upon his experience. He makes a point that he is studying the music, and not the lyrics:

Whereas linguistic signification can undoubtedly provoke emotions and meaning-full experiences, these appear to come by way of reflective cognition. One thinks language into meaning and feeling. Sound, by contrast, seems to find a path that traverses or short-circuits conscious reflection. Clearly, lyrics from a song may trigger memories and stir emotions. Indeed, the logistics of the affective-experiential relationship between sound and language begs future illumination. In any case, sound... seems to enjoy an affinity with affect that eludes its lyrical complement. Sound feels more deeply, or at least more immediately, than language (90-91).

In her book Performing Africa, ethnographer Paulla Ebron discusses that music is viewed as “being above discourse and representation and – in this way – beyond ideology” (38). Ebron discusses efforts to study music as intertextual because it gains meaning in relation to other texts. While I understand that some view music as “above discourse and representation,” I disagree with the notion itself. In my study the music and sound design are intertwined with the adapted text. The mere fact that music can be considered at an intertextual level means that it can be representational.

Music director and ethnomusicologist Sammie Ann Wicks writes about music and meaning within performances of literature for which she served as musical director. She begins her analysis by questioning what is being performed when literature is staged. She settles on the idea that performing literature is actually a performance of associations that become metaphor for the text (90). In Wicks’ opinion these associations go beyond language.

Rather than flatly stating that music “refers” Wicks discusses music in conjunction with the language. She describes evocative qualities of music and how it can relate to literature. She discusses this specifically in relation to her work at the University of Texas at Austin as musical director of two literary adaptations: *The Magic Pen*, based on the poetry of May Swenson (directed by Lee Hudson); and the one-act play *Canadian Gothic*, by Joanna Glass (directed by Paul Gray). I found this helpful because she reflects on work that she created and tries to put it into context, which allowed me to think about how to approach writing about my own creative work.

As Wicks describes her work, she writes about the form of the language, musical choices, and choices of instrumentation and placement. From her descriptions, it appears that all of the music performed was live, and she refers only to music and not an entire sound

design. Given that the performances were in 1980, Wicks did not have access to the same technology that was available in 2005 (when *The Time Traveler's Wife* was performed), so technology as part of a musical score or sound design is not discussed.

While Wicks discusses the music and gives descriptions and references to specific lines within the written text, she does not give extended descriptions of the process of creating the music score, whether decisions about music were made strictly from reading the written text, or if she was an active participant in the rehearsal process. Her description focuses on the written text and not on what happened on stage, which may lead the reader to believe that the embodied performance was not important to the creation of the music. This lack of attention to the performance itself (and not simply the written words) creates questions about how important the inclusion of music really was. Did the music help to tell the story? Were the actors engaged with the music? Was the music considered as part of the adapted and performed text, or was it just “extra”? Would the performance have been different without the music? Subsequent discussions with Paul Ferguson, who was at Texas during the time that Wicks’ music was used have provided answers to my questions, however the article itself stops short of providing a clear example of sound and music working as an integral part of the written and performed text.

### **Sound Design References**

Throughout this thesis I borrow a term from Anahid Kassabian (2001). During the recurring scene in which Daddy Abshire shoots Henry, I use the phrase “Low, Ominous Sound” to describe one of the sounds within the soundscape. Kassabian discusses how filmgoers are conditioned to understand what “low, ominous sounds” usually mean. She concedes that this does not explain *why* “low, ominous sounds” are associated with bad things, but claims that the example shows there are a series of semiotic codes within music

(24). My use of the term “Low, Ominous Sound” was not a conscious nod to Kassabian, but I realize that her term influenced me when I designed the sound.

Stanley R. Alten’s Audio in Media contains a chapter that describes, both technically and artistically, the need for sound design. Alten names three elements of sound design (speech, sound effects, and music) and points out that silence and the ability of sound to create a mental image are also crucial to sound design (329). Sound and visuals are related to each other – one is not more important than the other, and in fact they inform each other. While sound design is not formulaic, Alten states that sound designers must analyze scripts to find out how sounds will work within the script and where sound should be placed.

Rather than guide my thinking about script analysis, Alten’s chapter reinforced that my instincts were on the right track. I read the script several times while thinking about the sound design. However, given that Alten writes about film sound (and not theatre sound) he does not discuss seeing the script embodied. Though I did have ideas about some sound cues based on script analysis alone, many of my decisions were made based on the staging, the actors’ embodiment of the script, my interpretation of the source material, and the direction. I was able to see a “rough cut” of the production while I was scoring and sound designing because I could sit in on rehearsals. While script analysis is crucial in theatre sound, it is important to see the production when making sound and music decisions, because what looks good on paper does not always work in practice. Even in films, sound effects and music are mostly added in the postproduction phase, when the designer can work with a rough cut of the film.

Alten’s discussion of *synaesthesia* was especially helpful. Alten does not discuss *synaesthesia* as a psychological phenomena in which one hears in colors, as does Eero

Tarasti (2001), but rather as a manner in which one sense is triggered by stimuli to another sense (330). A more detailed discussion of *synaesthesia* is in Chapter 4.

R. Murray Schaffer's quote at the beginning of this chapter aptly describes the symbolic possibilities of sound. Similar statements can be applied to music. In The Soundscape, Schaffer describes both music and sound on technical and emotional levels. He writes about sound intersecting with other senses, such as touch, creating a more intimate experience for the listener. For example, at low frequencies, sound produces vibrations that are felt by the human body, creating an aural and tactile experience (11). Schaffer points to differences between cultures. For example, he describes both an African culture in which sound communicates messages and can be more important than sight, and western European cultures that embrace a "seeing is believing" lifestyle, where the eye is more important than the ear (11).

Schaffer's discussion of the importance of the eye and the ear was especially helpful to creating a soundscape. As a musician, my ear has always been as important, if not more important, than my eye. I take this for granted and forget that with many people, the visual is truth. Reading Schaffer reminded me to think about how I wanted the sound and music to integrate with the visuals. Aesthetically I hoped to create a soundscape in which the ear would be equally as important as the eye. Themes were written to communicate time and place so that the audience would be able to understand the locations and even ages of the characters through the sound design.

In order to discuss the symbolic potential of music and sound design, one must analyze the process of creating both. Like the authors of the above material, this process for me, goes beyond the written text. It is in the actors' embodiment of the characters, the staging, the discourse between the director and the sound designer/composer, the discourse between

the director and the actors, the differences between the adaptation and the source text, and the performers' responses to the music and sound design. Without all of these components, one cannot fully analyze the working of music and sound design as an integral part of the adapted and performed text.

## CHAPTER THREE

### EXAMINATION OF THE CREATIVE AND COLLABORATIVE PROCESS

*The evocative quality of music makes it an ideal counterpart in a rendering of meaning which lies “beyond words.” It is not enough to say, however, that a certain piece of literature “suggests” a certain kind of music; the more difficult question requires a precise statement of the relationship between a specific musical quality and a specific piece of performed literature.*

– Sammie Ann Wicks (91)

Lauren and I knew early on that we wanted to work together on a collaborative adaptation for narrative theatre. Our work together on *The Truth About Forever* proved to us that we could pool our talents and abilities to create a collaborative project. In the first part of this chapter I will discuss how the collaboration was structured and why I made the decision to use original and compiled sound. The second part of this chapter will be co-written by Lauren and me. We will specifically examine: a.) how the music was written into the script to advance the story, create connections, or create the scene; b.) where staging was used to guide the music; c.) why musical themes were created to represent specific characters; d.) when our collaboration worked and when it broke down; and e.) our collaborative aesthetic. The co-written section is a dialogue written in a conversational, vernacular style. Our dialogue recorded in different fonts for clarity.

#### Personal Reflections

The collaborative process began before we even chose a novel. From the moment that we decided that we would work together, we discussed how we wanted our collaboration to work. One of the first decisions was the role that each of us would take. Our first



discussions addressed what each of us wanted to get out of the project and how we would get there. Lauren's main artistic interests were adapting and staging a novel while my main interests were creating a soundscape that became an integral part of the adapted text. Neither of us were sure at the beginning how the music would be incorporated (e.g. if it would be live, recorded, if characters would create/interact with the music), but from the beginning we decided that it would be included as part of the written and performed text.

We knew that Lauren would adapt and direct, and I would score and design the sound, but we needed to plan how to work together. Lauren and I are both independent people and we create and plan best on our own, so our collaboration required us to discuss our plans and ideas about music, staging, and the script. Then we went our separate ways, worked individually on our own responsibilities, and reunited to look at each other's work and discuss possible changes and refinements. In this way, we did not stifle each other artistically. Part of what worked was that we each were confident in the other's abilities.

We also addressed early an important question: *Given that our project is collaborative in nature, who would make decisions about what and how would we resolve possible disputes?* We decided that Lauren would make the major directing/staging decisions and that I would make the major decisions about the music and the sound design. We agreed to discuss major decisions with each other and chose a third party to mediate and resolve disputes.

The above discussion was likely the most important of the entire collaboration. Before we even chose our novel, we each knew our role in the collaboration. By choosing a third party to mediate disputes, we preemptively avoided major arguments that could possibly ruin the collaboration.

It took us a while to find a novel. Eventually we chose The Time Traveler's Wife and Lauren secured the adaptation and performance rights. When we first discussed collaboration, I wanted to write a completely original score. However, once we chose The Time Traveler's Wife, I realized that the entire score could not be original. The novel discusses specific music and performers. For example, in one scene the main characters, Henry and Clare, are at a Violent Femmes concert on December 22, 1991. Given that the band was specifically named, I believed that it was important to make them a part of the sound design. Audrey Niffenegger named the band in the novel and Lauren included the scene in the script, so we agreed that it was important to keep the band's music in the script. The uses of original and compiled music will be further discussed later in this chapter.

### **Reflections From the Writer/Director and Composer/Sound Designer**

#### **How was music written into the script to advance the story, create connections, or create the scene?**

Shannon: Music was used as part of the adapted and performed text. More than half was original, and the compiled music was chosen to integrate with the character, plot and action.

Lauren: *Shannon and I used music to both enhance the emotional landscape of the scene and to create location. The music was integrated with stage composition, character development, and the storyline. As we were working on our separate tasks, we talked constantly so that the music and script blended together in a way that captured the spirit of the novel.*

Shannon: Often I would choose music and let Lauren listen to it to see what she thought. Before I even finished reading the novel, I knew that I wanted to include Schubert's *Gretchen am Spinnrade* (*Gretchen at the Spinning Wheel*), a piece of music about a woman's

desire for her lover, where the piano emulates the spinning wheel. As I read the scene where Henry's mother died (Act 1, Scene 12), I heard that music over and over in my head.

Lauren: *From the moment Henry's mother's death scene was included in the script, Shannon had a clear vision of what that scene would sound like. I had written the scene to be a long monologue by Traveling Henry that allowed Present Henry to witness his mother's death, while experiencing the emotions he felt at the time the event occurred. We needed music that brought the presence of Henry's mother into this scene. The moment Shannon played the music for me; I agreed Schubert lieder was a perfect choice. The music in this scene heightened the emotional stakes for the character. As Henry was talking about the memory of his mother's death, the music re-bodied Henry's mother.*

Shannon: At first we were going to use the song with vocals, since the lyrics of the song reminded me of Henry and Clare's struggle to be together. Also, Henry's mother was an opera singer who sang Schubert lieder, so it was fitting that we used Schubert lieder in the scene. After I saw Lauren's thoughtful staging of the scene, however, it was clear that the words that Henry speaks were so important that using the lyrics would be distracting. Thus, we decided to use only the piano accompaniment and not the lyrics.

Lauren: *Without the lyrics, there remained a lack, an emptiness that resonated with Henry at that moment. The scene was simply staged. Traveling Henry was at center stage telling us the story, and his voice was the voice we ultimately needed to hear. Present Henry walked in a circle around the perimeter of the stage, seeing the death from every angle. The music did not overwhelm the moment, but underscored it and layered the emotional landscape in a way that evoked the mother's ghostlike presence.*

Shannon: The way the piano emulated the spinning wheel was an effective accompaniment to the scene, but it did not take attention away from what Henry was saying – it just helped to build tension.

Lauren: *For this particular scene, the music was written into the script early and the actor had a chance to rehearse with the music well before tech rehearsal. The actor said that the music helped him understand what his character was feeling and thus he was able to play the scene with deeper empathy and psychological investment. Another way we used music was to suggest locations, such as the Violent Femmes concert.*

Shannon: The Violent Femmes were referred to in the novel and we discussed whether it was important to use them in the script. We both felt that it would help to establish the scene and the time period to have Violent Femmes music playing, so Lauren wrote it into the adaptation.

Lauren: *In staging the concert, we wanted the characters to be able to sing and dance with the band. The characters were upstage in a clump, moving with the song and working their way through the crowd. The music not only gave the actors context, but it helped them visualize the band on stage and suggested the high noise level in the club. Also, since the story skips around in time so much, it was nice to be grounded occasionally in familiar places and music helped us accomplish that goal.*

Shannon: My first work was to find a recording of the Violent Femmes live at the Aragon Ballroom in Chicago on December 22, 1991. I was unable to find any record that the Violent Femmes played the Aragon Ballroom on that date, and was therefore unable to find a set list. This gave me a bit more freedom in choosing songs for the scene – my one requirement was that the songs had to exist before December 22, 1991. I chose three

specific songs: “Dance, Motherfucker, Dance,” “Blister in the Sun,” and “Add it Up.”

“Dance, Motherfucker, Dance” opened the scene.

Lauren: *Shannon walked into rehearsal one day and exclaimed I was going to hate her choice of one song, but to give it a chance anyway.*

Shannon: I came in that day with “Dance, Motherfucker, Dance” and presented it in a lighthearted manner so that there wasn’t any pressure on Lauren to use the song.

Lauren: *In this case, she didn’t let me pre-listen, but as we rehearsed the scene she pressed play and all I heard was “When I say dance, you best dance motherfucker.” She presented it to me and the cast as experimental music for rehearsal so there was no conflict. We were just playing and trying things out as we usually did in our private meetings. This time we just happened to be working our ideas out in rehearsal. Needless to say, I found Shannon’s selection appropriate and the cast absolutely loved it, so this phrase became the transition out of Henry’s mother’s death scene into the Violent Femmes Concert.*

Shannon: It worked because we were coming out of a dark, somber scene where Henry had discussed revisiting the gruesome death of his mother, and we wanted to dispel that mood.

Lauren: *In a transition meeting, Shannon and I decided that Time would say “When I say dance, you best dance motherfucker!” as the music came in and the scene was changing behind her.*

Shannon: The song and Time herself made a clear distinction between the two scenes and prepared the audience for a vastly different experience.

Lauren: Some of the more important collaborations happened when music was written into the opening and closing of each act. For example, the first act used music to establish character identity and mood.

Shannon: The first act opened with the sound of a clock ticking, then blended into the “Time Theme”, and finally transitioned into the “Clare Theme”. We used the “Time Theme” and the ticking clock to identify Time the character. In many ways, the story is about Clare’s relationship with Time, so it was important to include all of those themes in the opening to accompany the staging.

*Lauren: As her theme and ticking clock played, Time moved to center stage and took out a pocket watch. The combination of music and staging identified the character for the audience.*

Shannon: The relationship between the two characters led us to combine the themes in the opening scene to establish the main tension of the play (Clare versus Time). The original musical idea was that this was an exchange between Clare and Time. Though Clare doesn’t “see” Time, she struggles with it throughout her life.

*Lauren: Clare hummed her theme as she sat in a rocking chair. The motion of the rocking chair accompanied by this theme re-bodied Clare’s longing. By juxtaposing the two themes to open and close the show, Shannon underscored the tension that would haunt Clare’s life. To close the show, Time’s theme ends when the “Meadow Theme” reprises. The musical themes ended the journey, signifying that Clare’s love outlasts time.*

Shannon: Tracking the journey of the story was essential in collaborating on the ending of Act One. Originally, our impulse was to use the “Time Theme” because Time was in control. After staging the scene we realized that it was more about Henry and Clare finally being together, and we needed to preserve that narrative arc.

We used David Bowie’s “Modern Love” to end the act. The lyrics of the song suggest uncertainty and darkness; however the underlying music is upbeat, in a major key, and suggests a much happier mood.

Lauren: *At this moment, Clare is anxious that Henry will time travel and miss their wedding. Onstage, Clare's anxiety is juxtaposed against the excitement of her family and friends. The connection between music and lyrics in David Bowie's "Modern Love" supports the subtext of the scene. As the music changed, so did the staging. When we hear "to the church on time" and "terrifies me," the characters crowd around Traveling Henry. The lyrics preserve the dark undertones of the scene as the characters celebrate that Henry has arrived; that this relationship can work, somehow, somewhere.*

### **Where was staging used to guide the music?**

Shannon: One of the clearest moments of the staging guiding the music was at the opening of Act 2. Lauren staged the opening scene as a waltz among Clare, Time, and the Henrys.

Lauren: *I wanted to open the second act with a staging metaphor that moved time forward and gave information about Clare and Henry's married life. We decided to have Clare and Henry dancing, but Time would cut in. This staging gave the sense that, though happy, Clare and Henry are constantly being manipulated by Time – together and apart with every step they take. In rehearsal we began this staging with a waltz. Shannon saw the staging and immediately began working on a waltz variation of the "Time Theme." It set a completely different tone for Act 2. The music added to the staging metaphor in the exact way I had hoped.*

Shannon: When I saw the rehearsal, I recorded a version of the "Time Theme" in 3/4 time, which is the time signature for waltzes. In this sense, the theme was a little more playful than it was in other sections when it appeared in 4/4 time, but it was still the Time's theme, suggesting that even though she was more playful, Time was still in control of the

situation. This was emphasized in the staging, as well, since Time controlled Henry's dancing with Clare.

*Lauren: Another area where the staging guided the music was in the scenes where the boom box was used.*

Shannon: As I watched some of the staging, I realized that the characters could actually interact with some of the music and control turning it on and off. The first instance of this was when Clare and Henry were about to make love in Act 1, scene 4 and Clare turned on Marvin Gaye's "Let's Get it On." The comedic value of this song was more effective when Clare herself turned it on rather than if it was piped through the speakers as underscoring. By using a boom box in the scene, we knew that the characters could hear this music and that Clare was in control of the situation.

*Lauren: We decided to mix live music and recorded sound to guide the pace of the show. Shannon wanted to use a boom box that the actors would manipulate as part of the scene and I really liked this idea. We ended up bringing back the boom box throughout Act 1 and even incorporated it into the subtext of the Proposal Scene. In Act 1, Scene 17, Henry and Clare have a little battle to demonstrate their moods. Clare wants the music loud to drown Henry out while he wants the music low so they can have a nice evening that will lead to his proposal.*

### **Why did we create musical themes to represent characters?**

Shannon: During the script development process, Lauren and I discussed which characters deserved recurring themes and how these themes should be used. Without hesitation we both agreed that Time and Clare should have themes. As we talked about the story correlating with the musical composition, the character of Time seemed to be the



person telling Clare's story of longing. Therefore, Time and Clare would have connected themes.

Lauren: *The themes Shannon composed created re-bodying. Each character or place was given presence through music, adding a texture to the actor's work on stage. Musical themes enhance the re-bodying aesthetic because they transport an audience into different emotional spaces. One of the characters re-bodied by a musical text was Alba.*

Shannon: We struggled with the idea of whether or not Alba needed a theme.

Lauren: *In rehearsal Alba's character arc is less defined than any other. Her identity is not revealed until the second act, and yet Alba wanders through several scenes in Act One. By introducing her theme when she enters, we wrote a musical text for Alba that would layer her character into the story.*

Shannon: Alba's theme established her as a character before she had been otherwise identified on stage. The "Alba Theme" played whenever she was on stage, and also any time that Henry and Clare spoke of having a child. Thus, we used Alba's musical theme to identify her character.

Lauren: *Music re bodied Alba because it shaped her character, giving the audience a feeling for her before she even speaks.*

### **Where did collaboration work?**

Shannon: One successful collaboration happened in our discussion and implementation of the transitions.

Lauren: *While we each prepared individually for our transition meetings, true collaboration occurred when we came together. Shannon provided ideas for staging and I*

*gave suggestions about music. Through collaboration we were able to combine and expand our ideas.*

*This collaborative energy created many successful moments on stage. The first was the Time theme mixed with “The Itsy Bitsy Spider.” We used “The Itsy Bitsy Spider” because it was a familiar children’s song that could be manipulated to resemble the dark undertones of the Time Theme.*

Shannon: This instance illustrates another way our collaboration was successful. In Act 1, Scene 7, Clare and her friends use Time’s hands as the Ouija Board game piece. In the story, Time has crafted this moment to reveal Henry is Clare’s husband. As I was brainstorming musical ideas, I thought about using a children’s song as a partner to the “Time Theme” to create a dark, creepy feel. I was at a loss for what song would work, but Lauren helped me to figure it out by recommending “The Itsy Bitsy Spider.” Her suggestion propelled me to jump back in and work on it, alleviating my frustration. In this way, our collaboration was a great success. Each of us was able to help the other at points of creative frustration by listening to ideas and providing suggestions.

Lauren: *I was struggling with the character of Time. In my first drafts of the adaptation, Time only interacted with Henry. Though Shannon was a constant “sounding board” for me, she became a real help when she created a “Time Theme”. This tune (which she hummed to me in several variations before the final version) was a dark, controlling, strong melody. Inspired by this melody and a week of rehearsal, I was able to develop Time into a more complex character who had a relationship with both Henry and Clare. The music evoked a feeling in me that clarified how I should write the character. I needed my collaborator’s music to activate an element of the adaptation that had been out of my reach.*

Shannon: Another thing that helped create a successful collaboration is that Lauren and I have complimentary aesthetics and personalities. We were able to balance each other's strengths and weaknesses. Lauren is a calm soul and she often thinks on a more practical level than I do. She is much better with words than I am and she recognizes when my ideas get too eccentric or abstract, and when I need to focus my energy.

Lauren: *Shannon is a person with big ideas and she uses her energy to inject these ideas into her work. When I was hesitant about the practicality of an idea, Shannon encouraged me to think outside the box. She fueled our work with an idealism that pushed us to make discoveries. Together, we worked to establish a medium where we took appropriate risks guided by our similar aesthetics.*

### **Where did collaboration break down?**

Lauren: *Even though our personalities compliment each other, there were times when we were not assertive enough with each other. It was in these moments where we weren't communicating as collaborators.*

Shannon: In the beginning, we were successful in including each other in our decisions. There was a bit of a struggle, though, with production meetings, as I wasn't always included or copied on e-mails. This was not Lauren's fault; other people who helped us produce the play rarely thought to include me. I asserted myself several times so that I could be in the meetings when set design and other topics were discussed. However, the fact that I needed to assert myself placed me on the outside of the collaboration.

Lauren: *I took too much responsibility onto myself to avoid burdening others and therefore pressured others to take on the same responsibilities. From the outset of the project, I denied Shannon the equal responsibility of the collaboration. I found the novel and*

*secured the rights after Shannon was on board, but I wasn't exactly delegating responsibility to her. This power imbalance put us in an awkward situation when we defined roles for the production. I wanted Shannon to share in the creation so this was "our show" and so we defined the roles of director and musical director. The problem was we weren't doing a musical, so I would have to do more work with the actors and devise the stage compositions. The actors heard my voice more than they heard Shannon's because I had deemed it this way. So, after the first week of rehearsal, Shannon and I had separate areas of focus. She had music to write and I had a show to direct. We did not articulate what we needed from one another as rehearsal began. There just wasn't time for me to inform Shannon of every little decision I was making and sadly, when I began to make bigger decisions, my habits were already set.*

Shannon: Communication also broke down at the end of the project. Part of the problem was that as opening night approached, we were both working on things that the other couldn't help with – I was finishing up music so that it would be ready for opening night and Lauren was solving lighting design problems and trying to make last-minute adjustments to staging. We were, essentially, cut off from each other. Because I was away from the rehearsal room working on music, I did not feel included in particular decisions or kept in the loop about what was going on and I became frustrated. I also believed that Lauren was taking many of the things that needed to be done onto herself, and not letting me know what I could do to help. I realize now that she was just trying to get things done quickly, but at these moments I felt like it was her show and not "our show".

Lauren: *In the final week, Shannon had stopped coming to rehearsals in order to write music. Because the adaptation wasn't finished until the first week of rehearsal, Shannon had a limited time to develop music with the full script. Her full attention was on*

*music. We were understaffed because we cast our production assistant in a lead role after we had to replace an actor. So I was painting the set, organizing costume lists, finding props, hanging lights and then re-lighting the entire show on top of teaching the new actor all the staging and subtext we had been working on for three weeks. Shannon, in her organized and methodic way, had a time schedule for writing music and couldn't put it aside to do all the things that needed to be done quickly. I should have delegated more responsibility and been assertive about what I needed from my collaborator.*

Shannon: Another area that hindered our collaboration was the way we handled another voice coming into our rehearsals. In the last week of the rehearsal period we had a director from London critique the show. Unfortunately, most of his communication was with Lauren, and not with both of us. He made suggestions about the music and the sound design, but I was never able to discuss them one-on-one with my collaborator because he monopolized her time. I needed to hear my collaborator's voice in the suggestions and it was not there. I began to feel more disconnected from the production and was resistant to some of his suggestions, partially because of aesthetic differences, but also because I was angry that I did not have the chance to talk to my collaborator for several days. I grew more and more frustrated, but did not immediately say anything. By holding it in, I exacerbated the situation. Lauren knew there was something going on, but I wouldn't talk to her about it. I wasn't sure how to approach Lauren with it, especially with this other director there, and I wanted to make sure I could properly verbalize what my problems were before I spoke to her. This was a mistake on my part because it created more problems than it solved. If I had immediately addressed this with Lauren we may have solved the problems.

Lauren: *One problem with having the outside voice was his misunderstanding of the collaborative nature of the project. I had invited the director to attend rehearsals and give*

*notes, but I did not make him aware this project was based on a more equal collaboration than most director/composer-sound designers share in other theatres. After receiving notes from the London director, I called Shannon to discuss some changes that I thought would benefit the production. She didn't explain why, but she was argumentative about the idea of writing new music. She had already scheduled her time and didn't know how to get it done. Her negativity in that moment was hard for me because I needed my collaborator to say, "yes, let's make this the best it can be and we'll get it done." But I felt resistance and a confrontation brewing. The nature of theatre requires adaptability and both of us had no idea how to fix the situation. So, I just had to do my work and she had to do hers. The production opened on time, but the tensions remained until we discussed how we felt about that last week of rehearsal. Though we had an established mediator, we neglected to go to him with these tensions.*

Shannon: In our next collaboration, Lauren and I will set our responsibilities more clearly before we enter production. We will take turns warming up the cast so that my voice is heard, and there will be days when I run rehearsal. We will also work on asserting ourselves and speaking to our collaborator immediately when something is not going right. On this project we were apprehensive about approaching each other each because we were afraid it could damage the collaboration.

Lauren: *We will also work on our adaptability to each other. We will understand that there will be last minute changes and that we must support each other through them. Shannon and I have been able to analyze how last minute stress inhibited our collaborative productivity. One specific conflict happened when I made a suggestion about the closing moment of the show. I had received notes from the London director that the music did not match the staging. Instead of adjusting the staging, I was trying to adjust the music. Shannon*

*was committed to the musical ending and did not take the note. In our next collaboration we will clearly articulate our reasons for these last minute changes and we will understand how important adaptability is.*

Shannon: As far as communication is concerned, each of us will copy the other on e-mails and other forms of communication about the production. This will keep both of us more fully aware of things and help neither of us to feel left out.

Lauren: *We will establish a production meeting schedule where all technical crew are present and in direct communication with each other before rehearsal starts.*

Shannon: When other voices are brought into the mix, Lauren and I will be sure to make time for each other so no one feels left out. We will also make sure that both collaborators are involved when a guest provides critique.

Lauren: *And we will make certain that all outside voices understand the nature of our collaboration and we will be sure that notes sessions include both collaborators.*

### **Our collaborative aesthetic**

After reflecting on our collaborative journey, we defined the collaborative aesthetic that enabled this Narrative Theatre with Music production. We each allowed our collaborator to become a part of our individual processes. Whenever Lauren finished a draft of the script, I offered feedback. Whenever I completed a music composition, Lauren listened to it and offered input. We were able to critique each other by stating what worked and what did not work. For example, Lauren criticized my first draft of the “Meadow Theme” as sounding too much like a polka. I agreed that this sound was not working and retooled the composition. In critiquing the first drafts of the adaptation, I offered Lauren feedback that a scene with Alba seemed out of place in the second act. I suggested that the scene be considered as part of the

first act. Lauren agreed and adapted this Alba scene into the Violent Femmes concert. As collaborators we were available for input, yet we respected each other's boundaries. Therefore, we were able to engage in a dialogue about the artistic and logistical goals of our production. This dialogue became the crux of our collaboration and we offer the following guidelines to future collaborators:

**Do:**

- Define roles from the beginning of the project, but be open to your collaborator's input.
- Check in with each other on logistics and delegate equal responsibility.
- Involve your collaborator in ALL communication relating to the project (i.e. emails, meeting with outside voices, etc.)
- Be adaptable to last minute adjustments.

**Do not:**

- Be afraid to express questions or concerns immediately.
- Forget to use a mediator: a neutral party who can address building tension.
- Deny the spontaneous energy of collaborative brain storming meetings.

**Conclusion**

In making The Time Traveler's Wife, Lauren and I foregrounded the inherently collaborative act of making theatre. Collaboration guided the production of the adaptation



script, the musical composition and the staging. Upon reflection, we were able to articulate how we might approach this collaboration differently for our next production.

## CHAPTER FOUR

### REFLECTIONS FROM THE MUSICAL DIRECTOR/SOUND DESIGNER

*“... particular melodic and/or harmonic figures serve as sonic tokens for persons, objects, and/or ideas that have a significant role in the ... narrative.”*

– Justin London (2000)

Alten (2002) claims that decisions for sound designers and directors are often intuitive and I would agree with him; some of my choices were made by instinct, because I have been a musician all of my life and tend to have gut feelings. Other decisions, however, were informed by the texts I used to research sound design. In this chapter I will reflect on my experience as sound designer/composer/musical director for *The Time Traveler's Wife*. I will address how the guiding texts influenced me in creating the sound design and music. My experiences and research ultimately produced a sound design and music aesthetic that includes Thematic Representation, Transitions, Synaesthesia and Emotional Response, and Intuition. To conclude this chapter, I will identify successes and failures and assess how the guiding texts, intuition, and experience will help to guide my aesthetic in the future.

#### **Thematic Representation**

When discussing how the musical themes in *The Time Traveler's Wife* refer, it is important to note that my focus is on interpreting the music within the context of *The Time Traveler's Wife*. As I discuss musical themes, it will be in the context of the production itself, not as elements separate from the production.

While London's "Leitmotifs and Musical Reference in the Classical Film Score" (2000) refers to film music, his discussion of musical leitmotifs, or themes associated with specific characters or ideas, helped guide my creation of themes for characters and ideas on stage. My previous studies of music introduced me to leitmotifs in classical music, such as the operas of Wagner, and I had thought about a thematic score to *The Time Traveler's Wife*, but London's article helped me understand how these could work. His discussion of the semantic function of proper names, which he discusses as "semantically empty, but ... nonetheless able to refer" (87) in comparison to music helped me understand that although music may be considered "semantically empty" it can still be used in association with specific persons, places, or things, just as names are associated. Proper names refer to specific people without providing specific description (" provides less descriptive detail than "gray car" but still refers to something specific), and music can do the same thing.

One primary example of a leitmotiv referring is in "Alba's Theme." Alba (Henry and Clare's daughter) was not introduced by name until Act Two, though she appeared several times in Act One. In all but one appearance by Alba in Act One, her theme accompanied her as she entered and exited the stage.

By giving Alba a theme when she entered (even though she had not yet been introduced as a character), an association was established. When that theme played, it referred only to Alba and nobody else, working as a "name" – semantically empty, but nonetheless referring to a specific person. In Act Two, Alba did not appear on stage until after Clare became pregnant, but her theme played every time Henry and Clare mentioned having a baby. Though Alba was not present, the theme still referred directly to her, since she was Henry and Clare's baby, and helped to establish who she was when Henry finally met her after time-traveling to the museum.

Clare, too, had her own leitmotiv, but there were other musical pieces also associated with her. There was a theme for the meadow that played during the scenes where Henry would visit Clare as a child. This theme appeared several times, sometimes in a major key, sometimes in a minor key, sometimes on clarinet, and sometimes on piano. It was important to have a single meadow theme because it helped to differentiate between the present-day scenes and the scenes that happen when Clare is a child, but the variations on different instruments and major/minor key changes helped express changing moods and ages. Intuitively, when I saw Clare in the Meadow as a six-year-old girl, I heard a high-pitched instrument. I wanted it to sound young and playful and the higher pitch and faster tempo of the melody helped to set that mood. Alternatively, in Act 2, Scene 8, when Henry violently kisses Clare for the first time, I wanted the theme to be the same, but it had to sound dark and more mature and thicker than the high-pitched clarinet of Clare's youth. They were still in the meadow, but Clare was a teenager and Henry's kiss was a violent act. The minor key with the heavy piano playing expressed these qualities. The "Meadow Theme" only happened in the scenes where Henry traveled back to Clare as a child. Using variations on the same melody for the meadow establishes the scene so that the audience can quickly understand where Clare and Henry are. In this sense, the research guided my use of leitmotifs, but my intuition guided the manner in which I used them.

### **Synaesthesia and Emotional Response**

Alten (2005) discusses the term *synaesthesia*, in which a stimulus to one sense causes a response in another. He does not use this term from a psychological perspective (e.g. he does not discuss the phenomenon in which some people "hear in colors"), but rather uses the term to describe ways of eliciting responses from the audience, and that is how I use *synaesthesia* here. To help explain it, Alten uses the phrase "the ear sees and the eye hears"

(330). In other words, sound can cause a visual response or spark a visual memory. This affected the design of the sound effects. For instance, the scene where Daddy Abshire shot Henry recurs several times throughout the play. It was never clear that Henry died in this scene until the last time, and the stage pictures, blocking, and sound were similar each time. Before the stage picture appeared in the scene, the “Low Ominous Sound” was played along with a ticking clock. These sounds triggered the shift to the scene on stage whether it appeared as a memory, a flashback, in Clare’s childhood, or as Henry traveled to it. My hope in creating this soundscape was that the audience would begin to associate those two sounds with the picture of Daddy Abshire with his gun, Henry shouting “CLARE!” and the gunshot that came at the end of the scene. Thus I wanted to evoke a *synaesthetic* response, hoping that the return of the “Low Ominous Sound” would trigger a visual image of the picture the audience had seen the last time the “Low Ominous Sound” was heard.

The “Meadow Theme” often served as transition music from scenes in Henry and Clare’s present into Clare’s childhood when Henry would visit her. I hoped that the audience would have a *synaesthetic* response to the “Meadow Theme” and after hearing it a few times, associate the sound with the place/time.

DeChaine (2002) discusses how sound causes emotional expression and response. It is different than language because it “feels” different and more immediate (90-91). For instance, there are times on stage when it would take too long to describe or show a specific feeling, but the right melody might evoke that feeling in a few seconds. I kept this in mind as I worked on themes intended to elicit an emotional response from the audience.

The creation of the “Time Theme” was perhaps my strongest emotional response success. Lauren has said that hearing the theme helped her discover the character’s

personality (see Chapter 3). In this sense, the music I wrote caused an emotional response from Lauren, the director, which helped her to understand the character of Time.

I learned much from the above example. When I read, I often have a *synaesthetic* and emotional response. Oftentimes I *hear* characters – their emotions, their thoughts, and their overall essence. I don't hear them in words, but rather in melodies, and this is how I relate to them. This is a different way than others relate to characters and can sometimes provide insight into a character's personality. When Lauren discusses the "Time Theme" she says, "I really needed the work of my collaborator to find a part of the adaptation that had been out of my reach." This statement, for me, helps to define the communicative qualities of music and sound: they help to define something that is otherwise out of reach. This defining is musical and not verbal, but something not known before is communicated.

### **Transitions**

In writing and compiling the score for *The Time Traveler's Wife*, I was aware that transition music and sound were going to be extremely important. Given that characters time traveled and disappeared, transition music within would need to support the energy of the scenes and guide the audience in establishing time and place. Alten's (2002) chapters on sound design guided my thinking as I designed the transitions, especially his mention of the importance of silence. Until reading this chapter, I had overlooked the importance of silence. I used silence, but I did not consider it as an integral part of the sound design aesthetic I was developing.

Once I began to think of silence as part of the complete sound design, it could then serve as the soundtrack for certain transitions. For instance, when there was a complex emotional range within scenes, music or sound would be too intrusive. One example of this is in Act One during the transition of Scene 11 to Scene 12. Scene 11 is an emotional scene

in which 38-year-old Henry travels to 16-year-old Clare and accidentally tells her that her mother is dead in his present. By the end of the scene, Clare learns that her mother died of ovarian cancer and not by suicide. She is simultaneously upset and relieved. Because of this emotional complexity, and because of the complexity and musicality of the following scene (12), where Henry discusses his own mother's death, a silent transition allowed the audience to process the emotional complexity of the scene without competing stimuli from sound.

### **Successes and Failures**

In the beginning my goal was to use as much live sound, especially singing, as possible. I knew that some of the sound would have to come from pre-recorded material, but live sound was important to me. In my previous experience of participating in and viewing theatre, my attention was always best focused when the sound was on-stage. It helped me remain in the world of the characters. In the end, most of the sound was pre-recorded and we had less live sound coming from onstage. I view this as both a success and a failure: some of the pre-recorded sound, especially the "Low, Ominous Sound" that accompanied the recurring scene where Daddy Abshire shot Henry, achieved the desired effect: it evoked a memory and was dreamlike and surreal. This is how the scene appeared several times throughout the show. Had this sound been live and on-stage, it would be too realistic, whereas the pre-recorded sound from the speakers filled the entire room and guided the audience outside of the "here and now." At the end of the scene, a pre-recorded gunshot always played, signifying when Daddy Abshire shot Henry.

If I redesigned the last time the scene recurred, in Act 2, Scene 17, I would use a live gunshot from onstage, though I would keep the rest of the sound pre-recorded. One comment that we received after the show was that many audience members did not understand that Daddy Abshire shot Henry when he traveled to the meadow, and I think that

had the gunshot come from onstage that last time, when it actually killed Henry, the cause of Henry's death would have been clearer. The live gunshot in this last recurrence of the scene would have pulled the audience out of the surreal, dreamlike memory and into the harsh reality that Henry was actually shot.

I would have also used a live gun sound during Act 2, Scene 15 when Henry's ex-girlfriend Ingrid kills herself. There were timing problems with the sound projected through the speakers, causing a delay between when Ingrid pulled the trigger and when the gunshot occurred. This was distracting to the audience and would have been remedied if I wrote a live gun sound into the sound design. I would have been nervous with the live sound effect because Ingrid held the gun to her head, but if I were to do it over again, I would consider live sound. When the sound comes from the gun rather than from the speakers, suspension of disbelief is maintained and this would be effective in Ingrid's suicide scene.

If time and the budget allowed, I would have rented a speaker system with a large subwoofer so that on the low frequencies (such as the "Low, Ominous Sound" and the "Minor Meadow Theme") the audience would have been able to feel the vibrations of the sound in their bodies. These lower sounds often happened during the more mysterious or disturbing scenes, and it would have enhanced the experience if I could have used sounds and frequencies that audience members felt physically.

I was lucky to have technology such as a MIDI library to get sounds of instruments to use for recording. I tried working with live musicians to record music, but I did not get good results with them, and I realized that I could use my MIDI library to compensate for my lack of good recordings. Unfortunately, sometimes the sounds weren't great and were distracting – some audience members told me that with the "Time Theme" they wondered if it was a real cello sound or if it was MIDI-generated. This, in my mind, is a failure, because the sound



should never take attention away from what is happening on stage, it should only enhance what is happening on stage. If I could do it over, I would either find live musicians to play themes on stage, leaving only the compiled music to come through offstage speakers or through the boom box, or I would record the live musicians so that audience members would hear “real” sounds and not MIDI sounds.

I was happy that we were able to get some of the sound to come from onstage and I will continue in future productions to work on that. By continually piping music through the speakers, attention is drawn offstage to the sound. When the sound comes from on stage, attention is focused completely on stage, aiding in the ability to suspend disbelief. In *The Time Traveler’s Wife*, the characters actually interacted with the sound, for instance when Clare starts the Marvin Gaye CD when Clare and Henry have sex (Act 1, Scenes 4-5), or when Clare and Henry argue and turn the music up and down throughout the action (Act 1, Scenes 16-17). The sound itself became a set piece as the characters interacted with it.

### **Development of an Aesthetic**

My research, intuition, and experience of working on *The Time Traveler’s Wife* have helped in the development of my present aesthetic. From London’s work on leitmotifs, to Alten and Schaffer’s work on sound design, to the readings on performance and film music, I have developed a vocabulary that will guide my future work. My current aesthetic is both intuitive and research-guided and includes using music and sound for thematic representation, synaesthesia and emotional response to create a sound design integrated with scenes and transitions. The music and sound design should not stand out from the rest of the production, but rather should blend with the visual components in a seamless visual/aural exchange. Aesthetically I believe that sound should work from within the scene as much as possible and plan to develop this idea in my future work. I have learned from the mistakes I

made with this production, both as an artist and as a collaborator, and will work to fix these mistakes in future productions. I've also learned from my artistic and collaborative successes and will continue to build on those as I grow as a sound designer, composer, and musical director. What will follow me from *The Time Traveler's Wife* is that music and sound help to tell the story and can be integrated into the writing of the adaptation.

**APPENDIX 1**  
**REHEARSAL JOURNAL**

August 26, 2005

The first reading of the script happened this afternoon, and the process has officially begun. Lauren has already written a couple of drafts of the script, and we have met about it and discussed it, but now that we've heard it, my part can really begin.

The first thing I noticed when the script was read aloud was how Present Henry disappears in the first act and then also how Narrator Henry disappears in the second act. When reading the script to myself, I never noticed it. Silently reading the script was difficult, anyway, because there are three Henrys, which made it tough to keep track of who is who. Hearing separate voices play all the Henrys made all the difference in keeping track.

Lauren has written a good script, and with each draft, it keeps getting better. After today, it seems like the Henrys may be collapsed into two – Present Henry and Traveling Henry (omitting Narrator Henry) – and Time may take over part of Narrator Henry's responsibilities, giving her a bigger part.

This change in the script changes my concept of the music a bit, because if Time takes over part of Narrator Henry's part, then she becomes more about Henry and less about Clare. I'm going to wait until I see the next version of the script before I think of any musical ideas for Time, because it may be that her voice becomes a voice for Henry. It is better for me to wait and see. I'm looking forward to seeing the next version of the script.

We've also posted the casting call and the rehearsal schedule around campus and to several listservs. I'll put a copy in this journal just to have it. We've made Lauren the main contact person since she is the director (it seems less confusing to have one single contact

person) and we've put the information up on my webspace. Hopefully this will demonstrate that we are working together.

## CASTING CALL

Wordshed Productions is holding open auditions for a staged adaptation of Audrey Niffenegger's *The Time Traveler's Wife*, adapted and directed by **Lauren Shouse**, musical direction and sound design by **Shannon O'Neill**, both Performance Studies graduate students at UNC.

Auditions will take place in room 210 of Bingham Hall on the UNC campus on **Sunday, August 28** from 2:00-5:00 p.m. and on **Monday August 29** from 6:00-9:00 p.m. *Sign-up is posted on the door of room 303 in Bingham Hall.* All additional sign-ups and inquiries, please e-mail [lshouse@email.unc.edu](mailto:lshouse@email.unc.edu).

The cast will consist of 6 male characters and 6 female characters. A character breakdown is at the bottom of this announcement.

### AUDITION REQUIREMENTS:

Please prepare a 1-2 minute monologue or perform a piece of literature. While this is not a musical, females interested in CLARE or TIME should be prepared to sing during the audition. Please feel free to prepare a short a cappella song of your choice.

Please bring a list of related performance experience (if any) and a list of potential conflicts with the rehearsal schedule:

[http://www.unc.edu/~smoneill/TTW\\_Calendar.htm](http://www.unc.edu/~smoneill/TTW_Calendar.htm)

We look forward to seeing many of you at auditions. Please feel free to contact Lauren ([lshouse@email.unc.edu](mailto:lshouse@email.unc.edu)) with any questions or concerns.

Thank you,  
Lauren Shouse and Shannon O'Neill  
Wordshed Productions

## The Time Traveler's Wife

### Character Breakdown

**Clare Abshire** – the wife of time traveling Henry DeTamble. She meets Henry when she is six years old and spends most of her life waiting for him to return to her.

**Henry DeTamble** is a time traveler trifurcated into three parts: Narrator Henry, Traveling Henry and Present Henry. Henry has a genetic disorder called chrono-displacement which means he disappears from his present and reappears in his past or future.

- **Narrator Henry** – the Narrator of Henry's thoughts and actions. He has full knowledge of Henry's entire life. He can communicate with the other parts of his self, but with no other dramatic characters. He can exist in all times and spaces as he represents some ethereal Henry.
- **Present Henry** – the Henry who meets Clare for the first time in 1991 when he is 28 and she is 20. He will be constantly learning about his life as he lives it in sequential order.
- **Traveling Henry** – the Henry who time travels. He will always be time traveling, into his past or into his future.

**Time** – she is the embodiment of time and acts very similarly to a Greek goddess. She is in control and it is she who brings this story to us. She is an omniscient being who also will characterize some of the minor roles such as Mark, Nurse, Librarian, Gas Station Attendant, Time Traveling Alba and Grandma.

**Alba** – the daughter of Clare and Henry. She is also a time traveler.

**Gomez** – Henry's best friend who is also in love with Clare, but married to Charisse.

**Charisse** – Clare's best friend. (Doubled).

**Ingrid** – Henry's unstable ex-girlfriend. (Doubled).

**Dad DeTamble** – Henry's father whose wife was killed in a car accident. He is also a famous musician.

**Kendrick** – Henry's doctor who will attempt to cure Chrono- Displacement. (Doubled)

**Lucille** – Clare's unstable mother. (Doubled).

**Minor Characters which will be doubled:**

- **Daddy Abshire** – Clare’s father.
- **Alicia** – Clare’s younger sister.
- **Sharon** – Clare’s future sister in law.
- **Ruth and Helen** - Clare’s childhood friends.
- **Nick** – Man Henry beats up.
- **Catholic School Group.**
- **Party goes** in club, art exhibit and New Year’s party.

### **Time, Place, Setting**

The story is set in Chicago throughout the 1990’s and early 2000’s. However due to the nature of time traveling, the characters occupy time from 1968-2053. Nothing is futuristic. Some scenes from Clare’s childhood take place in a Meadow at her estate in Michigan. Clare and Henry are real people, occupying real spaces in a sieve of time.

*The Time Traveler's Wife* Preliminary Rehearsal Schedule (Rev. 8/03/05)

**AUGUST 2005**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
28. Auditions 2:00-5:00	29. Auditions 6:00-9:00	30.. (First Day of Classes)	31.. Callbacks 6:00-10:00			

*SEPTEMBER 2005*

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1. Cast List Posted by 5:00 p.m.	2.	3.
4.	5. (Labor Day)  Get- together, Reading with food at 7:00	6. Rehearsal 7:00 - 10:00	7. Rehearsal 7:00 - 10:00	8. Rehearsal 8:00 - 10:30	9.	10.
11. Rehearsal 2:00 - 6:00	12. Rehearsal 7:00 - 10:00	13. Rehearsal 7:00 - 10:00	14. Rehearsal 7:00 - 10:00	15. Rehearsal 8:00 - 10:30	16.	17.
18. Rehearsal 2:00 - 6:00	19. Rehearsal 7:00 - 10:00	20. Rehearsal 7:00 - 10:00	21. ACT 1 LINES DUE  Rehearsal 7:00 - 10:00	22. Rehearsal 8:00 - 10:30	23.	24.
25. ALL LINES	26. Rehearsal	27. Rehearsal	28. Rehearsal	29. Rehearsal	30. Rehearsal	



<b>DUE</b>	<b>7:00 - 10:00</b>	<b>7:00 - 10:00</b>	<b>7:00 - 10:00</b>	<b>8:00 - 10:30</b>	<b>7:00 - 10:00</b>	
Rehearsal <b>2:00 - 6:00</b>						

OCTOBER 2005

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1.  <b>DRY</b>  <b>TECH</b>
2. <b>TECH REHEARSAL</b> <b>10:00 a.m. - ??</b>	3. <b>DRESS REH.</b> <b>6:30 Call</b>	4. <b>DRESS REH.</b> <b>6:30 Call</b>	5. <b>PREVIEW!!!</b> <b>6:30 Call</b>  (8:00 Show – Notes afterward)	6. <b>Opening Night!</b> <b>6:30 Call</b>  (8:00 Show – Notes afterward)	7. <b>Performance</b> <b>6:30 Call</b>  (8:00 Show)	8. <b>2 Performances</b> <b>12:30, 7:00 Calls</b>  (2:00, 8:00 Showtimes)
9. <b>Final Show!</b> <b>1:00 Call</b> (2:00 Show)	10.	11.	12.	13.	14.	15.

August 28, 2005

Lauren has reworked the script, but there's no time to think about music now because we are in the process of casting the show! Lauren, Tracy Walker (our stage manager), and I are taking part in auditions and call backs this week. I am specifically looking for women who can sing for Clare and Time, and then helping Lauren with the rest of it. Ultimately, since Lauren is the director, casting decisions will be hers, but we will discuss all of the decisions before they are made.

It's so exciting to have Tracy on board as our stage manager because Lauren and I trust her implicitly. She is organized, smart, and on top of things, and I think she'

We saw some good auditions today. There weren't many people signed up. The drawback to school starting so late (August 30!) and our show going up so early (October 6) is that we had to schedule auditions for the two days before school starts. This means that some people won't even know about it until it is too late. We were a bit worried due to the lack of names on the sign-up sheet, however to our immense relief we had some drop-ins in addition to those who signed up. We saw some impressive auditions and some possibilities for our cast.

September 1, 2005

Our show is cast! The cast list went out today and I feel really good about it. I was surprised because it took only about half an hour after callbacks were finished to cast the show. At first we thought that we might have to schedule another round of callbacks in order to properly cast parts, but it all came together in our discussion and we had a quick and painless casting process.

I feel that Lauren and I work together very well. Even when we disagree about something (which isn't often) we are able to come to a compromise very quickly. At callbacks yesterday, I ran the first part and had all the women who were in the running for Clare and Time do some singing. I started out by warming them up with some breathing exercises and some easy vocalises that I felt everyone was capable of doing. The people who were in the running had very different levels in terms of their singing abilities. We had women who are trained (one is a voice major) and then we had women who had no training at all, but had pretty voices and could keep a tune.

In order not to intimidate the beginning singers, I made sure that the exercises we did mainly involved stepwise motion, and I did not make them sing a range over a perfect fifth in an exercise. We pushed up into the higher range and the lower ranges, but throughout I made sure that we were going stepwise between "Do" and "Sol" so that I could figure out the ranges without overwhelming the beginning singers. I then asked them to do a listening exercise where they stood in a circle and one person started by singing a pitch. Then we would add singers one by one. The goal was for the singers to listen to each other and make the sound blend so that it sounded like one cohesive sound rather than a group of women singing a note. This told me a lot about the singers and who I would be able to work with and who I would not be able to work with in terms of directing music. Most of the women completed the exercise successfully, however one woman who is trained in musical theater could not, or would not, listen during the exercise and get her voice to blend with the other singers. This is a telling sign that she would be a difficult performer to work with because there is either a mental or physical thing there that causes her not to blend in with the other singers. Based on the sounds I was getting from her, I do not believe that it is a condition

that could be fixed in the short amount of rehearsal time that we have. In my mind it put her out of the running for either of the lead parts.

After the blending exercise, I asked the women to sing in pairs so I could hear how the voices blended. Again, I did not want to overwhelm the newer singers, so I did a stepwise exercise that focused on “Do” stepwise to “Sol” and stepwise back to “Do.” I had everyone sing together a couple of times from “Do” stepwise to “Sol” stepwise to “Do” and then had everyone sing together from “Sol” to “Do” to “Sol” then I split them into pairs and had them sing together in the following patterns:

Person 1:

Do-Re-Mi-Fa-Sol-Fa Mi-Re-Do

Person 2:

Sol-Fa Mi-Re-Do-Re-Mi-Fa Sol

By having one person sing up to the fifth and the other person sing down from the fifth, I could assess how the voices sounded together and also how well the singer could keep on tune against a simple harmony. I tried to keep the beginning singers singing up to the fifth, because in my experience both working with choruses and with private voice students, it is easier for beginners to pick out “Do” rather than “Sol.” Through this exercise, I was able to find which pairs of women sounded best together and which women would be able to handle singing in the show.

Once the singing part was over, Lauren and I discussed what we just experienced. I had written down my choices before speaking to her and when we spoke, I asked that she

give me her opinions before I shared my opinions with her so that I could see what her reactions were from sitting and listening, as opposed to my reactions from running that part and participating. Once she told me her views, I showed her what I had written down and we were in agreement for the most part. I had written down a few more combinations that she had talked about, but I expected that to be the case. I wanted to write down as many combinations as possible to show her who we could work with vocally to get them prepared within a month to sing if we wanted them to do so. This way, we would not feel limited in the possible Clare/Time combinations.

After the singing part of the callbacks, we had all the people called back come in and read parts. Lauren ran this part, and again when it was over, we discussed, wrote down our ideas of what was working and what wasn't and exchanged them with each other. For the most part, we were in agreement. Each of us had some people on the list that the other didn't have, but for the most part we matched and we listened in the next part of the callback to everyone we had on the list. After the callbacks were over Lauren, Paul, Tracy, Sally (production assistant) and I all discussed our thoughts and other than a small exchange between Paul and me about the musical theater singer (Paul hadn't heard her sing and thought she might be able to be worked with, while I emphasized that after hearing her sing I didn't think that she could be), we cast the show quickly and easily.

With the show being cast, I took some time tonight to go over to the final dress rehearsal for "The Miser" (directed by Joseph Megel) and spend time with the sound designer, Nick. He showed me the equipment that is in Swain Hall and then showed me some really interesting sound editing software that I may now have to get and play with! I was so appreciative that he took the time to show me around and explain things to me, including the way the PA system is set up and the best way to run sound in the space. I

forgot to check if the sound was connected through XLR connectors, so I'll have to run over there at some point to check that out, but other than that I feel comfortable with the system and I am so glad that he helped me.

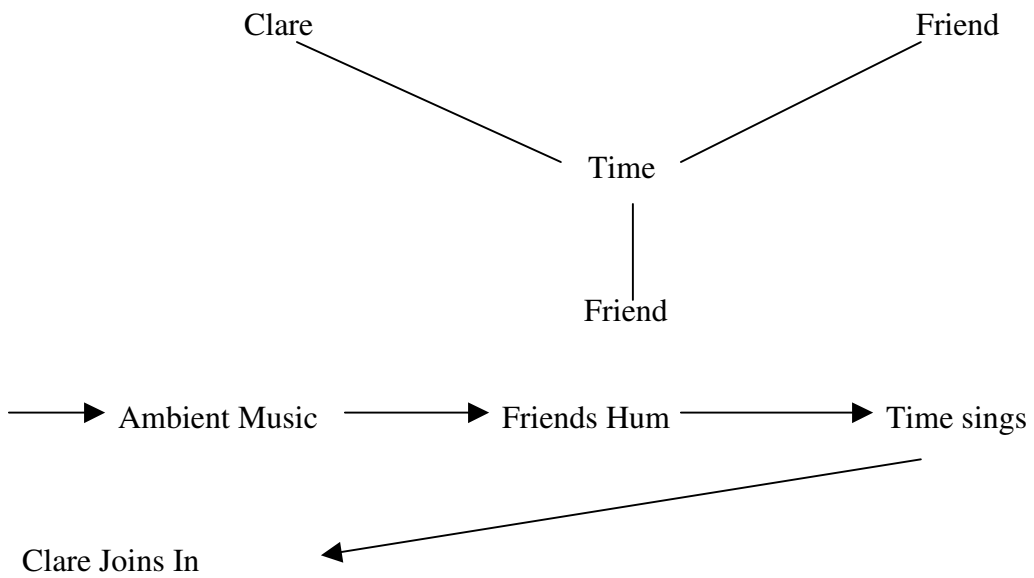
As we've gone through the casting process, some thoughts have come to mind about possibilities for Time, Clare, staging, etc. Some of this came from ideas that Paul, Lauren, and I bounced around of Time as the Ouija Board and grew from there. It's abstract, but the next page is an attempt to illustrate the thought process.

Time may lead in with singing parts (scene changes?)

Back to Meadow: Time leads in

Is Time ever Jealous of Clare?

### OUIJA BOARD SCENE



September 2, 2005

Ever since we've cast the show, I've had some musical ideas bouncing around in my head. I'm so happy that they are beginning to come, because I was getting nervous for a while! I still don't have a theme for Clare (which is funny, because it is the first thing I decided that we needed musically), but as the script develops more and more and Time is becoming a more integral character, I have decided that she also needs a theme. After we cast Time and I heard her voice, a theme came into my head, and at this point, I feel like I am married to it. I've sung it for Lauren and she seems to like it, so now the problem is figuring out where it comes in and how it comes in (is it live or recorded).

Part of my epiphany with Time and her theme came from a conversation that Lauren and I had with Paul while we were discussing the script. We were discussing the Ouija Board scene and Time's role within it. Paul made the suggestion that Time could be the Ouija Board, which started fireworks off in my mind about music and themes. While we may not go with Time actually *being* the Ouija Board, a reprise of Time's theme (which would have to be introduced somewhere else, but I'm not yet sure where) would come in during the scene to help assert Time's control over the action. I've got visions of Time singing and the little girls singing, but I am not sure about all of it yet because I don't want to distract the audience from what is happening by putting too much sound into that scene.

Lauren and I had a conversation about this today and she echoed similar concerns. I sang her the part that Time would sing and then the parts that I hear the little girls singing. She mentioned that there isn't much motivation for the little girls to sing and suggested that I could possibly find a song that they might sing to playfully taunt Clare about Henry and mix that in with Time's theme. This is a great idea, so I'm going to begin thinking about that and see what songs would work with Time's theme.



September 5, 2005

We had the first reading with the full cast today for the show. This is the third time we have heard the script read aloud (the second reading was last Friday in a class), and it was so different hearing it in the voices that would actually be performing the characters on stage. It made a huge difference to me as a listener. I think it is because the people who are reading it now have a stake in the show, so they are putting more into the reading. There were times where I just sat back, closed my eyes, and listened. This was the first time where I felt comfortable enough to do that – at the other readings I felt a need to stick closely to the script.

This reading was in a casual setting with food and drink. It was as much a get-to-know-you event as it was a reading. To Lauren's and my delight, the cast appears to get along very well and there seems to be a good energy between everyone. It is so exciting that on the first night of rehearsal, we feel this with the cast. I'm looking forward to the weeks ahead and seeing where everything goes. We begin staging tomorrow. I am hoping that by seeing the staging, more musical ideas will come to mind.

September 7, 2005

We had a staging rehearsal tonight. Scene 4 and Scene 5 were staged. So far I think things are going well. The way Lauren and I worked things out is so that she is director and gives staging, so in order not to step on her toes, I try to hang back and watch the staging

rehearsals and then give her my thoughts and notes afterward. This seems to be working well so far.

September 8, 2005

Tonight was the first music rehearsal. We have designated the beginning of rehearsal on Thursday nights for music, as Lauren is in class until 9:00. At this point I only have ideas and experiments on variations of Time's theme, but it was really nice to hear them in voices other than my own. After Lauren's and my conversation about children's songs mixing with Time's theme, I began to think about what songs would work. I'm stuck on *The Itsy-Bitsy Spider* for some reason. If Clare sings *The Itsy-Bitsy Spider* in the scene where she is six years old and meets Henry for the first time, it allows that song to come back in some variations later in the show. My idea is that as Clare begins to figure out that she and Henry will be together, which I view as a loss of innocence for her in a way, *The Itsy-Bitsy Spider* will come back in a minor key with Time's theme as a counter-melody. We tried that today in the music rehearsal and it sounded really creepy! I love it! The issue now, though, is whether it is too creepy for the show or if it fits in at all. That remains to be seen.

I still haven't gotten a Clare melody. This is beginning to bother me. I feel that it needs to happen soon, and that once I have that melody, I will be able to figure out the rest of the show. It's frustrating, but I trust it will come with time. I just hope that it comes sooner rather than later.

September 11, 2005

We're hoping to do a run-through of Act 1 by Wednesday. This would be amazing! We've only been rehearsing since Monday, so that is about a week and a half of rehearsal before a run-through of Act 1.

I'm still hanging back in rehearsal and letting Lauren do her thing. Sometimes I feel like I am in her way when I talk to her and ask her about staging decisions, etc. At the same time, I feel like it's my duty to ask the questions because we are collaborating on the project and we need to be on the same page. I'm not going to rock the boat about it right now, though, because we both are trying to get things done. Mainly, I take notes during rehearsal and talk to Lauren during the breaks about questions, suggestions, etc. I'm wondering if I should have some sort of voice in the rehearsal, though.

We're trying to think about extending the run through October 11. We originally planned for it to run through Sunday, October 9, but in some Wordshed meetings, the idea was bounced that we extend to a Lab run and go through the Tuesday. I hope the cast is open to it.

Questions that came up for me in rehearsal: Is Ingrid sad when Alba visits and says her mom is at home? Does Ingrid realize that Henry is Alba's dad and that she is not Alba's mother?

I'm going to research this December 22, 1991 concert from the Violent Femmes at the Aragon Ballroom and see if I can find a setlist. It would be great if I could find an actual recording of the show (if it actually happened) and play actual source material. We'll see ...

We've spent a lot of time trying to figure out how the stage will be set up, and I think we've finally settled on three rotating panels. This will be easier than our revolving stage that Lauren and I thought up while having (perhaps) too much wine one evening and

dreaming about the show, but I still hold that a mechanical rotating stage would have been amazing!

Given that we are three weeks away from the tech rehearsal, I will not be at Monday or Tuesday's rehearsal. I think this will be ok, since I seem to be in the way anyway – I will be working on music in my office. This is a good thing, as I am getting nervous to see that it is coming up so fast and there is so much to write. Ideas aren't coming as quickly as I thought that they might, so I'm hoping that by spending some time at the keyboard they will come. Not having to go to rehearsal will also allow me to work my time more efficiently, because I will be able to move everything that was scheduled to be done on Tuesday to Monday night (this would be things that are due for classes) and work it to where I can have a good 12 or more hour block of time to work on Tuesday because my day won't so broken up. I work better in these large chunks of time rather than having a couple of hours here and there. Writing and recording isn't something that goes quickly for me – once I get an idea, I have to play with it a great deal before I get something usable out of it, so I try to manage my time so that I get the largest chunks together possible. I worry because to some it may seem like I am not doing what I should, when really I am doing my best to find the most efficient use of my time. But at this point, I should spend less time worrying about what others think and more time getting my stuff done ...

September 15, 2005

It seems the further I get into the project, the more difficult it is to keep up with my journal! I guess that goes with the territory, though.

Today was my music rehearsal with Cristina. She's got a beautiful voice and if I can use it, I would definitely like to. Fortuitously enough, I came up with the theme that I will use when Henry travels to the museum and visits himself. It's a melody that comes with a countermelody on the second run. I think it's just mysterious, but innocent enough to capture the mood of the scene. I'm not yet sure how it will be best played. I experimented tonight with recording Cristina singing it, to see if having it as a voice piece would work. I'd process the vocals heavily so that they would sound mysterious and science-fictiony, but I'm not sure if it will work out. It's ok, though – I'm just happy to have something to experiment with. I've now got two completely solid themes, this one and the "Time Theme." Others are in the works, but I know for sure that these two make the cut. I can't wait to call Lauren and tell her.

Speaking of Lauren, we had our Act 1 rehearsal last night and afterwards, Lauren and I went to the Wine Bar and discussed transitions. What a great meeting that was! I felt like we were back to normal, when we were discussing this project over the summer and dreaming about how it would turn out. I think we're both so consumed with everything that we're not as in touch as we were before. Sure, we talk on the phone every day and see each other and talk about what's going on, but here we were figuring things out together and I think we have an excellent map of the transitions for Scene 1. We've got some good ideas of the musical needs – we even discussed how many beats we would need for specific transitions, which is great, because it gives me an idea of what I need to write, how fast it needs to be, etc. I think this will be helpful in writing more music.

Lauren and I talked about having a boom box on stage as part of the soundscape. I think this will be great because it will serve as source music and the characters can interact.

I'm looking into songs from 1991 and will do research on top 40 songs and indy rock songs that were popular around that time.

I've not found evidence of the Violent Femmes concert, so instead I brought some music into rehearsal yesterday to try. I was afraid Lauren would not like my first selection ("Dance, Motherfucker, Dance"), but she seemed happy with it! We'll also use "Blister in the Sun." I'm waiting on a "Violent Femmes Live at the BBC" CD to come in to SchoolKids records (I've got it on order), and if there are any good live tracks, then I will see if we can put that in, as well. It's nice to know that when I'm having writer's block composing music that I can find some to compile!

September 17, 2005

I went to Barbara Silber's house today to record some "Gretchen" tracks. She is an amazing piano player and she has agreed to record a few takes for me. She was wonderful! She played the song beautifully and even said that if I got home and the takes were not good, I could come back and record some more. I'm so appreciative that she took her time and recorded because I think it will add so much to the show. "Gretchen" has been on my mind for Henry's Mom's car crash scene since I read the novel for the first time. Hearing her play "Gretchen" on the piano brought that to life for me and I think that it is going to be so effective in the production. I can't wait to listen to the tracks and put it all together.

September 24, 2005

It's been a while since I've written in my journal, but since last writing, I've gotten a lot done. After seeing the way Lauren staged the opening of Act 2, I've come up with a waltz-version of the "Time Theme" that Henry, Clare, and Time will dance to. I've also gone through the "Gretchen" takes and found the best ones for the car crash scene. Voice and/or violin will be added later, but for now, the piano part is there and I'm happy. I've also got the "Shitkicking Music" together for the scene where Nick is beating up Henry until Gomez stops it, and I've begun recording takes for the "Meadow Theme." I was going to do the "Meadow Theme" on recorder because I thought it would be an interesting sound, but it was too thin and whiny. I was a bit scared that nothing would work, until I remembered that I had a clarinet in my closet. Given that I have not played the clarinet since 1995 (yes folks, that is 10 years ago), I probably should have been afraid to do anything with it, but I acquired some new reeds (I was wary of the 10- or more-year-old reeds that were in the case, so my wonderful mother, who lives in town, volunteered to go to the music store and buy some for me – thanks Mom!) and began to play. To my surprise, it did not sound half as bad as I expected, and I think with another day or two worth of practice and some more recording, I'll get a good take. It gives me something to work with, and now I'm working on piano interpretations of the theme for when Clare and Henry have sex on her 18<sup>th</sup> birthday and for when Henry violently kisses her when she is 15. Also, I've written up a preliminary musical transition sheet for our transition meeting tomorrow, so that Lauren and I can talk about what works and what doesn't work. All in all, I think I've gotten a lot done. But there's more to do: I don't have a Clare Theme yet, though, and that is bothering me. It was the one theme I knew I needed from the beginning and I still don't have it. I'm hoping it will come soon, but I'm inadvertently putting a bunch of pressure on myself about it because I just don't know

what to do. I have some chords down, especially because I want it to go well with the “Time Theme” but I’ve not got the melody yet. I hope I’m close to it.

September 25, 2005

Lauren, Tracy and I went to the Wine Bar and plotted the transitions for Act 2. Again, this worked well and I’m happy that we did that. These are the times I really enjoy, because working on the music is such a solitary thing. Given that I have so much music to write and to edit, this is the way it must work so that everything that needs to get done can get done, but I do miss being in the rehearsal room and especially being with Lauren and having us make it all happen together.

Anyway, the transition meeting went smoothly. I’m going to do my best to have an Alba Theme because through the transition meeting it became clear that she would need one. We’ll work it into the first act as well. Things are coming together well, and I think that we are on the same page about most things. It’s just difficult because we’ve both got so much to do on our own end.

September 26, 2005

Today was frustrating. I don’t know what to do or how to take it. I’ve been feeling a little left out of things lately, but I’ve dismissed it as being over-sensitive to things and not done much about it because I was afraid I was being silly in feeling excluded from the show. But today in our Adaptation class, we were in the Center for Dramatic Arts with a bunch of Drama students reading adaptations. At the end of the class, Joseph (our teacher) announced to the class: “Make sure you go see Lauren’s show on October 6!” He never mentioned my



name. He's on Lauren's committee and knows it is a collaborative project and he never mentioned my name. I was right there in the room. What's worse – I had to correct him and say it was “Lauren and Shannon's” show. Lauren didn't even stand up for it. My collaborator. I've been feeling like it was her show for a while now, but again, I thought that I was being over-sensitive because we were in such separate roles. But, this solidified things. I feel terrible, but at this point I'm at a loss for what to say. Going into this project, I understood that people don't understand how much time and work goes into scoring and designing a show. Since I'm not always there, the “out of sight, out of mind” attitude comes in. I'm not in it for the glory (if I were, I'd be on stage, not behind the scenes), but I did hope that my collaborator would come to my side in that situation.

September 29, 2005

WE'VE FINALLY GOT A CLARE THEME!!!! I'm so excited/relieved/elated/ecstatic that I cannot even begin to describe it. The theme works with the “Time Theme” and I think it will sound beautiful once everything is together! I can't wait for Lauren to hear it and see what she thinks!

October 1, 2005

Today was the dry tech rehearsal. Before I went in, Sarah Looney (Clare) came to my house and we recorded some Clare music. She will sing live on stage, so I had to teach her the theme, but I will also use her voice in some of the recordings. I've got this great idea – actually, it's been the idea all along, but without a melody for the theme it's hard to test –

where Clare will sing her theme, but it will never resolve. Not until the end of the show when she sees Henry for her last time at age 84. Then, the theme, which is minor in key, will resolve on a Piccardy third, meaning that it will resolve to a major key. At that point, the “Meadow Theme” will come back in it’s first incarnation, some arpeggios to end the piece (the snippet of the “Meadow Theme” that we use doesn’t resolve in a nice spot to end the show, so the arpeggios will create a smooth ending) and BOOM! We’re done! I’m so excited. Anyway, Sarah and I recorded some of that today before I went in for the dry tech rehearsal.

Lauren and Curtis, the lighting designer, and Tracy were all there at the dry tech. Given that they were trying to establish lighting cues, I walked lights and did not run any sound. It didn’t make sense because it would be too much going on all at once. Plus, it is easier for me as a sound designer to establish what cues work where when I try it with the actors there. Given that no lighting cues come off of sound cues, and vice versa, this worked out just fine. I’m sure we’ll work some of those in at tech, but right now nothing intersects.

October 2, 2005

Grrrrrrrrr ... Tech rehearsal was frustrating. Instead of talking to me as a collaborator, Lauren is barking things at me like I’m her employee. It’s frustrating. What’s more is that when we in the tech booth needed things, we didn’t always get it, even when we asked. One specific thing was when actors would drop their cue lines and we would ask to start up again and for them to make sure they got the cue lines. We let them know what they were. At one point an actor actually said just to get it from the context or something like that. Our director did not tell the actor that cue lines are important for the tech people

because that is what they work from. Instead, our stage manager (who was also running lights and listening for this cue line) had to tell them that it is not the tech people's job to just figure it out, it was the actors' job to get their lines right. We up in the tech booth felt let down that our director did not correct the actors on this faux pax.

October 3, 2005

The "Alba Theme" has arrived! I thought of it during tech rehearsal last night and got it down today! Once it is mixed, the sounds will be complete and will only need some tweaking. What a relief! Actually, I think it is one of my favorite themes. It's so simple, yet it fits the personality of Alba so well. Again, I can't wait for Lauren to hear it! I think I'll play it for her before rehearsal tonight.

October 4, 2005

Major drama ensued tonight at rehearsal. Hugh Wooldridge, a director from London, came in and watched rehearsal on Monday and gave notes and comments tonight. Instead of a final dress, Hugh gave comments and did a speed through of the lines. Some actors did not like this and felt that Lauren was relinquishing control to this stranger that they knew nothing about. At least one cast member left the rehearsal in tears and I spent much of the rehearsal trying to console her.

In the meantime, Hugh is monopolizing Lauren's time. Apparently the lights are not going well, and they are spending their days re-hanging them. He has given me some great feedback about the sound design, but he's also telling me to change things, but I have no

chance to talk to Lauren about it because she is always with him and while he is there, I don't feel like she is giving me her attention or being upfront with me. When we talk on the phone it is rushed and I am not getting what I need from my collaborator. What's more, I don't know what she needs, and when I ask, she doesn't tell me. Hugh has me making some changes to the sound design, and that's fine, but I'm having a hard time finding the sounds that I need. I'll get them in time for opening, but I need people to stop asking me about it and let me do it.

The other thing is that he wants me to change part of the end piece. I don't feel this is the best thing for the show, but I can't get a chance to sit Lauren down and get her opinion on it. When Hugh is there I feel like he is running the show. Again, I feel like I am an employee and not a collaborator. It is so frustrating.

October 7, 2005

Last night was opening night. Thankfully, it went much better than preview. I do not feel like I have any ownership over this show, though. Lauren asked me if I was upset about something before the show went up tonight. I am upset about things, but there is no way I can talk about it when we're about to open. So I just said we'd talk about it later. I didn't feel like I could say how hurt I was that I had been feeling so pushed out of everything, and that how when Hugh got there I felt shut out completely.

This show has been all that Lauren and I have talked about since we left for the London Internship last May. It followed us through Europe and back to the United States in July. Throughout the summer we discussed, plotted, and planned. I felt like something was taken away from me. Then, before the show opened, the time when Lauren and I should

have been clinking glasses together and saying “Shit, we actually did this!” she and Hugh disappeared into the scene shop to eat a sandwich together, leaving me alone without my collaborator and friend to celebrating the upcoming excitement. The wind was completely out of my sails. I don’t want to sound childish, but I think it is the biggest disappointment I’ve ever experienced – part of what I was looking forward to in this was the “Shit, we actually did this!” moment, and I feel that it was taken away from us. Hugh leaves today and now that her guest is gone and I can grab her attention, it is time for me to speak to Lauren about what’s been going on.

October 12, 2005

The show is done and it was a successful run. Lauren and I talked and ironed things out. I told her what was on my mind and she understood and we had good conversation about it. Once we talked, everything else ran much more smoothly. She didn’t get things off of her chest to me, though, and I know I MUST have pissed her off! So, I hope that she tells me, because I do want to know so that I can be easier to work with next time.

All in all, it was a good experience, and I know that she and I will be working more to get stuff done for the actual writing of the thesis. Looking back at my journal entries, it looks like things went a bit haywire towards the end, but I think it was ok. We were both under stress from a first-time collaboration, plus trying to arrange a master class for Hugh while he was here, plus trying to stay afloat with our school work, plus trying to put a show together. Hey, all in a day’s work! Lauren had the added stress of having to re-hang the lights, which I know was difficult for her.

December 14, 2005

Lauren and I have now both successfully defended our prospectuses! How nice to know that we have both gotten through that and can begin work on the thesis paper. Since the show ended we've talked about another project, "I Love Beach Music" that we are hoping will go up in April. We're both doing fieldwork for classes about it. She for her Performance Ethnography class and me for my Southern Music class. So, we're at it again! We'll see if this project has as much momentum as *Time Traveler's Wife*. All I know is I'm excited to work with her again.

February 23, 2006

Lauren and I met to discuss our Chapter 3's the yesterday. Chapter 3 in both our theses is a collaborative chapter, and we had received comments on our first draft, so we decided to sit down and plan our approach to draft 2. This collaborative chapter has helped me to clarify where things broke down and how to fix them for the next time we collaborate. "I Love Beach Music" has been tabled for the moment, so I'm unsure when Lauren and I will collaborate again. I hope we do, though, because I think we share an aesthetic and that we could go further on a second project than we did with this first one, especially without having to take AND teach classes at the same time as putting up a show.

The collaborative chapter has allowed Lauren to express some of her frustrations with me, which is so helpful so that I know what makes her tick. It's also caused us to discuss it over beers, now that we are far enough away from the show not to be terribly emotionally attached.

As I continue writing the thesis, I find the show getting farther and farther away from me. The book is closing. Lauren and I are graduating and going our separate ways and *The Time Traveler's Wife* will stay here. I feel like a large piece of me will be staying with it. The most difficult part of the collaboration is its end. As the end of the thesis draws nearer and nearer, so does the end of the collaboration. I'm so lucky to have worked with a talent like Lauren and hope that I can work with her again in the future.

**APPENDIX 2:**

**The Time Traveler's Wife**

By

**Audrey Niffenegger**

Stage Adaptation by Lauren Shouse

Original Score and Sound design by Shannon O'Neill

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## Character Breakdown

**Clare Abshire** – the wife of time traveling Henry DeTamble. She meets Henry when she is six years old and spends most of her life waiting for him to return to her.

**Henry DeTamble** is a time traveler bifurcated into two parts: Traveling Henry and Present Henry. Henry has a genetic disorder called chrono-displacement which means he disappears from his present and reappears in his past or future.

- **Present Henry** – the Henry who meets Clare for the first time in 1991 when he is 28 and she is 20. He will be constantly learning about his life as he lives it in sequential order.
- **Traveling Henry** – the Henry who time travels. He will always be time traveling, into his past or into his future.

**Time** – she is the embodiment of time and is the storyteller. She is the manipulator of Henry and Clare’s lives and thus has the power to push and pull on their thoughts.

**Alba** – the daughter of Clare and Henry. She is also a time traveler.

**Gomez** – Henry’s best friend who is also in love with Clare, but married to Charisse.

**Charisse** – Clare’s best friend. (Doubled).

**Ingrid** – Henry’s unstable ex-girlfriend. (Doubled).

**Dad DeTamble** – Henry’s father whose wife was killed in a car accident. He is also a famous musician (Doubled).

**Kendrick** – Henry’s doctor who will attempt to cure Chrono- Displacement. (Doubled)

**Lucille** – Clare’s unstable mother. (Doubled).

**Minor Characters who will also be doubled:**

- **Daddy Abshire** – Clare’s father.
- **Alicia** – Clare’s younger sister.
- **Ruth and Helen** - Clare’s childhood friends.
- **Nick** – Man Henry beats up.
- **Catholic School Group.**
- **Party goers** in club, art exhibit and New Year’s party.

**Time, Place, Setting**

*The story is set in Chicago throughout the 1990's and early 2000's. However due to the nature of time traveling, the characters occupy time from 1968-2053. Nothing is futuristic. Some scenes from Clare's childhood take place in a Meadow at her estate in Michigan. Clare and Henry are real people, occupying real spaces in a sieve of time.*

## **Design**

The set is a bare stage except for three 10 by 6 foot panels. The panels rotate on a vertical axis. When set is a flat diagonal line they will be half a foot apart from each other. The panels will be covered by white and cream Lycra fabric. Characters will sometimes enter and exit through the stretchy material. The panels will spin to create different locations and to enable the disappearance required by time traveling.

The ages of Henry and Clare are projected onto a screen along with the date. The screen is set to one side of the stage so the audience may choose whether to look or not.

Sound cues are noted throughout the script. "F.I." means "Fade sound in," and "F.O." means "Fade sound out."

Illustrations will be included at the end of this script.

**SCENE ONE**

**PROLOGUE**

*Ticking/Overture in. We hear tick tock tick tock and Time's theme plays.*

*Time enters and pulls out a gold pocket watch. She motions for Clare to enter. Clare sits at center stage in rocking chair and hums her theme. Present Henry and Traveling Henry enter, standing behind Clare. Present Henry takes the pocket watch from Time and hands it to Traveling Henry.*

**Time:** It's hard being left behind.

**Clare:** It's hard being left behind. I wait for you, not knowing where you are, wondering if you're okay.

**Clare & Time:** It's hard to be the one who stays.

**Clare:** I keep myself busy.

**Clare & Time:** Time goes faster that way.

**Time:** How does it feel?

**Clare:** I go to sleep alone, and wake up alone.

**Present Henry and Traveling Henry:** *How does it feel?*

**Clare:** Everything seems simple until you think about it.

**Present Henry and Traveling Henry:** There are clues, as with any disease,

*Traveling Henry and Present Henry address audience as they move in a circle around Clare.*

**Clare:** You vanish unwillingly, without warning.

**Present Henry and Traveling Henry:** there are patterns ...

**Present Henry:** exhaustion,

**Traveling Henry:** loud noises,

**Present Henry:** stress,

**Traveling Henry:** flashing lights:

**Present Henry and Traveling Henry:** any of these can trigger an episode. But,

**Clare:** I wait for you.

*Present Henry and Traveling Henry return to places behind Clare.*

**Present Henry:** All I ask for are humble delights.

**Clare:** Each moment that I wait feels like a year, an eternity.

**Present Henry:** A mystery novel in bed, cream dispersing in coffee, meandering the stacks of the library after everyone has gone home.

**Clare:** Through each moment I can see infinite moments, lined up,

**Present/Traveling Henry:** And Clare, always Clare.

**Clare:** Waiting.

**Traveling Henry:** Clare in the morning, sleepy and crumple-faced.

**Clare:** Waiting

**Present Henry:** Clare, crafting huge paper sculptures of flying birds

**Time:** Waiting.

**Traveling Henry:** the smell of Clare's red-gold hair, damp from washing,

**Present Henry:** the softness of the skin under Clare's breasts.

**Clare:** Why is love intensified by absence?

**Traveling Henry:** Clare's low voice is in my ear often.

**Clare:** Why have you gone where I can not follow?

**Present/Traveling Henry:** I hate to be where she is not, when she is not.

**Clare:** Why have you gone ... ?

**Traveling Henry:** And yet I am always going,

**Clare & Traveling Henry/ Time:** where I/she cannot follow.

*Present Henry and Clare are separated by Time as she spins them into the next scene.*

**SCENE TWO**

**Saturday, October 26, 1991 (Henry is 28, Clare is 20)**

*The panels spin into library stacks. Gomez and Charisse bicker in whispers as they search for a book. Alba walks through scene. Overture out.*

**Time:** You have never been in the Newberry Library before.

**Clare:** *(To librarian)* I'm writing a paper for an art history class ... my research topic is Kelmscott Press *Chaucer*.

**Present Henry:** I'm at work in a small windowless humidity controlled room on

**Librarian and Present Henry:** The Fourth Floor

**Present Henry:** feeling bored and sorry for myself,

**Time:** in a way only a twenty eight year old librarian can after staying up half the night drinking over priced vodka

**Present Henry:** trying to win back the good graces of Ingrid Carmichael.

*Clare goes to library catalogue. Henry is on the other side organizing the cards. They mirror pulling and pushing drawers.*

**Time:** You spent the entire evening fighting...

**Present Henry:** I can't even remember what we were fighting about.

**Clare:** I can't find what I'm looking for because

**Clare:** *(together)* The catalogue is so confusing.

**Present Henry:** *(together)* The catalogue is so dull.

**Present Henry:** My head is throbbing.

**Clare:** I need help.

**Present Henry:** I need coffee.

*Clare and Present Henry both pick up speed around catalogue and slam into each other.*

**Time:** Calm, clothed, younger than you have ever seen him...

**Clare:** Here is ...

**Present Henry:** this astoundingly beautiful amber haired tall slim girl looking at me as though I was her personal Jesus.

**Time:** Henry, standing in front of you, in the present.

**Present Henry:** Lord only knows what I have said, done, or promised this luminous creature ...

**Time and Clare:** Here and Now.

**Present Henry:** So I am forced to say in my best librarianese — Is there anything I can help you with?

**Clare:** I can barely refrain from throwing my arms around him.

**Present Henry:** And the girl sort of breathes,

**Clare:** Henry!

**Present Henry:** in this very evocative way that convinces me at some point in time

**Time:** some future self of his has met this radiantly happy girl standing in front of him.

**Present Henry:** Have we met?

**Time:** You asshole.

**Clare:** The last time I saw you, you were sucking my toes at the meadow.

**Present Henry:** I'm sorry I ...

**Clare:** I am in love with this man ...

**Present Henry:** (*overlapping*) Don't know anything about her.

**Clare:** (*overlapping*) No memories of me at all.

**Present Henry:** (*overlapping*) Not even her name.

**Clare:** I'm Clare Abshire. I knew you when I was a little girl.

**Present Henry:** She is glowing at me

**Time:** although you are unshaven and hung over...

**Clare:** Come have coffee with me or dinner or something ... — Surely he has to say yes,

**Time:** this Henry who loves you in the past and the future must love you now  
*F.I. "Happy Clarinet Meadow"*

**Clare:** and to my immense relief

**Present Henry:** I accept.

**SCENE THREE**

**Friday, September 23, 1977 (Henry is 36, Clare is 6)**

*F.O. "Happy Clarinet Meadow"*

**Time:** In the meadow,

**Traveling Henry:** I wait slightly outside the clearing,

**Time:** Naked

**Traveling Henry:** Because the clothes Clare keeps for me in a box under the stone

**Time:** Are not here ...

**Traveling Henry:** which means I have arrived

**Time and Traveling Henry:** in a time before Clare and I/you have met.

*Clare enters, humming the Itsy Bitsy Spider. She lays out a colorful beach towel/blanket, crayons and starts to color.*

**Time and Traveling Henry:** Clare!

*Traveling Henry finds a new hiding place.*

**Traveling Henry:** She is very young.

**Time:** She's six.

**Traveling Henry:** She's obviously not waiting for me.

**Time:** You're a thirty-eight year old stranger. I'm sure the first thing you learn in first grade is not to have any truck with stranger who

**Traveling Henry:** Shows up naked in your favorite secret spot

**Time:** and knows your name and tells you not to tell your m ...

**Clare:** Who's there?

**Time:** *(trailing off)* Mom and Dad ...

**Traveling Henry:** She looks like a really pissed off goose,

**Time:** all neck and legs

**Traveling Henry:** Greetings Earthling!

**Clare:** Mark, you

**Clare & Time:** Nimrod!

*Clare picks up a shoe and hurls it at Present Henry to Time's delight.*

**Traveling Henry:** *(in pain)* Please don't do that ...

**Time:** Clare is frightened now ...

**Clare:** Who is it?

**Traveling Henry:** Henry ...

**Clare:** Where's my brother?

**Traveling Henry:** Mark's not here. Now Clare, I won't hurt you so please don't throw anything else at me ...

**Clare:** Why do you know my name?

**Time:** The whole truth and nothing but the truth.

**Traveling Henry:** I came from the future. I am a time traveler. In the future we are friends ...

**Clare:** People only time travel in movies!

**Traveling Henry:** That's what we want to believe ...

**Clare:** Why?

**Traveling Henry:** If everyone time traveled it would get too crowded ...

**Clare:** Come out!

**Traveling Henry:** Loan me your beach towel ...

*Clare chucks the beach towel at him. Henry comes out wrapped in the towel. F.I. "Happy Clarinet Meadow"*

**Time:** Exactly the sort of thing you want to be wearing when you meet your wife for the first time!



**SCENE FOUR**

**Saturday, October 26, 1991 ... first date, later that evening.**

*Present Henry and Clare are drinking wine on his couch/bed, relaxed.  
F.O. "Happy Clarinet Meadow".*

**Clare & Time:** And that was the first time ...

**Present Henry:** Have I, uh, ever ... . (*Rethinks what he is going to say*) met any of your family?

**Clare:** You met my Grandma Meagram right before she died, but she was pretty much blind by then. She was the only person I ever told about you. She knew we were going to get married and she wanted to meet you.

*Present Henry chokes a little on his wine.*

**Present Henry:** Married?! I mean are we going to get married?

**Clare:** I assume so. You've been telling me for years that whenever it is you're coming from, you're married to me.

**Present Henry:** This is too much.

*He closes his eyes and breathes heavy. F.I. "Time Theme"*

**Time:** The last thing you want is to lose grip on the here and now.

*Fade sound down.*

**Clare:** Henry? Henry, are you okay?

*Time approaches him, and he keeps her at a distance. F.O. "Time Theme"*

**Clare:** I'm sorry. I just can't get used to this. All my life you've been the one who knew everything and I sort of forgot that tonight maybe I should go slow.

**Present Henry:** Clare?

**Clare:** Yes?

**Present Henry:** Could we back up? Could we pretend this is a normal date between two normal people?

*Clare reaches over and touches Henry's cheek.*

**Clare:** It's just so good to see you ...

*Present Henry throws his guard out the window and pulls her into a kiss which becomes hot and heavy fast.*

**Time:** It's a very ... compatible kiss.

**Present Henry:** I wonder just exactly what we've been doing in this meadow of Clare's.

*Present Henry moves his hand towards Clare's breast.*

**Time:** Push the thought away...

*Present Henry retracts his hand and pulls himself away to cool down.*

**Clare:** Poor Henry.

**Present Henry:** Why poor Henry?

*Clare presses play on boom box and Marvin Gaye's "Let's Get It On" plays.*

**Clare:** I'm finding this evening highly entertaining. ... finding out where you live and what you do and what you wear.

**Present Henry:** Voila.

*Clare flips him so she is now on top of him.*

**Present Henry:** Clare?

**Clare:** Oui.

**Present Henry:** It seems a shame to gobble everything up all at once ... I mean a little anticipation ...

**Clare:** I'm sorry! But in my case I've been anticipating for years.

**Present Henry:** I now have an erection

**Time:** that is probably tall enough to ride some of the scarier rides at Great America without a parent.

**Present Henry:** You get your way a lot, don't you?

**Clare:** Always. Except you have been mostly impervious to my wheedling ways.

**Present Henry and Time:** To hell with virtue ...

**Present Henry:** I have figured out the mechanics of her dress.

**SCENE FIVE**

**Saturday, June 16, 1968 (Traveling Henry is 24 and Present Henry is 5)**

**Time and Traveling Henry:** The first time was magical.

**Traveling Henry:** How could I have known what it meant?

**Time:** It was your fifth birthday and your parents had taken you to the Field Museum of Natural History. But you had to leave early and all you wanted to do was go back.

**Traveling Henry:** Now where was I when I saw me? Henry ... Henry.

*Present Henry enters from the shadows, covering himself.*

**Traveling Henry:** It's okay Henry. I'm your guide. I'm here to show you around. I brought you a t-shirt so you won't get cold. Here, Catch.

*We see Present Henry putting the too large dinosaur t-shirt on ... it comes down to his knees.*

**Traveling Henry:** Everything changed, starting ...

**Time:** Now.

**Present Henry:** Who are you?

**Traveling Henry:** I have been sent here to give you a tour. My name is also Henry. Would you like a cookie? I always like to eat cookies when I look around museums. It makes it more multi-sensory.

**Present Henry:** *(mouthful of cookie)* Where's my mom?

**Traveling Henry:** She's at home.

**Present Henry:** But how did I get here?

**Traveling Henry:** Well, that's a secret. If I tell you, you have to swear not to say anything to anyone.

*Traveling Henry nods.*

**Traveling Henry:** Cross your heart and hope to die?

**Present Henry:** Uh-huh ...

**Traveling Henry:** Here's how it is ...

*F.I. "Henry Travels to Self (HTTS)"*

**Time and Traveling Henry:** you time traveled.

**Traveling Henry:** You were in your bedroom and all the sudden, poof! You are here and it's a little earlier in the evening so we have plenty of time to look at everything before you have to go home. Does that make sense?

**Present Henry:** But, ... why?

**Traveling Henry:** Well, I haven't figured that out yet. But I'll let you know when I do.

SCENE 5b
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*At center stage Clare is waking up. F.O. "HTTS"*

**Time:** For a moment you forget where you are,  
*Clare turns.*

**Clare:** But there's Henry, making coffee. So simple, as though I've been doing this all my life. Here we are.

**Time:** Here and Now.

**Clare:** Finally now.  
*Clare gets out of bed and goes to bathroom.*

**Time:** There are two toothbrushes in the white porcelain toothbrush holder.

**Clare:** *(she opens the medicine cabinet)* ... razors, shaving cream, Tylenol, a blue marble?, deodorant, aftershave, tampons?, and lipstick!...  
*Ingrid enters as though Clare is staring in a mirror ... she wears the red lipstick.*

**Clare:** The lipstick is a

**Clare and Ingrid:** very dark red.

**Present Henry:** *(now sitting up in bed)* Does it bother you?  
*Clare studies the lipstick on Ingrid's mouth.*

**Present Henry:** Yes, it does. It does bother you. It was almost over anyway.

**Clare:** Almost?

**Present Henry:** I was about to break up with her. It's just bad timing. Or good timing, I don't know ... .

**Time:** He's trying to read your face ... for what, forgiveness?

**Clare:** How could he know?

**Present Henry:** We've sort of been torturing each other for a long time. Do you want to know?

*She studies Ingrid again.*

**Clare:** No.

*Ingrid exits slowly, fading into the background.*

**Present Henry:** Thank you. I'm sorry. I didn't know you were coming or I'd have cleaned up a little more. My life, I mean, not just the apartment.

*Clare takes coffee mug from Henry.*

**Present Henry:** Am I very different? Than you expected?

**Clare:** Yes you're more ...  
**Time:** selfish?  
**Clare:** ... Younger.  
**Present Henry:** Is that good or bad?  
**Clare:** Different.  
**Clare & Time:** Now everything begins.

**SCENE SIX**

**Saturday, November 30, 1991 (Henry is 28, Clare is 20)**

*Present Henry, dressed up with flowers and wine stands at door.  
During transition Charisse brings on boom box playing Fine Young  
Cannibals "She Drives Me Crazy"*

**Time:** Clare has invited Henry to dinner at her apartment.

**Present Henry:** (as if remembering) Charisse,

**Time:** Clare's roommate

**Present Henry:** and Gomez,

**Time:** Charisse's boyfriend will also be dining.

*He presses the buzzer that makes a horrible sound and then:*

**Gomez:** Welcome Library boy!

**Present Henry:** For a person named Gomez, he looks very ...

**Time:** Polish. His real name is Jan Gomolinski.

**Present Henry:** Comrade!

*He hands him the flowers and the wine. Loud Music comes from the  
kitchen (Drive Me Crazy).*

**Gomez:** My kittens, I brought you a new toy. It answers to the name Henry but  
you can call it Library Boy.

**Charisse:** Oh Gomez, do shut up. Hello Henry, I'm Charisse Bonavant. Please  
ignore Gomez, I just keep him around to lift heavy objects.

**Gomez:** And sex. Don't forget the sex. Beer?

*Henry nods and takes a beer then goes to greet and kiss Clare on the  
cheek.*

**Present Henry:** The kitchen looks like a Pillsbury dough factory has exploded in it.

**Time:** Clare doesn't know how to cook.

**Clare:** It's a work in progress.

**Charisse:** It's an installation piece.

**Gomez:** Are we going to eat it?

**Present Henry:** Do any of you know how to cook?

*They all look at each other and then:*

**Clare, Charisse & Gomez:** No.

**Clare:** Gomez can make rice.

**Charisse:** Only Rice-A-Roni.

**Gomez:** Clare knows how to order pizza.

**Clare:** And Thai. I can order Thai too.

**Gomez:** Charisse knows how to eat.

**Clare & Charisse:** Shut up Gomez.

**Present Henry:** Well, uh, what was that going to be?

**Time:** (*looking at cookbook*) Chicken and Shittake Risotto with winter squash and pine nut dressing. It's from Gourmand.

**Present Henry:** (*looking of Time's shoulder*) Do you have all the stuff?

**Clare:** The shopping part I can do ... it's the assembly that perplexes.

**Present Henry:** I could make something out of this.

**Gomez:** It cooks! Dinner is saved. Have another beer!

**Clare:** You're not mad?  
*Henry kisses Clare a tad longer than what is really polite in front of other people.*

**Present Henry:** Give me an apron... (*He throws off jacket and rolls up sleeves*). You Gomez- open that wine.

**Gomez:** No problemski!

**Present Henry:** Clare, clean up all the spilled stuff, it's turning to cement. Charisse would you set the table?

**Time:** One hour and forty three minutes later,

**Present Henry, Clare, Charisse & Gomez:** (*sloppily and not fully together*) we are sitting around the dining room table eating Chicken Risotto Stew with Pureed squash. Everything has lots of butter in it. We are all drunk as skunks.

**Charisse:** As skunks!

**Gomez:** To the Revolution.

**Present Henry:** The revolution?

**Gomez:** The one where the proletariat rises up and the rich get eaten and capitalism is vanquished in favor of a classless society.

**Present Henry:** Oh that one! That seems rather hard on Clare and her family.

**Charisse:** We aren't really going to eat the rich. We are just going to redistribute their assets.  
*Clare is uncomfortable.*

**Present Henry:** What about first we kill all the lawyers.

**Gomez:** No, you can't do anything without lawyers ... the revolution would get all balled up in ten minutes if lawyers weren't there to keep it in line.

**Clare:** But my dad's a lawyer so you can't eat my family after all.

**Gomez:** He's the wrong kind of lawyer. He does estates for rich people. I, on the other hand, represent the poor oppressed children —

**Charisse:** Oh shut up Gomez, you're hurting Clare's feelings.

**Present Henry:** What about the Categorical Imperative?

**Gomez:** Say what?

**Present Henry:** The golden rule! Don't eat other people unless you are willing to be eaten!

**Clare:** I'm going to clear the table.

**Gomez:** I'll help you.  
*As Clare walks into the kitchen she staggers forward and Gomez grabs her. They stand pressed together, his hands on her waist.*

**Gomez:** You're drunk Clare.

**Clare:** I know, so are you.  
*Gomez's breath tickles Clare's ear.*

**Gomez:** He's the same guy.

**Clare:** What do you mean?

**Gomez:** That guy I warned you about. Henry- he's the guy  
*Charisse and Henry enter with more dishes, etc.*

**Charisse:** Can we help?  
*Gomez and Clare separate quickly.*

**Present Henry:** There's something about this guy that bugs me. I know I've ...

**Time:** Seen him before?

**Present Henry:** You look very familiar.

**Gomez:** Mmmm, yeah. I think we've seen each other around.

**Present Henry:** *(to Gomez)* Iggy Pop at the Riviera theatre?

**Time:** He looks startled.

**Gomez:** Yeah, you were with that blond girl, I always used to see you with... Ingrid Carmichael.  
*Gomez smiles at Clare. She looks away, but not at Henry.*

**Charisse:** You saw Iggy without me?

**Gomez:** You were out of town.



*Clare looks at Gomez again. Awkward.*

**Charisse:** I miss everything! I missed Patti Smith and now she's retired ...  
I missed Talking Heads ...

**Present Henry:** Patti Smith will tour again ...

**Charisse:** How do you know?

*Clare and Present Henry exchange glances.*

**Present Henry:** Just guessing.

**Time:** The evening winds down without much further ado

*Clare walks Henry out.*

**Clare:** I'm sorry.

**Present Henry:** Oh, not at all. It was fun. I didn't mind cooking.

**Clare:** No,

*Clare's looking at her shoes.*

**Clare:** about Gomez.

**Present Henry:** *(wrapping his arms around Clare)* What about Gomez?

**Time:** Something on your mind?

**Clare:** *(shrugs)* It'll be okay.

*They hold each other for a moment and Clare turns to go. Quick In:  
"Time Theme 90 BPM"*

**SCENE SEVEN**

**Thursday, June 7, 1973 (Henry is 27 and 9)**

**Saturday, May 14, 1983 (Clare is 11)**

*Older Henry teaches younger Henry how to steal. Use audience members. Clare and friends are center stage around Ouija board, humming "The Itsy Bitsy Spider" in a minor key in tandem with the "Time Theme 90 BPM". Time is Ouija Board. Music out as girls put down their seats and sit.*

- Traveling Henry:** It's not so hard. Now pay attention.
- Helen:** Here Clare, you and Ruth try.
- Traveling Henry:** Look for someone who is distracted. Figure out where the wallet is. Most men use their back pocket. With women you want the purse behind their back.
- Clare:** I don't know what to ask.  
*The girls all laugh.*
- Present Henry:** I saw a movie where they practiced with a suit of little bells ...
- Traveling Henry:** Yeah. You can try that at home. Now follow me.
- Time:** How many possible questions are there?
- Clare:** Is Mama going to be okay? Why was Daddy yelling at Mark this morning? Is Henry a real person?
- Ruth:** What boys like Clare?  
*Clare gives a mean look but puts her hand on the board anyway.*  
*Traveling Henry bumps into woman audience member and "steals" her wallet.*
- Traveling Henry:** I'm so sorry, forgive me, I wasn't looking. Are you alright?  
I smile and walk, walk ... (*shooing younger self along*)  
*The girls move Time's hands.*
- Present Henry:** That was weird, Why'd she look at you like that?
- Traveling Henry:** She's lonely.
- Time and Clare:** H.
- Traveling Henry:** Okay, now you try.
- Clare and Time:** E, N
- Present Henry:** I can't.
- Clare and Time:** R, Y.
- Traveling Henry:** Sure you can. Look around. Find someone.

**All girls:** Who's Henry?

**Present Henry:** Not here.

**Traveling Henry:** I remember this all vividly. I was totally terrified. I'm smiling because I know what comes next.

**Helen:** Come on Clare, ask, "Ouija, who is Henry?"  
*Traveling Henry approaches a man in audience with the wallet they just pilfered.*

**Traveling Henry:** Sir is this yours?  
*In the distraction, Present Henry has lifted the Man's wallet and passes it to Traveling Henry.*

**Clare and Time:** H

**Clare and Girls:** again?!

**Present Henry:** I did it!

**Clare and Time:** U ...

**Traveling Henry:** ... You were brilliant!

**Clare and Time:** S, B

**Present Henry:** Henry, I don't like to time travel by myself. It's better with you.

**Clare and Time:** A, N

**Present Henry:** Can't you always come with me?

**Traveling Henry:** Poor small self: he is waiting for an answer and

**Clare and Time:** D ...

**All girls:** HUSBAND?

**Traveling Henry:** I know what I have to tell him.

**Clare:** I'm not married. I'm only eleven!

**Traveling Henry:** I reach out and gently turn him to the mirror. — Look. — (*F.I.* "HTTS") I pull my hair back from my face to show him the scar from the accident.  
*Traveling Henry mimics his gesture ... both touch the scars.*

**Present Henry:** It's just like mine. How did you get it?

**Traveling Henry:** The same as you. It is the same ...

**Ruth:** But who is Henry?

**Traveling Henry:** We are the same.

**Clare:** Husband?

**Traveling Henry:** I didn't understand

**Present/Traveling Henry:** and then I did.

**Clare:** Husband.

**Traveling Henry:** I want to be both of us at once,

**Time:** losing the edges of yourself... seeing the admixture of future and present for the first time,

**Traveling Henry:** remembering and knowing that my friend my guide, my brother was ...

**Present Henry:** You're me

**Traveling Henry:** When you are older.

**Present Henry:** But ... what about the others?

*The girls giggle again at a sheepish Clare.*

**Traveling Henry:** *(Shaking his head)*  
Only me.

*Traveling Henry disappears. Quick Out "HTTS"*

**Present Henry:** Only me?

**Time:** And the loneliness of it.

*(F.I.) "Low Clarinet Meadow"*

**SCENE EIGHT**

**April 12, 1984 (Henry is 36, Clare is 12)**

*Clare takes off her shoes and joins Traveling Henry playing Twister in the meadow. Time moves arm as spinner.*

**Clare:** You're making me into a freak.

*F.O. "Low Clarinet Meadow"*

**Traveling Henry:** Uh, no I'm not.

**Clare and Time:** You are so.

**Traveling Henry:** Am not ... I'm not making you into anything.

**Clare:** Yu huh, like telling me I like coffee with cream and sugar.

**Traveling Henry:** That's just personal taste.

**Clare:** But how am I going to figure out if that's what I like or if I just like it because you tell me to like it?

**Traveling Henry:** It's all got to do with free will, Clare.

**Clare:** I thought free will had to do with sin.

*Clare falls.*

**Traveling Henry:** No, why should free will be limited to right and wrong? I mean, you just decided of your own free will to take your shoes off. (*Clare looks at shoes.*) It's not sinful or virtuous and it doesn't affect the future, but...

**Clare:** But sometimes you tell me something and I feel like the future is already there, you know? Like my future has happened in the past and I can't do anything about it.

**Traveling Henry:** It's like this ... who's your favorite Beatle?

**Clare:** I like Paul best.

**Traveling Henry:** See, a choice, free will.

**Clare:** Who do you like?

**Traveling Henry:** John of course.

**Clare:** No I mean who do you like, like now?

**Traveling Henry:** Is twelve too young?

**Time:** Better to have her fantasizing about beautiful unattainable Paul McCartney than to have to contend with

**Time and Traveling Henry:** Henry the Time Traveling Geezer.

*Henry falls.*

**Clare:** Henry?

**Traveling Henry:** Yeah?

**Clare:** Are you married?

**Traveling Henry:** Yes.

**Clare:** To who?

**Traveling Henry:** A very beautiful, patient, talented, smart woman.  
*Clare's face falls.*

**Clare:** Oh, that's nice.

**Traveling Henry:** What's wrong?

**Clare:** Nothing. Your turn.

**Time:** Right foot on blue.

**Clare:** Am I married?

**Traveling Henry:** You're pushing your luck today.

**Clare:** Why not? You never tell me anything anyway. Come on Henry, tell me if I'm going to be an old maid.

**Traveling Henry:** You're a nun.

**Clare:** Boy I hope not. Okay so how did you meet your wife?

**Traveling Henry:** Sorry. Top secret information.

**Clare:** Were you time traveling? When you met her?

**Traveling Henry:** I was minding my own business.

**Clare:** It's not fair that you know everything about me but you never tell me anything about you.

**Traveling Henry:** True. It's not fair.

**Clare:** Is your wife a time traveler too?

**Traveling Henry:** Nope. Thank god.

**Clare:** Why 'thank god'? I think that would be fun. You could go places together.

**Traveling Henry:** One time traveler per family is more than enough. It's dangerous Clare.

**Clare:** Does she worry about you?

**Traveling Henry:** Yes. She does.

**Clare:** Do you love her?

**Traveling Henry:** Very much.  
*They are face to face.*

**Time:** She's a child and then she isn't.

**Traveling Henry:** Clare, what's wrong?

**Clare:** It's just that I thought maybe you were married to me.

**Traveling Henry:** For just a moment I forget that she is young,

**Time:** that this was long ago;

**Traveling Henry:** I see Clare, my wife, superimposed on the face of this young girl and I don't know what to say to this Clare

**Time:** who is old and young and different from other girls,

**Time & Traveling Henry:** who knows that different might be hard.

*In: "Ticking/Low Ominous Sound"*

SCENE NINE

Saturday, October 27, 1984 (Clare is 13, Henry is 43)

*Red light sets the stage and grows deeper in color as the scene progresses. We hear a gunshot and then:*

**Present Henry and Traveling Henry offstage:** CLARE!

*Clare wakes up suddenly*

**Time:** There's a noise. Someone's calling your name.

*Daddy Abshire, Time and Traveling Henry create diamond around Clare. All off-stage focus.*

**Clare:** Henry!

*F.O. "Ticking/Low Ominous Sound"*

**Time:** What if it was Henry? Where is he?

**Clare:** There's Daddy in his hunting clothes and there's a man with him. What is Henry doing with Daddy?

**Mr. Abshire:** Sweetheart, what are you doing out here so early?

**Clare:** I heard my name.

**Time:** You look at Henry to see if he will explain ...

*But he just shakes his head and puts his finger to his lips.*

**Traveling Henry:** Shhh, don't tell Clare.

**Clare:** I want to see what you're looking at.

**Mr. Abshire:** Go back to bed Clare, it was just a dream.

**Traveling Henry:** It's okay Clare, I'll explain later.

**Mr. Abshire:** Go on Clare, go back to bed.

**Time:** You look back again but you don't see Henry.

**Clare:** I still don't know what just happened,

**Time:** but you know it was bad.

It was very, very bad.

*In: "Shit Kickin' Music"*



**SCENE TEN**

**Saturday, December 14, 1991 (Traveling Henry is 36)**

*Traveling Henry is punching Nick. He is dressed in jeans and baby blue sweater with ducks on it and a neon red down vest with pink tennis shoes.*

**Traveling Henry:** I'm stomping the living shit out of a large drunk suburban guy who called me a faggot and then tried to beat me up to prove his point.

**Time:** We are in the alley next to the Vic theatre.

**Traveling Henry:** I'm having a rotten evening and this fool ...

**Time:** Is taking the brunt of your frustration.

**Gomez:** Hey Library boy!

*"Shit Kickin' Music" Out. Traveling Henry puts Nick down and turns.*

**Traveling Henry:** Comrade. How goes it?

**Gomez:** Gee, ah, I don't want to disturb you or anything, but that's a friend of mine you're dismembering there.

**Traveling Henry:** *(To Time)*

Oh surely not.

*(Time nods and Henry addresses Gomez.)*

Well, he requested it. Just walked right up to me and said, 'Sir, I urgently need to be firmly macerated'.

**Gomez:** Oh. Well, hey, well done. Fucking artistic actually.

**Traveling Henry:** Thank you.

**Gomez:** Do you mind if I just scoop up ol' Nick here and take him to the hospital?

*Gomez struggles to pick Nick up.*

**Traveling Henry:** Be my guest. — Gomez?

**Gomez:** *(lugging Nicks body offstage)* Yeah?

**Traveling Henry:** What's the date?

**Gomez:** December 14.

**Traveling Henry:** What year?

**Gomez:** 1991. You must be drunker than you look.

*Gomez exits with whimpering Nick in fireman's carry.*

**Time:** Today is ...

**Traveling Henry:** not that long after Clare and I started dating,

**Time:** therefore

**Traveling Henry:** Gomez and I hardly know each other.  
*Gomez reappears. And they walk together.*

**Gomez:** I made Trent deal with it. Nick's his brother. He wasn't best pleased. Forgive me for asking dear Library boy but why on earth are you dressed like that?

**Time:** Really, its not surprising that someone would feel they needed to hit you.

**Traveling Henry:** It's the best I could do at the time.

**Time:** You are outside the Army-Navy surplus store.

**Traveling Henry:** Normal clothing...  
*He looks at Gomez, then to time.*

**Time:** He'll get over it.

**Traveling Henry:** Comrade, this will only take a moment; I just need to take care of something. Could you wait at the end of the alley?

**Gomez:** What are you doing?

**Traveling Henry:** Nothing. Breaking and entering. Pay no attention to the man behind the curtain.

**Gomez:** Mind if I come?

**Traveling Henry:** Yes.  
*Gomez looks crestfallen.*

**Traveling Henry:** All right if you must. This is the third time I've broken into this place,  
*F.I. "Alba Theme"*

**Time:** although the other two occasions are both in the future at this moment.  
*Alba walks by and she and Gomez share a look. Henry is unawares.*

**Traveling Henry:** I've got it down to a science.  
*Henry has some trouble with the lock.*

**Time:** First, open the insignificant combination lock, then pick the Yale lock with safety pin you found earlier on Belmont and use a piece of aluminum between the double doors to lift the inside bolt.

**Time and Traveling Henry:** Voila!

**Gomez:** *(in awe)* Where did you learn to do that?

**Traveling Henry:** It's a knack.  
*Time feels unappreciated. They spin into the store, Henry gets new shirt.*

**Traveling Henry:** Don't touch anything Gomez.—

**Time:** Gomez looks like a dog who's waiting to see if you have anymore lunch meat.

**Traveling Henry:** Which reminds me. — I'm ravenous (*Q.F.I. Aretha Franklin's "The Weight"*); let's go to Ann Sather's.

**Gomez:** Ann Sather's? I was expecting you to propose bank robbery or manslaughter at the very least. You're on a roll man, don't stop now.  
*They sit down at a restaurant and Gomez pulls out a flask.*

**Gomez:** Do you mind?

**Traveling Henry:** Yes, but go ahead.  
*F.O. Aretha Franklin's "The Weight"*

**Gomez:** Henry, I may look like a chump but in fact your Uncle Gomez is not completely sans clues. I have been paying attention to you for some time: before our little Clare brought you home, as a matter of fact. I know a lot of people who know you. People; well, women. Women who know you. They say some pretty strange things.  
*Waitress arrives with coffee*

**Time:** Throw caution to the winds.

**Traveling Henry:** What would you like to know Comrade?

**Gomez:** Everything. I want to know why a seemingly mild-mannered librarian beats a guy into a coma over nothing while wearing kindergarten teacher clothing. I want to know why Clare had a photograph of you before she actually met you. I want to know why you look ten years older right now than you did two weeks ago.  
*Henry gives Time a look.*

**Time:** This is only the second time you and Gomez have met.

**Gomez:** I want to know why you can pick a Yale lock. I want to know why Ingrid Carmichael tried to kill herself eight days ago.

**Traveling Henry:** Ingrid. Do you actually know Ingrid?

**Gomez:** I know some of her friends.

**Traveling Henry:** Dear me, you do keep strange company. How did Ingrid try to kill herself?

**Gomez:** An overdose of valium.

**Traveling Henry:** 1991? Yeah, okay. That would be Ingrid's fourth suicide attempt.

**Gomez:** What!?

**Traveling Henry:** Ah, you didn't know that?

**Gomez:** Henry-

**Traveling Henry:** You said Clare had a photograph of me before 1991?  
*Gomez gives him an out with it look.*

**Traveling Henry:** Ok, here goes nothing. Time travel.

**Gomez:** This is a pretty sick joke library boy.

**Traveling Henry:** I met Clare for the first time in  
**Traveling Henry and Time:** October, 1991.

**Traveling Henry:** She met me for the first time in  
**Traveling Henry and Time:** September, 1977;

**Traveling Henry:** she was six, I will be 38. She's known me all her life. In 1991 I'm just getting to know her. By the way, you should ask Clare all this stuff. She'll tell you.

**Gomez:** I already did. She told me.

**Traveling Henry:** You didn't believe her?

**Gomez:** No, would you?

**Traveling Henry:** So? What kind of proof are you looking for?

**Gomez:** Clare said you disappear.

**Traveling Henry:** Yeah, it's one of my more dramatic parlor tricks. Stick to me like glue and sooner or later, I vanish. I'm very reliable that way.

**Gomez:** Do we know each other in 2000?

**Traveling Henry:** Yeah, we're good friends.

**Gomez:** Tell me my future.

**Time:** Oh no. Bad idea.

**Traveling Henry:** Nope.

**Gomez:** Why not?

**Traveling Henry:** Gomez, things happen. Knowing about everything in advance makes things ... weird. You can't change anything anyway.

**Gomez:** Why?

**Traveling Henry:** Causation only runs forward. Things happen once, only once. Look, you'll be the best man at my wedding. I'll be yours. You have a great life Gomez but I'm not going to tell you the particulars.

**Gomez:** Stock tips?

**Time:** Yeah, why not?

**Traveling Henry:** Ever heard of the internet?

**Gomez:** No.

**Traveling Henry:** Write this down: Netscape, America Online, Yahoo, Microsoft, Amazon.com.

**Gomez:** Dotcom?  
*Henry gets a wave of nausea.*

**Traveling Henry:** Follow me.  
*Henry is running for the men's room. Sweat is streaming down his face he throws up in the sink.*

**Gomez:** Damn, Library—  
*The center scrim revolves and Clare enters as Henry disappears.*

**Gomez:** he vanished. And I was standing there and I just had to — believe.

**Clare:** The disappearing is pretty impressive. I remember the first time I saw him ... he was shaking my hand and then poof! He was ...

**Gomez:** Don't marry him Clare.  
*F.I. "Clare Theme"*

**Clare:** He hasn't asked me yet.

**Gomez:** You know what I mean.

**Clare:** I love him. He's my life. I've been waiting for him my whole life and now he's here. With Henry I can see everything laid out, like a map, past and future, everything at once. I can reach into him and touch time ... we're part of each other ... it's happened already. All at once.

**Gomez:** Clare. I like him, very much. He's fascinating but he's dangerous. All the women he's been with fall apart. I just don't want you blithely waltzing into the arms of a charming sociopath.

**Clare:** Don't you see you're too late? You're talking about someone I've known since I was six. I know him. You've met him twice and you're telling me to jump off the train. Well I can't. I've seen my future. I can't change it and I wouldn't if I could.

**Gomez:** He wouldn't tell me anything about my future.

**Clare:** Henry cares about you. He wouldn't do that to you.

**Gomez:** He did it to you.

**SCENE ELEVEN**

**Friday, June 10, 1987 (Clare is 16, Henry is 38)**

*(F.O. "Clare Theme")*

**Time:** Clare's been waiting all day for you. She got her driver's license yesterday and her Dad said she could take the Fiat to Ruth's party tonight. Lucille doesn't like this at all.

*Clare spins into scene while Mr. and Mrs. Abshire are in shadow on opposite sides of her.*

**Mrs. Abshire:** You could have asked me-

**Mr. Abshire:** It seemed harmless Lucille!

**Mrs. Abshire:** I am just utterly disregarded in this family!

**Mr. Abshire:** Oh, hush ...

*Henry looks tired and unshaven. Clare brushes hair out of his face.*

**Clare:** When are you coming from?

**Traveling Henry:** 2001. October.

**Clare:** What are we up to in 2001?

*She puts her hand on his inner thigh. Henry quickly removes her hand into his, more appropriately.*

**Traveling Henry:** Big things, exhausting things.

**Traveling Henry:** What was going on up there?

**Clare:** What do you think?

**Traveling Henry:** Your mom *was* never able to let things go.

**Clare:** Was?

**Traveling Henry:** Is.

**Clare:** Why did you say, was?

**Traveling Henry:** No reason. Lucille is fine. Don't worry.

**Time:** He's lying.

**Traveling Henry:** *(to Time)* I can not believe I have made a slip of that magnitude.

**Clare:** You're lying.

**Traveling Henry:** I wish I could go back to the present for just a minute and consult Clare, to find out what I should say to her,

**Time:** at sixteen about her mother's death?

**Traveling Henry:** It's because I'm not getting any sleep. If I was getting some sleep ...

*Clare wraps her arms around my knees and puts her head down. F.I.  
“Time Theme”*

**Time:** But Clare,  
**Traveling Henry:** the most truthful person I know  
**Time:** is acutely sensitive to even small lies  
**Time and Traveling Henry:** So now the only alternatives are:  
**Traveling Henry:** to refuse to say anything  
**Time:** which will make her frantic  
**Traveling Henry:** or to lie  
**Time:** which she won't accept  
**Traveling Henry:** or to tell the truth  
**Time:** which will upset her and do strange things to her relationship with her mother.

*Traveling Henry gives Time a sarcastic look that says “Thanks.” F.O.  
“Time Theme”*

**Clare:** Tell me.  
**Traveling Henry:** I can't, Clare.  
**Clare:** Why not?  
**Traveling Henry:** There's nothing to tell.  
**Clare:** — She killed herself.  
**Traveling Henry:** *No. No. Absolutely not.*  
**Time:** Can't tell if he is telling the truth?  
**Traveling Henry:** I can't leave Clare with this ...  
**Time:** If you could only read his mind ...  
**Traveling Henry:** (*very quietly*) Ovarian cancer  
**Clare:** Thank God.

**SCENE TWELVE**

**Saturday, December 24, 1988 (Henry is 40, Clare is 17)**

- Time:** It's funny how memory erodes.
- Traveling Henry:** If all I had to work from were my childhood memories, my knowledge of my mother would be faded and soft. When I was five I heard her sing Lulu at the lyric opera. I remember sitting with mom at Orchestra Hall watching Dad play Beethoven under Boulez. I remember endless series of hotel rooms and planes ... her performance at the Lincoln Center is on television ... I watch it with Gram and Gramps in Muncie ... (*F.I. the piano accompaniment to Schubert's "Gretchen am Spinnrade"*) I am six years old and I hardly believe that's my mom in black and white on the small screen. She is singing Schubert Lieder.
- Traveling Henry walks through memory world ... watching Mom in shadow singing.*
- Traveling Henry:** One of the best and most painful things about time traveling has been the opportunity to see my mother alive. — It was almost Christmas ...
- Clare:** What year?
- Time:** Clare is convinced she can find you in real time if you would only dole out a few facts.
- Traveling Henry:** The year I was six. It was the morning of Christmas Eve and we were on our way to pick up Dad at the airport. It was a gray, snowy morning and the streets were covered in ice. Mom was a nervous driver. She hated express ways... So we got in the car,
- Clare:** What kind of car?
- Traveling Henry:** It was a white 62 Ford Fairlane.
- Clare:** What's that?
- Traveling Henry:** Look it up. It was built like a tank. It had fins — My parents loved it — had a lot of history for them.
- As Henry tells the story he gets up and lights dim and flash as though headlights are passing over a dark street. Present Henry enters and circles the stage, out of the light: we should only hear his voice and make out his figure.*
- Traveling Henry:** I sat in the front passenger seat, we both wore our seat belts. It was hard to see so we were driving 15, maybe 20 miles an hour. My mother stayed in the right lane when we got on the expressway. We were behind a truck, well behind it, giving it plenty of room up there. As we passed an entrance, a small car,
- Present/Traveling Henry:** a red corvette, got on behind us,



**Traveling Henry:** The corvette which was being driven by a dentist who was only slightly inebriated at 10:30 a.m. got on just a bit too quickly and because of ice on the road and hit our car,

**Present Henry:** hit our car. (*other echos*)

**Traveling Henry:** My mother was

**Traveling Henry, Present Henry:** pumping the break

**Traveling Henry:** but nothing was happening. We hit the truck practically in slow motion

**Traveling Henry:** We were going about 40. The truck was an open pickup truck full of scrap metal. When we hit it

**Traveling Henry:** a large sheet of

**Present Henry and Traveling Henry:** steel

**Traveling Henry:** flew off the back of the truck, came through our

**Present Henry and Traveling Henry:** windshield

**Traveling Henry:** and my mom's head...  
*Sound out. Lights return.*

**Clare:** No.

**Traveling Henry:** It's true.

**Clare:** But you were right there, (... *then she realizes*) you were too short.

**Time and Traveling Henry:** No, that wasn't it.

**Traveling Henry:** The steel embedded in my seat right where my forehead should have been.

**Present/Traveling Henry:** I have a scar

**Traveling Henry:** where it started to cut my forehead. The police couldn't figure it out. All my clothes were in the car...

**Clare:** You time traveled.

**Traveling Henry:** It was only the second time it had ever happened to me.

**Clare:** So ...  
*F.I. "Gretchen am Spinnrade" Special lights return: red.*

**Present/Traveling Henry:** So mom died, and I didn't. I was completely absent from the scene

**Present Henry, Traveling Henry & Time:** for ten minutes and forty seven seconds.

**Traveling Henry:** Traffic came to a halt, paramedics were ...

**Clare:** But Henry- you were- you said you don't remember. And how could you know ... ten minutes and 47 seconds? Exactly?

**Traveling Henry:** You know about gravity right? The larger something is the more mass it has, the more gravitational pull it exerts? It pulls smaller things to it and they orbit

**Traveling Henry and Time:** around and around ...

**Clare:** Yes.

**Traveling Henry:** My mother dying ... it's the pivotal thing ... everything else goes around and around it ... I dream about it and I also ... time travel to it.

**Time and Traveling Henry:** Over and over.

**Traveling Henry:** If you could be there and hover over the scene of the accident- if you had enough time to really look at everything,

**Present/Traveling Henry:** you would see me.

**Traveling Henry:** I am in cars,

**Time:** behind bushes,

**Present Henry:** on the bridge,

**Traveling Henry:** in a tree.

**Present and Traveling Henry:** I have seen it from every angle.

**Traveling Henry:** I am even a participant in the aftermath. I paged my

**Traveling Henry and Present Henry:** father

**Traveling Henry:** with a message to come immediately to the hospital. And as I watched my father walk through the

**Traveling Henry and Present Henry:** hospital

**Traveling Henry:** on his way to find me, I thought ... I thought ...

**Clare:** What, what Henry?

*F.O. "Gretchen am Spinnrade"*

**Traveling Henry:** I thought, *I should have died too.*

*Clare wraps herself around Henry and rocks him as he cries. She kisses his face and wipes away the tears.*

**Traveling Henry:** I'm sorry Clare; I didn't mean to put all this sadness on you.

**Clare:** I'd rather know. I mean if I know things about your life, you seem more ... real. Even terrible things. I need to know ... as much as you can say.

*Wait one beat, then: IN Violent Femmes' "Dance, Motherfucker, Dance." TIME says "When I say dance you best dance, motherfucker" with music.*

**SCENE THIRTEEN**

**December 22, 1991 (Henry is 28 and 33, Clare is 20)**

**Time:** It is the Violent Femmes Concert in the Aragon Ballroom.

**Clare:** The noise is phenomenal.  
*Henry seems tense, on guard as he holds Clare's hand but stares into the crowd. Henry leans over and yells in her ear. Gomez and Charisse dance.*

**Present Henry:** Do you want something to drink?

**Clare:** Just a coke ....  
*Fade Down "Dance Motherfucker, Dance"*

**Time:** Henry is gone for a long time. Finally, you see...  
*Present Henry and Ingrid are standing close ... looks like they are kissing almost. But they are looking at a little girl.*

**Ingrid:** Henry.

**Present Henry:** What!?

**Time:** The intimacy of their pose takes your breath.

**Ingrid:** There's that little girl again.  
*F.O. "Dance, Motherfucker Dance"*

**Present Henry:** What little girl?

**Ingrid:** She's maybe seven or eight; too young to be out alone in the middle of the night.

**Time:** She is blond and beautiful in a very German way, tall and dramatic.  
*"Alba Theme" In*

**Ingrid:** Are you okay? Are you lost?

**Alba:** I was lost, but now I've figured out where I am. Thank you.

**Ingrid:** Where's your mom?

**Time:** He is standing close, too close.

**Alba:** She's at home. I was looking for my Daddy, but I'm too early I guess. I'll come back later.  
*Alba looks at Henry for a moment and then runs off. F.O. "Alba Theme"*

**Present Henry:** That was strange.

**Ingrid:** Henry, for a smart person you can be pretty damn dense sometimes.

**Present Henry:** What's that supposed to mean?

*Ingrid moves in to kiss Henry, maybe mouths something to him.*

**Clare:** (*relieved*) They aren't kissing; they are fighting.

**Present Henry:** I can't Ingrid, I just can't! I'm sorry.

*He walks away from her as Ingrid grabs him.*

**Ingrid:** Henry!

*Ingrid is running after Henry when they both see Clare. Henry is grim as he takes Clare's arm and they walk away quickly.*

**Present Henry:** I'm sorry, I never made it as far as the bar and I ran into Ingrid.

**Clare:** (*to self*) Who is Ingrid?

*F.I. Violent Femmes' "Blister in the Sun," cued to the chorus.*

**Time:** Henry's bathroom, red lipstick...

*Clare turns and sees her standing, watching them, helpless and intense. Violent Femmes music ... "Blister in the Sun".*

**Present Henry:** Do you want to leave?

**Gomez:** There you are!!

*They join Charisse and Gomez who wildly dance and sing to the music.*

**Clare:** I'm going to the ladies room. I'll be right back!

*F.O. "Blister in the Sun." In the ladies room, Ingrid is sitting on a sink, crying. She stares at Clare bleak and drained. Ingrid is wasted, sloppy.*

**Ingrid:** What's your name?

**Clare:** (*hesitates*) Clare.

**Ingrid:** Clare. A word to the wise. You are mixing in where you are not wanted. Henry, he's bad news, but he's my bad news. You hear what I'm saying?

**Clare:** What are you talking about?

**Ingrid:** We were going to get married, then he breaks it off, says he's sorry. He drinks like we ain't making it no more, disappears for days and then comes around like nothing happened, sleeps with anything that stands still long enough. That's Henry. When he makes you moan and cry, don't say nobody told you.

**Clare:** I'm sorry — (*she flees*) I wish I could send a postcard to the past, to this cad that I don't know. Do nothing. Wait for me.

*Traveling Henry pops out from behind.*

**Traveling Henry:** There you are. I thought I'd lost you.

**Clare:** My! ... favorite chrono-displaced person.

*She jumps into his arms.*

**Traveling Henry:** Oomph- hey, glad to see you too ...

**Clare:** I've missed you

**Traveling Henry:** You've been with me almost non-stop for weeks

**Clare:** I know but- you're not you, yet— I mean you're different. Damn.

*He kisses her.*

**Clare:** You asshole. You're trying to distract me from your infamous behavior-

**Traveling Henry:** What behavior? I didn't know you existed. I was unhappily dating Ingrid. I met you. I broke up with Ingrid less than 24 hours later. I mean infidelity isn't retroactive you know?

**Clare:** You were going to marry Ingrid?! She said I should run. She said you drink all the time, fuck around and are basically a bad person.

**Traveling Henry:** Well, some of that is actually true. I did fuck around, a lot, and I have been known to drink rather prodigiously. But, we weren't engaged.

**Clare:** But then why-

**Traveling Henry:** Clare, very few people meet their soul mates at age six. Ingrid was willing to put up with odd behavior, in hopes that someday I would marry her martyred ass. When I met you I was wrecked, and I am slowly pulling myself together because I can see that you are a human being and I would like to be one, too. But, you have to work at me.

**Clare:** Yes, but it's hard. I'm not used to being the teacher.

**Traveling Henry:** Well, whenever you feel discouraged, think of all the hours I spent, am spending with your tiny self. New math and botany, spelling and American history ...

**Clare:** But I bet it's easier to teach all that than to teach how to be- happy.

**Traveling Henry:** But you make me happy. It's living up to being happy that's the difficult part. (*He twirls her hair.*) Listen Clare, I'm going to return you to the poor imbecile you came in with. I'm sitting upstairs feeling depressed and wondering where you are.

*F.I. Violent Femmes' "Add it Up," cued somewhere in the middle of the song.*

**Time:** You have forgotten your present Henry - the strange boy who is becoming a man before you.

Clare turns and sees Present Henry fling himself into a group of slam dancers.

**SCENE FOURTEEN**

**Saturday, April 8, 1989 (Clare is 17, Henry is 40)**

*F.O. "Add it Up" as Grandma Megram enters*

- Grandma:** Read that one again, child.
- Clare:** Nineteen Across ... don't stick your elbows out so far. Ten letters, second letter U.
- Grandma:** Burma Shave! Before your time.
- Time:** You haven't seen Henry in almost two months;
- Clare:** Things are different with us.
- Time:** You are approaching the time when you won't see him for more than 2 years.
- Clare:** I want you to say something, do something
- Time:** that proves this hasn't all been some kind of elaborate joke?
- Clare:** I want. That's all. I am wanting.
- Grandma Megram smiles and holds out her hands.*
- Grandma:** Do you know child, I'd like to go for a walk.
- Clare:** I was just thinking the same thing.
- Grandma:** Let's go to the Orchard.
- Clare:** It's almost a mile to the Orchard, Grandma.
- Grandma:** Well, Clare. There's nothing wrong with my legs.
- Clare:** Okay.
- Clare takes her arm and away they go.*
- Time:** In the meadow, you see ...
- Clare halts when she sees Henry.*
- Grandma:** What is it?
- Clare:** Nothing.
- Grandma:** What do you see?
- Clare:** There's a hawk circling over the woods.
- Henry stands very still.*
- Grandma:** Who's there?
- Clare:** No one,
- Grandma:** There's a man, there.

*She nods towards Henry.*

**Traveling Henry:** Go ahead. Tell her.

**Grandma:** Clare.

**Traveling Henry:** Introduce us.

**Time:** She is still waiting.

**Clare:** It's okay Grandma. This is my friend Henry. (*Henry holds out his hand and Clare places Grandma's hand in his.*)  
Elizabeth Meagram.

**Grandma:** So you're the one.

**Traveling Henry:** Yes.

**Clare:** *Yes.*

**Grandma:** May I?

*Clare guides Grandma's hand to Henry's face.*

**Traveling Henry:** That tickles.

**Grandma:** Sandpaper. You're not a boy.

**Traveling Henry & Time:** No.

**Grandma:** How old are you?

**Traveling Henry:** I'm eight years older than Clare. Twenty five.

**Time:** Somewhere out there, it's true.

**Grandma:** In my day gentleman came to dinner and met the family.

**Traveling Henry:** Our situation is ...

**Time and Traveling Henry:** unorthodox.

**Traveling Henry:** That hasn't been possible.

**Grandma:** I don't see why not. If you're going to cavort around the meadow with my granddaughter you can certainly come up to the house and be inspected by her parents.

**Traveling Henry:** I'd be delighted to, but right now I have a train to catch.

**Grandma:** Just a moment young man,

**Traveling Henry:** Mrs. Meagram it was great to finally meet you. Clare, I'm sorry I can't stay longer.

*Clare reaches out to Henry, but ... he is already gone.*

**Grandma:** What happened?

**Clare:** He vanished Grandma, he's a time traveler.

**Grandma:** But Clare, he must be a demon.

**Clare:** But Henry is good. He doesn't *feel* like a demon. Don't you think a real demon would be sort of — demonic?

**Grandma:** I think he would be nice as pie if he wanted to be.

**Clare:** Henry told me once that his doctor thinks he's a new kind of human. You know, sort of the next step in evolution.

**Grandma:** That is just as bad as being a demon. Goodness Clare, why in the world would you want to marry such a person? Think if the children you would have, popping into next week and back before breakfast.

*F.I. "Clare Theme"*

**Clare:** But it will be exciting. Like Mary Poppins or Peter Pan.

**Grandma:** Think for a minute darling: in fairy tales it's always the children who have the fine adventures. The mothers have to stay at home and wait for the children to fly in the window.

*Clare looks at the pile of clothes lying crumpled on the ground where Henry left them. She picks them up and folds them.*

**Grandma:** Do you ever miss him?

**Clare:** Every day, every minute.

**Grandma:** Every minute. Yes. It's that way, isn't it?

**Clare:** *It's that way isn't it?* Isn't it.

*They share a moment of complete understanding. F.O. "Clare Theme"*



**SCENE FIFTEEN**

**December 24, 1991 (Clare is 20, Henry is 28)**

*Clare and Henry enter singing Christmas carols. Henry sings out of tune.*

- Time:** It's Christmas Eve and Henry has agreed to spend the holiday with Clare's family.
- Present Henry:** Mr. Abshire sits at the head of the table and my first impression is that, he is deeply disturbed by me.
- Clare:** *(introducing Henry)* My mother.
- Present Henry:** Mrs. Abshire.
- Mrs. Abshire:** Oh, but you must call me Lucille, everyone does.  
*Alicia makes a private hand signal.*
- Clare and Alicia:** *Watch out for Mama, she's messed up.*  
*Mrs. Abshire gets up to call the cook. Henry and Clare take seats.*
- Clare:** Alicia, what's wrong with Mama.
- Alicia:** She's pissed off about Sharon.
- Clare:** What's wrong with Sharon?
- Alicia:** She's pregnant. And now that she's marrying Mark, Mama thinks she's white trash because she's the first person in her family to go to college. And now Mark won't come to dinner.  
*Mrs. Abshire re-enters. Mr. Abshire clears his throat.*
- Mr. Abshire:** Bow your heads. Heavenly Father, we give thanks on this holy night for your benevolence and your mercy, for health, happiness, family and new friends. We thank you for sending your Son to guide us and redeem us. And we thank you for the baby Mark and Sharon will be bringing into our family. We beg to be more perfect in our love and patience with each other. Amen.  
*He begins to pass the food. Everyone starts to chatter.*
- Clare:** Uh Oh.
- Time:** Now he's done it.  
*Mrs. Abshire is still and silent, until*
- Mrs. Abshire:** Henry, Clare tells us you're a librarian.
- Present Henry:** We have a chipper little discussion about the Newberry and people who are Newberry trustees.
- Mrs. Abshire:** You know Avi?

**Present Henry:** Sure. He and my dad sit right next to each other.

**Mrs. Abshire:** Sit next to each other?

**Present Henry:** Well, you know. First and second violin.

**Mrs. Abshire:** Your father is a violinist?

**Present Henry:** Yeah.

**Clare:** Don't embarrass me

**Mr. Abshire:** What does your mother do?

**Time:** Didn't you tell them anything?

**Present Henry:** My mother was a singer.  
She's dead.

**Clare:** Henry's mother was Annette Lynn Robinson.

**Present Henry:** She might as well have told them my mother was the Virgin Mary.  
*Mr. Abshire lights up and Mama makes a fluttering motion with her hands.*

**Mrs. Abshire:** We have all her recordings. I met her when I was young. My father took me to see Madame Butterfly and he knew someone who took us backstage afterwards, and we went to her dressing room and she was there with all these flowers! And she had her little boy- why, that was you!  
*Henry nods, trying to find his voice.*

**Present Henry:** Yes.  
*Lucille begins to sob silently, her shoulders shaking her head turned away. Then Phillip sees her and the whole table falls quiet. He's on his feet by her side.*

**Mr. Abshire:** Lucy, what is it?

**Present Henry:** I'm sorry, I...

**Mrs. Abshire:** No, no, no

**Clare:** Come on mama, it's okay, Mama.

**Mrs. Abshire:** *(in between sobs)* All wrong.

**Clare:** Hush.

**Mrs. Abshire:** Ruin his chances.

**Clare:** Mama.

**Mrs. Abshire:** Mark just can't...

**Mr. Abshire:** Lucille sit down.

**Mrs. Abshire:** *(shouting now)* I am just utterly disregarded in this family ...  
Hypocritical!

**Alicia:** Mama! You did the exact same thing and I don't think it ruined Daddy's chances at all!

*Lucille runs off.*

**Present Henry and Time:** Clare knows everything,

**Time:** your future, your past, everything.

**Present Henry** Everything.

*Everyone leaves to check on Mama leaving Clare and Henry alone.*

**Present Henry:** What's wrong with your mom?

**Clare:** She's manic depressive.

**Present Henry:** Has she always been?

**Clare:** She was better when I was little. Then she had a baby that died when I was seven. She tried to kill herself. I found her in the bathtub....

**Present Henry:** How come you didn't tell me?

**Clare:** But you knew ...

**Time:** How could he know?

**Clare:** I'm sorry. It's just- I told you when it happened, and I forget that now is before then and so I think you know all about it.

**Present Henry:** Well, I've sort of emptied the bag as far as my family is concerned and I was just surprised ... I don't know.

**Clare:** But you haven't introduced me to him ...

*F.I. "Gretchen am Spinnrade"*

**SCENE SIXTEEN**

**Saturday, May 9, 1992 (Henry is 28)**

**Time:** The best strategy is to just ask straight out; either he says yes or no.  
*Henry starts to knock but door opens.*

**Present Henry:** Hey, Dad? You home?

**Mr. DeTamble:** GO AWAY!

**Present Henry:** Ugh!

**Time:** Something is rotting in here.

**Present Henry:** There are papers all over.

**Time:** junk mail, newspapers, scores ...

**Time & Present Henry:** utter chaos  
*In the kitchen Mr. DeTamble sits at the table with his back to Henry. He doesn't turn around. F.O. "Gretchen am Spinnrade"*

**Present Henry:** Hi, Dad.

**Time:** Silence.

**Present Henry:** Mrs. Kim says you're not doing too good.

**Time:** Silence.

**Present Henry:** I hear you're not working.

**Mr. DeTamble:** It's May.

**Present Henry:** How come you're not on tour?

**Mr. DeTamble:** I'm on sick leave.

**Present Henry:** Are you sick?  
*He answers by holding out his hands.*

**Present Henry:** You're hands are shaking.

**Time:** He's done it, finally.

**Present Henry:** Twenty-three years of determined drinking and he's destroyed his ability to play the violin. -- Oh, dad, oh god, what does the Doctor say?

**Mr. DeTamble:** He says that's it. The nerves are shot and they aren't coming back.

**Present Henry:** Jesus.

**Time:** You're beginning to understand.

**Present Henry:** he has nothing.

**Time:** There is nothing left to hold him, to keep him, to be his life.

**Present Henry:** First Mom, then his music,  
**Time:** gone.  
**Present Henry:** Gone. — What happens now?  
**Time:** Silence. Nothing happens now.  
**Present Henry:** Well, you can't just stay up here and drink for the next twenty years. What about your pension? worker's comp? Medicare? AA?  
**Time:** He's done nothing.  
**Present Henry:** Look, dad, you have to let me do some things for you, okay? You need to let me see your pension documents and bank statements. You need to let Mrs. Kim and me clean this place. And you need to stop drinking.  
**Mr. DeTamble:** No.  
**Present Henry:** No what? Everything or just some of it?  
*Silence.*  
**Present Henry:** I'm starting to lose my patience  
**Time:** So change the subject.  
**Present Henry:** Dad. I'm going to get married. —  
**Time:** Now you have his attention.  
**Mr. DeTamble:** To who?, who would marry you?  
*Present Henry takes out his wallet to show a picture of Clare.*  
**Present Henry:** Her name is Clare Abshire. She's an artist.  
**Mr. DeTamble:** Well, she's pretty.  
**Time:** This is as close as you'll get to a paternal blessing.  
**Present Henry:** I would like ... I would really like to give her mom's wedding and engagement rings. I think Mom would have liked that.  
**Mr. DeTamble:** How would you know? You probably hardly remember her.  
*Henry gets upset. F.I. "Gretchen am Spinnrade"*  
**Present Henry:** I see her, on a regular basis. I've seen her hundreds of times since she died. I see her walking around the neighborhood, with you, with me. She goes to the park to learn scores, she shops, she has coffee at Tia's. I see her at Julliard, *I hear her sing!*  
**Time:** You're destroying him.,  
**Present Henry:** I have spoken to her. Once I stood next to her on the train, touching her.  
*Mr. DeTamble is crying now.*

**Present Henry:** It's not always a curse, okay? I *needed* to see her, and sometimes I *get* to see her. She would have *loved* Clare, she would have *wanted* me to be happy, and she would *deplore* the way you've fucked everything up just because she died.

*He simply lowers his head letting the tears stream from him. F.O.  
"Gretchen am Spinnrade"*

**Time:** The price of losing your temper.

**Mr. DeTamble:** Why didn't you tell me?

**Present Henry:** What do you mean?

**Mr. DeTamble:** Why didn't you tell me you could see her? I would have liked ... to know that.

**Present Henry:** Why didn't I tell him?

**Time:** Because any normal father would have figured out by now that the stranger haunting their early married life was really his abnormal, time-traveling son.

**Present Henry:** Because he hated me for surviving.

**Time:** Because you were scared to...

**Present Henry:** — Because I thought it would hurt you.

**Mr. DeTamble:** Oh. No. It doesn't ... hurt me; I ... it's good to know she's there, somewhere. I mean ... the worst thing is that she's gone. So it's good that she's out there. Even if I can't see her.

**Present Henry:** She seems happy, usually.

**Mr. DeTamble:** Yes, she was very happy ... we were happy.

**Present Henry:** Yeah, you were like a different person. I always wondered ...

*Mr. DeTamble stands up slowly leaves the room.*

**Present Henry:** Dad ...

*Mr. DeTamble comes back with a small satin pouch, reaches into it, withdraws a dark blue jeweler's box and places it in Henry's palms.*

**Present Henry:** They need wearing and I know just the girl to wear them.

*Transition music comes from boom box on stage. Bob Dylan's "Just Like a Woman."*

**SCENE SEVENTEEN**

**Sunday May 24, 1992 (Clare is 21, Henry is 28)**

*Clare emerges in Henry's bathrobe and turns up music on stereo.*

**Time:** It's Clare's 21<sup>st</sup> birthday.

*Henry is swearing at the blender in his tiny kitchen.*

**Present Henry:** Perfect timing; dinner is nearly served.

*Henry turns down stereo volume.*

**Clare:** Take your time; I need to get dressed.

*Clare turns it up.*

**Present Henry:** You're fine as you are, really.

*Henry turn it down and Clare immediate turns it up as she sits. .*

**Clare:** Mmmm. Dinner will get cold.

**Present Henry:** Dinner is cold. I mean it's supposed to be cold.

**Clare:** Oh ... well let's eat. —

**Present Henry:** Okay.

*Henry turns volume down.*

**Present Henry:** Vichyssoise. This is my grandmother's recipe.

*Clare turns music off and then:*

**Clare:** Henry, do other people have as much sex as we do?

**Present Henry:** (*considering*) Most people ... no, I imagine not. Only people who haven't known each other very long and can't believe their luck, I would think.  
Is it too much?

**Clare:** I don't know, maybe.

**Present Henry:** Clare, I'm so sorry. I didn't realize. I wasn't thinking.

*Clare bursts out laughing.*

**Clare:** I spent my entire adolescence begging you to fuck me and now I'm telling you it's too much.

**Present Henry:** Well ... from now on you just have to say, 'Not tonight dear, we've already done it twenty-three times today and I would rather read *Bleak House*'.

**Clare:** But how much sex is enough?

*He rests his head in her lap.*

**Present Henry:** For me? Oh, God. My idea of a perfect life would be if we just stayed in bed all the time. We would only get up to bring in supplies, you know, fresh water and fruit to prevent scurvy, and make occasional trips to the bathroom to shave before diving back in bed. Once in a while we could change the sheets and go to the movies to prevent bedsores. And running. I would still have to run every morning.

**Clare:** How come running? Since you'd be getting so much exercise anyway?

**Present Henry:** Because quite frequently my life depends on running faster than whoever's chasing me.

**Clare:** (*playfully*) I knew that. It's why your feet are like leather.

**Present Henry:** I am a beast of the hoof. If anything ever happens to my feet you might as well shoot me.

**Clare:** But how do I put this? — you never seem to go anywhere- that is, since I met you here in the present you've hardly time traveled at all. Have you?

*Henry gets up, flustered.*

**Present Henry:** I think it has something to do with wanting that much sex. I mean, I realize it's not practical. But I feel so different. I just ... feel so connected to you. And I think that it holds me here, in the present. Being physically connected the way that we are, it's kind of rewiring my brain. I have something for you.

*He drops to a knee. Henry takes Clare's hands and looks at her gravely, pulling out the ring box. F.I. "Meadow Love Theme"*

**Time:** It's come to this.

**Present Henry:** Clare?

**Clare:** Yes?

**Present Henry:** You know that I love you. Will you marry me?

**Clare:** Yes ....

**Clare and Present Henry:** I have an overwhelming sense of déjà vu —

**Clare:** But you know really ... I already have.



**SCENE EIGHTEEN**

**Sunday, May 31, 1992 (Clare is 21, Henry is 28)**

*F.O. "Meadow Love Theme"*

**Mr. DeTamble:** Annette's ring looks well on you.

**Clare:** It's beautiful. Thank you for letting me have it.

**Mr. DeTamble:** You know, I only saw Annette cry twice: once when I gave her that ring and the other when she had Henry.

**Clare:** You were very lucky.

**Mr. DeTamble:** Well, we were and we weren't. One minute we had everything we could dream of, and the next minute she was in pieces on the expressway.

**Clare:** But you don't think, that it's better to be extremely happy for a short while, even if you lose it, than to just be okay for your whole life?

**Mr. DeTamble:** I've often wondered about that. Do you believe that?

*She studies Henry.*

**Clare:** — Yes. I do.

**Mr. DeTamble:** You know Henry isn't calibrated to bring peace to anyone's life. In fact, he is in many ways the opposite of his mother — unreliable, volatile and not especially concerned with anyone but himself. Tell me Clare — why on earth would a lovely girl like you want to marry Henry?

*Henry stiffens, tension in room.*

**Clare:** Because he's really, *really* good in bed.

**Mr. DeTamble:** Touché, my dear.

*IN: David Bowie's "Modern Love"*

**SCENE NINETEEN**

**Saturday, October 23, 1993 (Clare is 22, Henry is 30 and 38)**

**Traveling Henry:** I'm walking along highway 12,  
**Time:** about two miles outside of South Haven.  
*Fade Down "Modern Love"*

**Traveling Henry:** It's an unbelievably awful day,  
**Time:** weather-wise.

**Traveling Henry:** I am soaked to the skin! I have no idea where I am in time  
**Time:** And you are headed for the Abshire House, hoping to dry out in the reading room.

**Traveling Henry:** I see the pink neon light of the Cut-Rate Gas For Less sign.  
**Time:** Go in and catch your breath.  
*Salesclerk checks out Henry as he reads newspaper.*

**Salesclerk:** Quite a day to be out in.  
**Traveling Henry:** Yep.  
**Salesclerk:** Car Break down?  
**Traveling Henry:** Huh, Umm, no.  
*Salesclerk takes a good look at Henry, noting the bare feet and unseasonable clothing.*

**Traveling Henry:** Girlfriend threw me out of the house.  
*Time points at newspaper.*

**Time:** Today is,  
**Time and Traveling Henry:** Saturday, October 23, 1993.

**Traveling Henry:** Our wedding day.  
**Time** 1:10.  
**Traveling Henry** Gotta run.  
**Time:** And he does.  
*"Modern Love" OUT. They exit and Clare enters wearing white and surrounded by bridesmaids and Mrs. Abshire. Present Henry and Gomez are on opposite side of the room.*

**Time:** Clare is standing in her fourth grade classroom wearing her wedding dress.  
**Present Henry:** Oh, God let today be a normal day.

**Clare:** The bodice is tight but the skirt is huge. I feel like I could fit 10 midgets under it.

**Present Henry:** Let me not startle anyone, especially myself.

**Clare:** I feel like a parade float.  
*Mrs. Abshire bustles around Clare, fixing her hair and make-up.*

**Present Henry:** Let me be normally befuddled, normally nervous.  
*Gomez is pacing back and forth, smoking.*

**Charisse:** I feel like an oddly assorted girl scout in sage green.

**Present Henry:** Let me get through our wedding day with no special effects.

**Time:** Gomez looks terrific in his tux.

**Present Henry:** Deliver Clare from any unpleasant scenes.

**Time:** You look like you're impersonating a game show host.  
*Gomez starts humming "Going to the Chapel".*

**Present Henry:** Your making me more nervous than I already am!  
*Charisse is eyeing the bouquet.*

**Charisse:** Will you let me catch to bouquet?

**Present Henry:** You've got the ring?

**Gomez:** Yeah. For the gazillionth time. I've got the ring.  
*Gomez stops pacing for a moment and looks at Present Henry. Present Henry thinks something is wrong as Gomez searches his jacket pocket.*

**Clare:** Charisse, you shouldn't even be trying to catch it.

**Charisse:** Insurance. With Gomez, you never know.  
*Gomez produces ring in one hand and flask in the other.*

**Gomez:** Want a drink?

**Present Henry:** Yeah!  
*Present Henry takes a swig and hands it to Gomez who seriously tips it back.*

**Present Henry:** I am sweating and my head aches.

**Time:** The room is very warm.  
*Time opens the window, and Henry hangs his head out, F.I. "Ticking"*

**Time:** Breathe! Breathe!  
*Clare has finished getting ready and is waiting to walk down the aisle.*

**Mr. Abshire:** Let's get this show on the road

*F.I. "Modern Love," cued to the chorus. Mr. Abshire knocks on the door of the room Henry's dressing in. Gomez sticks his head out and says,*

**Gomez:** Give us minute!

**Mr. Abshire:** We don't have a minute. It's time.

**Clare:** Oh God, ... not today.

**Mrs. Abshire:** Where is Henry?

**Clare:** Maybe I could say that there was an emergency?

**Mr. Abshire:** I don't know.

**Charisse:** Is everything okay?

**Clare:** ... that he had amnesia and has wandered away ...

**Charisse:** *(reading Clare's look)* Oh, I'll just go check on ...

*Dad DeTamble walks towards the door and just as he is about to enter, Traveling Henry appears, doing up his cuff links.*

**Clare:** He's wet,

**Time:** dirty and unshaven.

**Clare and Time:** He looks about forty.

**Clare:** But he's here!

**Time:** He's here ...

*Fade UP "Modern Love." Everyone converges on Henry with energized voices, slapping him on the back, etc as we fade to black.*

*Fade out "Ticking" and "Modern Love" just after blackout, once characters are offstage.*

**ACT TWO, SCENE ONE**

*Fade In "Ticking" as house lights fade. Then Fade In "Time Waltz".*

*Fade Out "Ticking" once Waltz levels are set.*

*Clare and Traveling Henry come together in a waltz.*

**Traveling Henry and Clare:** *(together)* And so we are married.

**Time:** *(together)* And so they are married.

**Traveling Henry:** When you live with a woman, you learn something new everyday.

*Time cuts in and Clare waltzes with Present Henry.*

**Clare:** We agree that it is okay for me to listen to Joni Mitchell

**Present Henry:** and for me to listen to the Shaggs

**Clare and Present Henry:** as long as the other person isn't around.

*Time spins Traveling Henry off stage.*

**Time:** Head phones were invented to preserve spouses from each other's musical excesses.

*Clare and Present Henry separate. Fade out "Time Waltz"*

**Clare:** The hardest lesson

**Present Henry:** is Clare's solitude

**Clare:** is your absence.

**Present Henry:** Sometimes I see an expression on Clare's face that is like a closed door.

**Clare:** Sometimes you disappear unobtrusively; I might be walking from the kitchen into the hall to find a pile of clothing on the floor.

**Present Henry:** She has gone inside a room of her mind and is sitting there knitting or something.

**Clare:** I open my door to find you naked, bleeding from the head.

**Present Henry:** I have discovered that Clare likes to be alone.

**Clare:** When I was a child I looked forward to seeing you. Every visit was an event.

**Present Henry:** I come home to find Clare shaping coils of wire and rolls of paper into flying birds. Our bedroom windows are full of abstract blue shapes, making a sky for the birds Claire has painted on our walls. It's beautiful.

**Clare:** Now every absence is a non-event, a subtraction, an adventure I will hear about when you materialize at my feet, bleeding, whistling, smiling or shaking.

**Present Henry:** When the woman you live with is an artist, every day is a surprise.

*F.I. "Time Waltz"*

**Clare:**

Now I am afraid when you're gone.

**SCENE TWO**

**Friday, February 3, 1995 (Clare is 23, Henry is 31 and 39).**

*Music OUT on "Mindfuck"*

- Time:** Gomez, Charisse, Henry and Clare are playing *Modern Capitalist Mindfuck*. It's a game Gomez and Charisse have invented.
- Gomez:** Okay everybody. What Modern technological invention would you deep-six for the good of society?
- Clare:** Television.
- Charisse:** Fabric softener.
- Present Henry:** Motion detectors.
- Gomez:** Gunpowder.
- Clare:** That's hardly modern.
- Gomez:** Okay, the assembly line.
- Present Henry:** You don't get two answers.
- Gomez:** Sure I do. What kind of lame ass answer is motion detectors anyway?  
CRASH. *They all jump up.*
- Present Henry:** Sit down.  
*Present Henry runs to the kitchen and Clare follows. He kneels on the floor holding a dishcloth against the head of Traveling Henry.*
- Time:** The cabinet that holds the dishes is on its side; glass is everywhere.
- Clare:** Let's call an ambulance.  
*Clare starts to pick the glass out of Traveling Henry's skin. Gomez and Charisse enter.*
- Traveling/Present Henry:** Don't.
- Gomez:** Holy cats.  
*Present Henry rolls Traveling Henry over, covers his private parts with a towel.*
- Charisse:** Oh Henry, don't worry about it. I've drawn a gazillion models...
- Present Henry:** (*snaps*) I try to retain a modicum of privacy.
- Traveling Henry:** Can I get a drink?
- Gomez:** Listen Henry —
- Clare:** Everyone please shut up! — What happens?
- Traveling Henry:** I'll be gone in a few minutes. I want a drink.

*Present Henry grabs flask from Gomez.*

**Gomez:** Is that wise?

**Traveling Henry:** Don't know. Don't care. This hurts like hell.

**Present Henry:** Stand back, close your eyes.

**Gomez:** Why?

*Traveling Henry is convulsing on the floor as though he is being electrified. His head is nodding violently and he yells.*

**Traveling Henry:** Clare!

*There is a noise like a bed sheet being snapped but much louder and then there is a cascade of glass and china everywhere. Traveling Henry disappears.*

**Charisse:** Oh my God.

**Clare:** That was different, Henry. That was violent and ugly. What is happening to you?

**Present Henry:** Whatever happens, we both know that I live to be at least forty-three. So don't worry about it.

**Clare:** What happens after forty-three?

**Present Henry:** I don't know Clare, Maybe I figure out how to stay in the present.

**Charisse:** *(brushing glass off)* What's with the glass?

**Present Henry:** Anything that's not part of my body gets left behind. So whenever I went back to, they won't have to sit there and pick the glass out with tweezers.

**Gomez:** *(picking glass from Charisse's hair)* No, but we will.

**Clare and Time:** He has a point.

*F.I. "HTTS"*



**SCENE THREE**

**Monday, March 11, 1996 (Henry is 32)**

**Present Henry:** I have tracked down Dr. Kendrick. He is affiliated with the University of Chicago hospital and He will be my doctor

**Time:** because in the future he is your doctor.  
*Kendrick enters from behind with chart. F.O. "HTTS"*

**Kendrick:** Good morning, Mr. DeTamble. What can I do for you?

**Present Henry:** He is younger than I thought he would be.

**Kendrick:** I don't seem to have any information about you here? What seems to be the problem?

**Present Henry:** Dasein.

**Kendrick:** Dasein? Being? How so?

**Present Henry:** I have a condition which I am told will become known as chrono-impairment. I have difficulty staying in the present.

**Kendrick:** I'm sorry?

**Present Henry:** I time travel. — I like him. He is attempting to deal with me in a manner befitting a sane person,

**Time:** although I am sure he is considering which of his psychiatric friends to refer you to.

**Kendrick:** But why do you need a geneticist? Or are you consulting me as a philosopher?

**Present Henry:** It's a genetic disease although it would be pleasant to have someone to chat with about the larger implications of the problem.

**Kendrick:** Mr. DeTamble, you are obviously an intelligent man ... I've never heard of the disease. I can't do anything for you.

**Present Henry:** You don't believe me.

**Kendrick:** Right. I don't.

**Present Henry:** No one ever believes me. — I feel horrible about this

**Time:** but it has to be done.

**Present Henry:** You and your wife are expecting a child next month?

**Kendrick:** Yes. How did you know?  
*F.I. "HTTS"*

**Present Henry:** In a few years I look up the child's birth certificate. I travel to my wife's past, I write down the information in this envelope. She gives it

to me when we meet in the present. I give it to you, now. Open it after your son is born.

**Kendrick:** We're having a daughter.

**Present Henry:** No, you're not actually. (*F.O. "HTTS"*) But let's not quibble about it. After you read it, call me, if you want to. — I am deeply sorry for him,

**Time:** but there's no other way to do this.

*Kendrick opens the letter and reads:*

**Kendrick:** Colin Joseph Kendrick. April 6, 1996 1:18 a.m., 6lbs, 8oz. Caucasian male.

**Kendrick and Time:** Down syndrome.

*The day changes to Sunday April 7 1996.*

**Present Henry:** Kendrick's door is open. He stands with his back to me.

**Kendrick:** Henry DeTamble.

**Present Henry:** Hello.

**Kendrick:** (*turning*) Why did you come to me?

**Present Henry:** I am shocked by the difference in his face. Ravaged is not the word.

**Time:** He is emptied, something has gone that was there before.

**Present Henry:** Because I had to come to you. It wasn't a matter of choice.

**Kendrick:** Fate?

**Time:** Call it whatever you want.

**Present Henry:** Things get kind of circular when you're me.

**Kendrick:** How did you know?

**Present Henry:** I told you before. I saw the birth certificate.

**Kendrick:** When?

**Present Henry:** 1999.

**Kendrick:** Impossible.

**Present Henry:** Explain it, then.

**Kendrick:** I can't. I've been trying to work it out and I can't. Everything — was correct. The hour. The day, the weight the ... abnormality...

*(He looks at Henry desperately.)*

What if we had decided to name him something else — Alex or Fred or Sam?

**Time:** But you didn't.

**Present Henry:** I won't go so far as to say you couldn't, but you did not.

**Kendrick:** Do you have any children?

**Present Henry:** No. Look, I'm sorry about Colin, but he's really a wonderful boy.

**Kendrick:** How does it work?

**Present Henry:** What?

**Kendrick:** This supposed time travel thing that you supposedly do. You say some magic words? Climb into a machine?

**Present Henry and Time:** No.

**Kendrick:** Well, what do you want me to do about it?

**Present Henry:** I want you to find out why and I want you to stop it.

**Kendrick:** Why would you want to do that? It seems like it would be quite handy for you. Knowing all these things other people don't know.

**Present Henry:** It's dangerous. Sooner or later it's going to kill me.

**Kendrick:** I can't say I would mind that.

**Time:** There's no point in continuing.

**Present Henry:** Goodbye, Dr. Kendrick. —

**Time:** Clare is waiting for you outside.

**Present Henry:** There is such anticipation in her face that I am dreading telling her..  
*Present Henry disappears. Kendrick comes running towards Clare.*

**Kendrick:** Your husband —

**Clare:** Just vanished in broad daylight.

**Kendrick:** Yes!

**Clare:** You seem surprised.

**Kendrick:** yes, well...

**Clare:** Didn't he tell you? He does that.

**Time:** So far he's not very impressive, but persevere.

**Clare:** You must be David Kendrick. I'm so sorry about your baby, but Henry says he's a darling kid and that he draws well and has a lot of imagination. And your daughter is very gifted as well...

**Kendrick:** We don't have a daughter — just Colin.

**Clare and Time:** But you will.

**Clare:** Her name is Nadia.

**Kendrick:** (*beginning to cry*) I'm so sorry ... it's just all been a shock.  
*At that moment Henry reappears covering himself with a hubcap or something.*

**Present Henry:** Hi Clare, have you got my clothes?  
*(To Kendrick as putting his clothes back on)*  
Hello.

**Kendrick:** Where were you?

**Present Henry and Time:** 1971.

**Present Henry:** I was drinking Ovaltine with myself, as an eight year old, in my old bedroom, at one in the morning. I was there for about an hour. Why do you ask?

**Kendrick:** Unbelievable! You mean you became eight years old?

**Present Henry and Time:** No.

**Present Henry:** I was in 1971, just as I am, thirty-two years-old in the company of my self at eight.

**Time:** This is pointless.

**Present Henry:** Good bye Dr. Kendrick, good luck with Colin.  
*They start to go.*

**Kendrick:** Wait! ... This is a genetic disease?

**Present Henry:** Yes. It's a genetic disease and we are trying to have a child.

**Kendrick:** A chancy thing to do.

**Present Henry:** We're used to taking chances.

**Kendrick:** Do you have health insurance?

**Present Henry:** I'll pay for everything myself.

**Kendrick:** No, no. You can be my little science experiment, hitchhike on my NIH grant for this.

**Present Henry:** For what?

**Kendrick:** To find out whatever it is. Whatever you are.

**Time:** Whatever you are.

**Present Henry:** Whatever I am. *What am I?*  
*F.I. "Alba Theme"*

**SCENE FOUR**

**Spring 1996 (Clare is 24, Henry is 32)**

**Time:** When Henry and Clare had been married for about two years, they decided, without talking about it very much, to see if they could have a baby.

**Traveling Henry:** I know without knowing that this is  
*F.O. "Alba Theme"*

**Traveling Henry and Time:** very unlikely.

**Time:** And you are not asking him why this might be because you are afraid he has seen you in the future without any baby. You are completely drunk with the notion of a baby.

**Traveling Henry:** A child of mine is almost certainly going to be the "One Most Likely to Spontaneously Vanish" ...  
*F.I. "Clare Theme"*

**Time:** The first time it happens Henry is away. It's the eighth week of the pregnancy and Charisse is over for dinner. Henry has been gone almost two hours,

**Traveling Henry:** sitting in Appleton, Wisconsin in 1966, thinking about Clare and our baby. I want to give Clare a baby, a normal baby who will do the things normal babies do...

**Charisse:** Clare, what's wrong?

**Traveling Henry and Time:** suck, grasp, sleep,

**Clare:** I'm bleeding.

**Traveling Henry and Time:** shit, laugh

**Charisse:** What kind of bleeding?

**Traveling Henry and Time:** talk in nonsense mumblings

**Clare:** Like a period. I think I need to go to the hospital.

**Traveling Henry:** I want to see my father, awkwardly cradling a tiny grandchild. I have given my father so little happiness — this would be a large redress, a balm.

**Charisse:** Oh God Clare, stay calm, I'm sure it's not a...  
*F.O. "Clare Theme"*

**Time:** Miscarriage?

**Clare:** This is what is going on?

**Time:** This is what it's called.

**Traveling Henry:** And a balm to Clare too; when I am snatched away from her, (*F.I.*  
*“Clare Theme with Vocals”*) a part of me would remain.

**Time and Clare:** gone.

**SCENE FIVE**

**February 16, 1998 (Clare is 26, Henry is 34)**

*Clare and Present Henry sit in Kendrick's office looking at a clipboard. F.O. "Clare Theme with Vocals"*

**Present Henry and Time:** He's done it. Kendrick has done it.

**Clare:** *(looking over his shoulder)*  
new gene=time traveler??

**Present Henry:** I can't believe it.

**Time:** He's made time traveling mice...  
*Kendrick enters.*

**Present Henry:** Congratulations!

**Kendrick:** I'm being published in next week's issue of Nature.

**Present Henry:** How long are they usually gone and where do they go?

**Kendrick:** About ten minutes or so, they go to the animal lab in the basement. They drive the technicians nuts ... always escaping.

**Clare:** How did you do it?

**Kendrick:** Well, Celera has been sequencing the whole mouse genome. It told us where to look for the four genes we were targeting. We started by cloning your genes and then we snipped out the damaged portions of DNA. We put those pieces in the mouse embryos. That was the easy part.

**Present Henry:** Sure, of course. Clare and I do that all the time in our kitchen. So what was the hard part?

**Kendrick:** The hard part was getting the mother mice to carry the altered mice to term. They kept dying, hemorrhaging to death.

**Present Henry:** The mothers died?

**Kendrick and Time:** The mothers died and the babies died.

**Kendrick:** The embryos were traveling out of the womb and then in again and the mothers bled to death internally. It was very frustrating.

**Clare:** We can relate.

**Kendrick:** Ye-ess. But we solved the problem.

**Clare:** How?

**Kendrick:** Well, we suppressed the mother's immune systems and it worked like magic.

*(F.I. "Time Theme")*

**Time:** Like Magic!

**Clare:** It's worth a try.

**Present Henry:** Lots of dead mouse moms before they figured it out.

**Clare:** But it worked! Kendrick made it work.

**Present Henry:** Yeah.

**Time:** It worked like magic.

**Clare:** Like magic.



**SCENE SIX**

**Saturday, March 13, 1999 (Henry is 35, Clare is 27)**

*F.O. "Time Theme"*

- Time:** Charisse and Gomez have just had their third child.  
*Gomez answers the door, stepping over toys.*
- Time:** Their house looks like a Toys R Us store has moved through.
- Gomez:** Don't look. None of this is real. We're just testing one of Charisse's virtual reality games. We call it Parenthood.
- Charisse:** Gomez, is that Clare and Henry?  
*Charisse is sitting with baby. Clare goes over to coo.*
- Clare:** She's beautiful.
- Present Henry:** Charisse looks awful.
- Clare:** And you look great. (*Clare picks up the baby*). Rosa Evangeline, that's so pretty.
- Charisse:** Gomez wanted to name her Wednesday but I put my foot down.
- Gomez:** Well she was born on a Thursday anyway.
- Present Henry:** Seeing Clare with a baby in her arms, the reality of our miscarriages grabs me and I hope I'm not about to
- Time:** time travel?
- Clare:** Henry, would you like to hold Rosa?
- Present Henry:** No, I'm not feeling so hot.  
*He leaves quickly.*
- Present Henry:** What have we been doing?
- Time:** You've been losing children.
- Present Henry:** Where are they, these lost children, hovering around, confused?
- Gomez:** (*approaching from behind*) You okay?
- Present Henry:** Don't mind me.  
*Gomez pulls out a cigarette.*
- Gomez:** You guys still trying to have a kid?
- Present Henry:** I am a bit startled by this until I realize Clare probably tells Charisse everything
- Time:** and Charisse probably tells Gomez nothing.
- Gomez:** Is Clare still upset about that miscarriage?

**Present Henry and Time:** Miscarriages. Plural.

**Present Henry:** We've had five.

**Gomez:** To lose one child, Mr. DeTamble, may be regarded as a misfortune; to lose five looks like carelessness.

**Present Henry:** That's not really funny Gomez.

**Gomez:** Sorry. So how bout those Cubs?

**Present Henry:** Shut Up. Neither of us follows baseball.

**Max:** *(from offstage)* Daddy!

**Gomez:** Just a second, Max!

Gomez and Henry share an awkward moment before Gomez pats Henry on the back and exits. Henry turns to Time. F.I. "Time Theme"

**Present Henry:** Nature is telling us to give up. Nature is saying.

**Time & Present Henry:** Henry, you're a very fucked-up organism and we don't want to make any more of you.

**Present Henry:** And I am ready to acquiesce.

**Time:** Even though you have spent a lot of time with your young self, even though you spent a lot of time with Clare as a child?

**Present Henry:** I don't feel like my life is incomplete without one of my own. No future self has ever encouraged me to keep plugging away at this. I mean...Are we ever going to have a baby?!

**Time:** You just have to live it.

**Present Henry:** *(yelling to no one)* Just tell me!

**Time:** You just have to live it.

**SCENE SEVEN**

**Thursday, May 11, 2000 (Henry is 39, Clare is 28)**

*F.O. "Time Theme"*

**Time:** Clare stands in front of the vintage clothing store, looking at a display of baby clothes.

*Traveling Henry goes up behind her and a startled Clare turns.*

**Clare:** I thought you were at the movies with Gomez?

**Traveling Henry:** I probably am. I should be at work in 2002.

*Clare puts it together.*

**Clare:** Henry, I quit. I give up. It isn't going to happen.

**Time:** Your sixth miscarriage was three weeks ago.

**Traveling Henry:** Is there anything to stop me from giving her what she needs?

**Time:** I can't think of a single reason not to tell her.

**Traveling Henry:** All I remember is her certainty which I am about to create.

**Time and Traveling Henry:** Persevere Clare.

**Clare:** What?

**Traveling Henry:** In my present we have a baby.

**Clare:** Thank you. Thank you.

**Traveling Henry:** I remember the tiny head full of black hair crowning between Clare's legs and I marvel at how this moment creates that miracle, and vice versa.

**Clare:** Did you know?

**Traveling Henry:** No. Not only did I not know, I did everything I could to prevent you from getting pregnant again.

**SCENE EIGHT**

**Friday, June 9, 2000/ November 19, 1986 (Henry is 36, Clare is 15)**

- Present Henry:** I've decided to get a vasectomy. Clare doesn't know I'm here. This is necessary and a good thing I am about to do.
- Time:** You are not a traitor.
- Present Henry:** I am not a traitor! I am saving Clare from horror and pain.
- Nurse:** Mr. DeTamble.
- Present Henry:** Now I feel really sick.  
*F.I. "Minor Meadow Theme." Present Henry vanishes and Traveling Henry appears, throwing up.*
- Time:** You're in the clearing, in the meadow.
- Traveling Henry:** Where's the clothes box?  
*Traveling Henry starts pulling on clothing from the clothes box.*
- Time:** Looks like mid-eighties ... Clare is about fifteen or sixteen.
- Traveling Henry:** I can't face Clare's youthful exuberance right now.
- Clare:** Henry —
- Traveling Henry:** I can't talk to her.  
*He turns his back and walks away from her.*
- Clare:** Henry — what did I do? Why won't you talk to me?  
*F.O. "Minor Meadow Theme"*
- Traveling Henry:** I tried to do something for you, something important but it didn't work. I got nervous and ended up here.
- Clare:** What was it?
- Traveling Henry:** I can't tell you. I wasn't even going to tell you about it in the present.
- Time and Traveling Henry:** You wouldn't like it.
- Clare:** Then why did you want to do it?
- Traveling Henry:** I thought we could stop fighting if I did it.
- Clare:** What are we fighting about?
- Traveling Henry:** It all began when the wife of your ambassador slapped the mistress of my prime minister and...
- Clare:** Henry!
- Traveling Henry:** Yes?

**Clare:** Just once, just once, would you stop making fun of me and tell me something I am asking you?

**Traveling Henry:** I can't.  
*Clare slaps him. Hard.*

**Traveling Henry:** Hit me again. Please Clare.

**Clare:** No. Why would you want me to hit you? I wanted to hurt you.

**Traveling Henry:** I want you to hurt me. Please.

**Clare:** What is the matter with you?

**Traveling Henry:** Everything is terrible and I can't seem to feel it.

**Clare:** Tell me what is going on!  
*F.I. "Minor Meadow Theme"*

**Traveling Henry:** Don't ask me.  
*Clare bites him.*

**Clare:** Tell me!  
*(Their faces are inches apart and Henry pulls her into an angry kiss.)*  
That wasn't very nice!

**Traveling Henry:** What is wrong with me?

**Time:** Clare at fifteen is not the same person who's been torturing you for months, refusing to give up on having a baby, risking death, turning lovemaking into a battlefield.

**Traveling Henry:** — I'm sorry. I'm very sorry. Clare, it's not you. Please.

**Clare:** You never kissed me before.

**Traveling Henry:** Oh, no. I can't believe it.  
*(Clare laughs.)*  
Oh, Clare. Just forget that okay. Just erase it. It never happened. Come here. Take two, yes? Clare?  
*Clare nods and he gently kisses her. Present Henry enters from behind as Traveling Henry releases Clare and vanishes. F.O. "Minor Meadow Theme"*

**Present Henry:** Do you remember the first time I kissed you?

**Clare:** Vividly.

**Present Henry:** I'm sorry.

**Clare:** What were you so upset about? You were trying to do something and it didn't work and you said I wouldn't like it.

**Time:** The original elephant child.

**Clare:** Are you going to tell me now?

**Present Henry:** No.

**Clare:** Why not?

**Present Henry:** Because I am exhausted and I don't want to fight tonight.

**Clare:** You went to get a vasectomy.

**Present Henry:** How did you know?

**Clare:** I was afraid that might be it.

**Present Henry:** You got me.

**Clare:** I can't do this anymore either. I give up. You win, we'll stop trying to have a baby.

**Present Henry:** You're not yelling at me. Thank you.

**Clare:** You're welcome.

*F.I. "Ticking"*  
*Once "Ticking" is barely audible, F.I. "HTTS"*

**SCENE NINE**

**Thursday, December 28, 2000 (Henry is 33 and 37, Clare is 29)**

*Dark. Blue Light. Clare and Present Henry are in bed asleep.*

**Traveling Henry:** I am standing in our bedroom, in the future. I look down on Clare and myself, sleeping. It feels like death. I am sleeping tightly balled up, knees to chest, mouth slightly open. I want to hold me in my arms.

*F.O. "Ticking"*

**Time:** But it won't happen that way.

*Traveling Henry walks over to Clare's side of the bed.*

**Traveling Henry:** I will myself to forget the other body in the bed, to concentrate on Clare.

**Time:** She isn't sure where we are.

**Traveling Henry:** Neither am I.

**Time:** Here, Now.

**Traveling Henry:** I want to be connected to Clare, here, now.

*They begin to kiss, lightly and Traveling Henry moves on top of Clare.*

**Time:** Here, now.

**Time & Traveling Henry:** Here, now.

**Traveling Henry:** I wish I could stop her from turning her head,

**Time:** but she will turn her head any minute now.

*Clare turns her head and sees Present Henry. She cries out and then looks back at Traveling Henry.*

**Time:** She remembers, accepts it.

**Traveling Henry:** It's okay.... and in this moment I love her more than life.

SCENE TEN

Monday, February 12, 2001 (Henry is 37, Clare is 29)

*F.O. "HTTS"*

**Time:** Something is wrong with Clare.  
*Clare comes close to him and stops, not saying anything.*

**Present Henry:** What's happened?

**Clare:** I'm pregnant.

**Present Henry:** How can you...

**Time:** You know exactly how.

**Present Henry:** Never mind, I remember. — For me that night was years ago

**Time:** but for Clare it is only weeks in the past.

**Present Henry:** Big surprise.

**Clare:** Yeah. I'm scared.

**Present Henry:** You were never scared, before.

**Clare:** I was crazy before. Now I know...

**Present Henry:** What it is.

**Clare:** What can happen.

**Present Henry** she wants this,  
*F.I. "Alba Theme"*

**Time:** she actually hopes that seven will be your lucky number.



SCENE ELEVEN

Monday, August 20, 2001 (Clare is 30, Henry is 38)

Wednesday, November 16, 2011 (Clare is 40, Henry is 38)

- Time:** The baby is due in two weeks and they still haven't settled on a name for her. They've been avoiding the whole subject superstitiously.  
*F.O. "Alba Theme"*
- Present Henry:** (*Holding a dictionary of names*) Any thoughts?
- Clare:** Jane.  
*(reacting to his face)*  
I used to name my dolls and stuffed animals Jane.
- Present Henry:** Let's have something a little unusual ... how about Philomele? It means red-haired.
- Clare:** But what if she isn't? Also the horrible nickname issue — (*F.I. "Alba Theme"*) Philly? — What about Alba?  
*But when she turns around Henry is gone. Traveling Henry enters, wearing long coat.*
- Traveling Henry:** I'm in the surrealist galleries of the Art Institute,
- Time:** in the future.
- Traveling Henry:** As I take in the Joseph Cornell boxes, a Catholic school group comes in. The students are all about ten or so, and there's a girl in the back row who seems more engaged than the rest. I can't see her face. (*F.O. "Alba Theme"*) But every time the docent asks a question,  
*Alba's hand shoots up in the air and waves around with some oo, ooo, oooo's.*
- Traveling Henry:** The girl is getting fed up.
- Docent:** Why do you think Mr. Cornell made these Aviary boxes?  
*Alba's hand shoots straight up and waves in the air again. Docent overlooks her and points to a boy in the front.*
- Boy:** He must have liked birds.
- Traveling Henry:** This is too much for the girl.  
*Alba stands up with her hand in the air and talks fast.*
- Alba:** He made the boxes because he was lonely. He didn't have anyone to love, and he made the boxes so he could love them, and so people would know that he existed, and because birds are free and the boxes are hiding places for the birds so they will feel safe, and he wanted to be free and safe. The boxes are for him so he can be a bird.

**Traveling Henry and Time:** This is a ten year old who can empathize with Joseph Cornell.

*Traveling Henry moves around to see her face.*

**Docent:** That's very perceptive, Alba.

**Time:** the dark hair, those eyes ...

**Traveling Henry:** I am looking at...

*Alba notices Henry and runs over shouting:*

**Alba:** Daddy, Daddy!

*Everyone rushes over and surrounds them as they embrace. Alba is still shouting Daddy.*

**Docent:** Alba, who is this? Sir, who are you?

**Traveling Henry:** I'm Henry DeTamble, Alba's father.

**Alba:** He's my daddy.

**Docent:** Sir, Alba's father is dead.

*Time and Henry exchange a look.*

**Alba:** He's dead, but he's not continuously dead.

*He finds his wits.*

**Traveling Henry:** It's kind of hard to explain.

**Alba:** He's a CDP. Like me.

**Traveling Henry:** This seems to make perfect sense to the teacher though it means nothing to me. Ah, Ms.

**Docent and Alba:** Cooper.

**Traveling Henry:** Ms. Cooper, is there any possibility that Alba and I could have a few minutes here to talk? We don't see each other much.

**Docent:** Well ... I just ... we're on a field trip ... I can't let you just take the child away from the group and I don't really know that you are Mr. DeTamble, you see.

**Alba:** Let's call Mama.

*Alba runs and gets a cell phone from her bag. She dials and is talking to Clare before we know it.*

**Alba:** Mama! ... No, I'm okay ... I'm at the Art Institute ... Mama!, Daddy's Here! Tell Ms. Cooper it's really Daddy, k? Yeah, k, bye.

*Alba shoves the phone toward Henry.*

**Traveling Henry:** Clare?

**Clare:** Henry, Oh god, I can't believe it. Come home.

**Traveling Henry:** I'll try...

**Clare:** When are you from?

**Traveling Henry:** 2001. Just before Alba was born.

**Clare:** Maybe I should come down there?

**Traveling Henry:** That would be faster. Listen, could you tell this teacher that I'm really me?

**Clare:** Sure — where will you be?

**Traveling Henry:** At the lions. Come as fast as you can, Clare.

**Time:** It won't be much longer.

**Clare:** I love you.

**Traveling Henry:** I love you, Clare.

*He hands the phone to Ms. Cooper, who does some nodding and finally:*

**Docent:** Yes, that's fine.

*Henry and Alba walk hand in hand toward the museum entrance.*

**Traveling Henry:** My mind is racing. What to ask first?

**Alba:** Thank you for the videos. Mama gave them to me for my birthday. I can do the Yale and the Master and I am working on the Walters.

**Traveling Henry and Time:** Locks. She's learning to pick locks.

**Traveling Henry:** — Great. Keep at it. Listen, Alba, what's a CDP?

**Alba:** Chrono-Displaced Person.

**Traveling Henry:** She looks exactly like me at ten. — You know, this is the first time I've met you.

**Alba:** How do you do?

**Traveling Henry:** She is the most self-possessed child I've ever met. — Do we see each other much?

**Alba:** Not much. It's been about a year. I saw you a few times when I was eight.

**Traveling Henry:** How old were you when I died?

**Alba:** Five.

**Traveling Henry:** *(to self)* Jesus! I can't deal with this!

**Alba:** I'm sorry. Should I not have said that?

**Traveling Henry:** It's okay. I asked didn't I? ... How's Clare?

**Alba:** Okay. Sad.

**Time:** You don't want to know anything more.

**Traveling Henry:** What about you? How's school? What are you learning?

**Alba:** I'm not learning much in school, but Mama and I are reading Lord of The Rings and I am reading all about early instruments and I'm learning a tango by Astor Piazzolla.

**Traveling Henry:** Violin? Who's your teacher?

**Alba:** Gramps.

**Traveling Henry:** I was never any good at music.

**Alba:** That's what Gramps says. I heard Grandma Annette sing, she was so beautiful!

**Traveling Henry:** Which recording?

**Alba:** I saw her for real. At the lyric. She was singing Aida.

**Traveling Henry:** *He's a CDP, like me.* Oh, shit — You time travel.

**Alba:** Sure. Mama always says you and I are exactly alike. Dr. Kendrick says I'm a prodigy. Sometimes I can go when and where I want.

**Traveling Henry:** Can you not go at all if you don't want to?

**Alba:** Well, no. But I like it. I mean sometimes it's not *convenient* but ... it's *interesting*, you know.

**Traveling Henry:** Yes. I know.  
*F.I. "Clare Theme"*

**Alba:** There's Mama!

**Traveling Henry:** Let me stay, God, Father Time, Santa, anybody who might be listening. Just let me see Clare.

**Clare:** Henry!  
*Clare is running toward him and Henry collapses to his knees. Time moves the panel between them and he vanishes.*

**Traveling Henry:** Damn. Damn.  
*F.O. "Clare Theme." Present Henry returns from time traveling, searching the house for Clare. Scrim spins and Clare is pregnant again, reading book.*

**Present Henry:** Clare, Clare!!....

**Clare:** In here ... you okay?

**Present Henry:** I was so afraid I missed Alba!

**Clare:** Alba?

**Present Henry:** I went forward and I was really there, you know, coming in strong and I ran into our little girl.

**Clare:** Oh my god, I'm so jealous. Wow.

**Present Henry:** Yeah. She was about ten. Clare, she is so amazing — she’s smart and musical and just ... really confident and nothing fazed her...

**Clare:** What does she look like?

**Present Henry:** Me. A girl version of me.

**Time:** She has your personality though.

**Present Henry:** She was talking about Joseph Cornell’s Aviary boxes and she said something heartrending and some how *I knew who she was*. And she recognized me.

**Clare:** Well I would hope so ... Does she - Is she...?

**Present Henry and Time:** Yes. She does. (*Clare reacts*)

**Present Henry:** She said she likes it. (*F.I. “Alba Theme”*) She said it was interesting.

**Clare:** Alba. Alba DeTamble.  
*And they both start to laugh.*

**SCENE TWELVE**

**Friday, May 7, 2004 (Henry is 40, Clare is 32)**

*F.O. "Alba Theme"*

**Time:** It is the opening of Clare's art exhibit at the Chicago cultural Center.

**Present Henry:** She has been working non-stop for a year

**Time & Present Henry:** building huge, ethereal bird skeletons out of wire.

**Clare:** There are masses of people.

Alba and Present Henry are by the back wall, out of the crowd.

**Gomez:** Congratulations Clare.

**Charisse:** The show looks great.

**Alba:** (*bouncing to try and see*) I want Mama!

**Clare:** My face hurts from smiling.

**Present Henry:** Mama's busy Alba. —

**Time:** feeling queasy?

**Alba:** No, I want Mama!

*Present Henry puts his head between his knees and Alba pulls his ear.*

**Present Henry:** Don't Alba.

**Clare:** Everyone I know is here.

*Dad DeTamble makes his way through the crowd and Present Henry pushes her towards him.*

**Present Henry:** Go, go see Grandpa.

**Alba:** (*starting to whimper*) I don't see Grandpa. I want Mama!

**Present Henry & Clare:** I hear Alba screaming

**Alba:** MAMA!

*Present Henry vanishes.*

**Clare:** Where is Henry?

*(The crowd parts to let Clare through. She finds Alba with Grandpa. Alba buries her face in Clare's stomach.)*

Where's Daddy?

**Alba:** Gone.

*IN: "Low Clarinet Meadow"*

**Wednesday, May 24, 1989 (Henry is 40, Clare is 18)**

*Traveling Henry is getting dressed in a tux jacket and formal wear.  
Clare is sitting prim and proper. F.O. "Low Clarinet Meadow."*

- Traveling Henry:** Clare we're not getting married today or anything insane like that, are we?
- Clare:** Hello, Henry.
- Time:** She says it as though you have just dropped in for tea.
- Traveling Henry:** — Because I know for a fact that our anniversary is in the fall. October. Late October.
- Clare:** How male.
- Traveling Henry:** You look immaculate.
- Clare:** Today is May 24, 1989.
- Time:** Think fast.
- Traveling Henry:** Happy birthday.  
*She pulls out a bottle of wine.*
- Traveling Henry:** I hate to be obtuse ... I mean obviously it's your birthday ...
- Clare:** My eighteenth birthday ...
- Traveling Henry:** Um, well, to begin with I'm really sorry I don't have a present for you...
- Time:** Getting warmer.
- Traveling Henry:** But you know I never know when I'm coming and I can't bring anything with me...
- Clare:** You don't remember, we worked it all out the last time you were here; because you said that today is our last day and also my birthday. You don't remember?
- Traveling Henry:** Oh. I haven't been there yet. I mean that conversation is still in my future. I wonder why I didn't tell you then. Clare, what exactly did we decide on the last time you saw me? What were we planning to do for your birthday?
- Clare:** Well, this. *(she gestures at clothes and picnic)*
- Traveling Henry:** Anything else? I mean this is wonderful.
- Clare:** Well ... Yes.
- Traveling Henry:** Yes?
- Time:** There's an awkward pause.
- Clare:** We decided to make love.

**Traveling Henry:** Ah.

**Time:** Today Clare is legally, if perhaps not emotionally an adult...

**Traveling Henry:** and surely I can't warp her life too much. That is to say I've already given her a pretty weird childhood just by being in her childhood at all,

**Time:** appearing at regular intervals buck naked before her eyes...

**Clare:** So?

**Traveling Henry:** What the hell. Yes.

*F.I. "Meadow Love Scene." They both stand up and move toward each other in for an awkward kiss.*

**Traveling Henry:** Clare?

**Clare:** Mmmm?

**Traveling Henry:** You're absolutely sure we're alone?

**Clare:** Paranoid?

**Traveling Henry:** Never mind...

**Clare:** We could go to my room.

**Traveling Henry:** God, it's like being in high school.

**Clare:** What?

**Traveling Henry:** Never mind.

*Henry leads her to the ground, throws off his jacket, pulls off his shirt.*

**Clare:** I've never seen you get undressed. Not a pretty sight.

**Traveling Henry:** You wound me. Come here and let me wipe that smirk off your face.

*He playfully takes her to the ground and starts to unbutton her shirt or unzip her dress. They laugh.*

**Time:** You want, if at all possible, for her to feel the sense of wonder you felt when you met her and made love for what you thought was the first time.

*He becomes still over Clare.*

**Traveling Henry:** You okay?

**Clare:** I'm afraid.

**Traveling Henry:** That's okay. I swear to you the next time we meet you will practically rape me. I mean you are really exceptionally talented at this.

**Clare:** I am?

**Traveling Henry:** You are incandescent.

*Lights go down on them as they kiss.*

**Traveling Henry:** Had we but world enough and time.



*F.O. "Meadow Love Scene." Traveling Henry exits as Present Henry enters, whistling, skipping. He pulls a pensive Clare out of bed and they start dancing around the room.*

**Present Henry:** Why didn't you tell me? You vixen, you minx!

**Clare:** May 24, 1989?

**Present Henry:** Yes, oh yes!

**Clare:** You didn't know so I couldn't tell you.

**Present Henry:** What happened after I left?

**Clare:** I was into my work, my friends and I even got asked out quite a bit.

**Present Henry:** Oh?

**Clare:** Sure.

**Present Henry:** Did you go? Out?

**Clare:** Well, yeah. In the spirit of research. And because I occasionally got mad that somewhere out there you were obviously dating other women.

*Time snaps and Ingrid enters behind Present Henry and freezes.*

**Present Henry:** Any nice pretty young art boys?

*Time snaps again and Gomez enters behind Clare and freezes.*

**Time:** — If you're ever going to say it, now's the time.

**Clare:** I can't. He'll hate me. It was a mistake.

**Present Henry:** Hey, where are you?

**Clare:** I slept with someone.

**Present Henry:** Who?

**Clare:** I was drunk. We were at a party and Charisse was in Boston —

**Present Henry & Clare:** Gomez?

*Time snaps and Gomez unfreezes while Present Henry freezes.*

**Gomez:** Good morning kitten!

*Gomez goes to embrace Clare and she jumps back and then bursts into tears.*

**Gomez:** Whoa. Kitten. Clare, baby, hey, hey...

*Clare weeps into his arms.*

**Gomez:** Clare, baby, what's wrong? Clare, have you had sex before? (*Clare nods*) Is it Charisse? You feel bad about it cause of Charisse? (*Clare nods*). Did I do something wrong? (*Clare shakes her head*) (*F.I. "Clare Theme"*) Clare, who is Henry?

**Clare:** (*recoiling*) How did you know? — Shit.

**Gomez:** You were talking in your sleep to someone named Henry.

**Clare:** — What did I say?

**Gomez:** Mostly just Henry over and over, like you were calling someone to come to you. And you said ‘I’m sorry’ and ‘well, you weren’t here,’ like you were angry. Who is Henry?

**Clare:** Henry is my lover.

**Gomez:** Clare, you don’t have a lover. Charisse and I have seen you almost everyday for six months, and you never date anyone, and no one ever calls you.

**Clare:** He’s been gone for a while and he’ll be back in the fall of 1991.

**Gomez:** Where is he?

**Clare:** I don’t know —

**Time:** But you were determined to make him believe you.  
She pulls out a picture. (F.O. “Clare Theme”)

**Gomez:** I’ve seen this guy. Well, no. Someone a lot like him. He’s a maniac, an alcoholic and he’s just ... I don’t know, he’s really rough on women or so I hear.

**Clare:** What’s his last name?

**Gomez:** I don’t know. Listen, Kitten, this guy would chew you up and spit you out ... he’s not at all what you need.

**Clare:** What do I need?

**Gomez:** Me. Except you don’t seem to think so.

**Clare:** You have Charisse. What do you want me for?

**Gomez:** I just want you. I don’t know why. Clare I —

**Clare:** Don’t say it. I don’t want to know.

**Gomez:** Clare, don’t be mad.

**Clare:** I’m not mad at you. I’m mad at myself.

**Gomez:** This guy must be really something if he can walk away from a girl like you and expect you to be around two years later.

**Clare:** He is ...  
*Time snaps and Gomez freezes, Present Henry unfreezes.*

**Present Henry:** When was this?

**Clare:** 1990.

**Present Henry:** Clare don't do that to me, shit, I thought you were talking about something that happened like, last week.

*Time snaps again and Clare freezes. Gomez enters in scene with Ingrid and Present Henry.*

**Gomez:** Henry?

**Present Henry:** Yeah?

**Gomez:** Clare says hello.

**Ingrid:** Who the hell is Clare?

**Present Henry:** Sorry wrong number.

**Gomez:** Sorry. You must have a double out there somewhere.

*Gomez passes by Clare and exits. Ingrid grabs Present Henry.*

**Traveling Henry:** My place?

**Ingrid:** *(high as a kite)* Brilliant.

**SCENE THIRTEEN**

**Sunday, June 12, 2005 (Clare is 34, Henry is 41)**

*Present Henry turns and watches Alba with older Alba — about seven, wearing a dirty long t-shirt and barefoot). He beckons Clare over. The Albas are singing “The Itsy Bitsy Spider.”*

**Alba and Older Alba:** The itsy, bitsy spider crawled up the water spout....

**Clare:** Who is that?

**Time and Present Henry:** That’s Alba.

**Clare:** Yes, but who’s with her?

**Present Henry:** Clare, that’s Alba when she’s older.

**Time:** She’s time traveling.

**Clare:** My God. Should we go out there? I’d love to meet her...

**Time and Present Henry:** Better not....

*But as he speaks the two girls run inside holding hands.*

**Alba:** Mama! Mama, look a big girl Alba.

**Older Alba:** Hi Mama

**Clare:** Hello Alba.

**Older Alba:** DADDY!

*Older Alba throws her arms around Henry and begins to cry.*

**Present Henry:** Don’t tell Mama I died, okay? —

**Alba:** Why Daddy, why is she sad?

**Clare:** Alba, what is going on in your present?

**Older Alba:** Not much, Gramps is teaching me Saint Saens’ second violin concerto.

**Present Henry:** You’re in a play at school.

**Older Alba:** I am? Not yet, I guess. *(She looks tired and nauseous)*

**Present Henry:** Oh sorry. Guess that’s not til next year...

*Time pulls older Alba away.*

**Present Henry:** She’s gone back.

**Alba:** Back where Daddy? Back where?

**Clare:** Alba, it’s almost time for bed. Why don’t you go pick out two books and I’ll be up in a minute.

*Alba storms off.*

**Clare:** Are you going to tell me what that was all about?

**Present Henry:** Can I get away with not telling you?

**Clare:** No.

**Time and Present Henry:** Because you don't really want to know.

**Clare:** You have to tell me.

**Present Henry:** No. I don't.

**Clare:** I'll imagine the worst.

**Present Henry:** Go ahead.

**Clare:** What is the worst? (*closing her eyes*)

*IN: "Low, Ominous Sound"*

*F.I. "Ticking" just after "Low, Ominous Sound" enters.*

**Time:** The meadow,

**Clare:** a cold day in my childhood,

**Time:** running over dead grass, there was a noise,

**Clare:** you called my name —

*Gunshot*

**Traveling Henry (offstage):** CLARE!

*The scene rebuilds around them — Daddy, Time and Traveling Henry in diamond. Slow Fade Out of "Low, Ominous Sound" and "Ticking."*

**Present Henry:** Clare? Where are you?

**Clare:** 1984. I think that's where it happens.

**Present Henry:** Where what happens?

**Clare:** Whatever it is you're afraid to tell me.

**Present Henry:** Tell me about it.

*Clare walks into the scene.*

**Clare and Time:** It was early. A day in the fall.

**Clare:** Daddy was out deer hunting. I thought I heard you calling me and I ran out in the meadow and you were there,

**Clare and Time:** looking at something,

**Clare:** but Daddy made me go back to the house,

**Present Henry:** Oh?

**Clare:** I went back later in the day. There was

**Clare and Time:** a place in the grass all soaked in blood.

**Clare:** The worst—  
*F.I. “Shit Kickin’ Music”*

**Present Henry:** Hush Clare— Shhh.

**SCENE FOURTEEN**

**Monday, January 7, 2006 (Henry is 43 and Clare is 35)**

**Wednesday, June 28, 2006 (Henry is 43)**

*F.O. "Shit Kickin' Music"*

**Traveling Henry & Time:** It's cold. It's very, very cold

**Traveling Henry:** and I am lying on the ground in snow. My feet are numb, I can't feel my feet. How long have I been here?

**Time:** It's night. I hear traffic.

*Traveling Henry gets to his hands and knees.*

**Time:** You're in Grant Park.

**Traveling Henry:** I have to get out of here. I have to get warm.

*Traveling Henry crawls off.*

*Clare in bed with Present Henry, jumps up as the phone RINGS.  
Henry fumbles reaching over Clare for the phone.*

**Present Henry:** Lo?

**Time:** 4:32 A.M.

**Present Henry:** Okay, stay there. We'll leave right now.

**Clare:** Who was it?

**Present Henry:** Me. It was me. I'm down at the Monroe St Parking Garage, no clothes, fifteen degrees below zero. (*F.I. "Shit Kickin' Music"*) God I hope the car starts.

*Time and Traveling Henry re-enter.*

**Time:** Crawl to the guard station.

**Traveling Henry:** (teeth chattering): No one is there.

**Time:** Inside there is a space heater, a jacket.

**Traveling Henry:** It's locked.

**Traveling Henry & Time:** I have nothing to open it with.

*Traveling Henry curls up in a ball, shaking uncontrollably.*

**Traveling Henry:** Help Me! Help Me! Help Me!

**Time:** (*overlapping Henry's calls*) Help, Help, Help.

*"Shit Kickin' Music" Out on last "Help Me!"*

*And at last, he is gone. Present Henry and Clare get out of car and run around garage calling for Henry.*

**Clare & Present Henry:** Henry! Henry!

**Clare:** (*shivers*) I've been here before, been here before.

**Present Henry:** Henry! ...

**Clare:** Maybe you got back to the present.

**Present Henry:** But maybe not. Shit, where would I go?

**Clare:** When were you coming from?

**Present Henry:** I didn't say.

**Time:** No Henry anywhere.

**Clare:** It's okay  
*F.I. "Time Theme"*

**Time:** But sooner or later there will be hell to pay.



**SCENE 14b**

**Monday, September 25, 2006 (Clare is 35, Henry is 43)**

*F.O. "Time Theme"*

**Alba:** My turn!

**Time:** Henry has been gone all day. Alba and Clare went to McDonald's for dinner and now they are playing,

**Alba:** Go fish! Do you have a two of hearts?

*F.I. "Shit Kickin' Music"*

**Clare:** Go Fi...

*CRASH!*

**Present Henry:** HELP ME!

**Time:** Henry is on the floor white, shivering and cold.

*We see flashes of several small scenes.*

*Henry is in hospital, chattering Clare's name. Quick F.O. "Shit Kickin' Music" as soon as Nurse enters.*

**Nurse:** How on Earth did he get Hypothermia in September?

**Clare:** I don't know, ask him.

*The nurse (Time) wraps Henry's feet.*

*Kendrick finds a frazzled Clare.*

**Kendrick:** Good news. His core temp is up to 97.6. There doesn't seem to be any brain damage.

*The nurse is back, unwrapping Henry's feet. Placing them in water.*

**Nurse:** Any tissue that's gonna make it will turn bright red. If it doesn't look like a lobster, it's a problem.

**Clare and Time (alternating):** Henry's feet are white as snow, white as marble, white as titanium, white as paper, white as bread, white as sheets, white as white can be.

*Clare is holding Henry's hand. Gomez Enters.*

**Gomez:** Morning Kitten. How's our patient?

**Clare and Time:** Both feet were amputated above the ankle this morning.

*Gomez stops abruptly. Henry is waking up.*

**Present Henry:** Where am I?

**Clare and Time:** Mercy Hospital. September 27, 2006.

*Henry sees Gomez's shocked face and he pushes himself up to look where his feet once were. Henry SCREAMS.*

**SCENE FIFTEEN**

**Tuesday, October 17, 2006 (Clare is 35, Henry is 43)**

**Time:** Henry has been home from the hospital for a week. He spends the days in bed, doesn't eat much, doesn't say much either.  
*Alba approaches Henry. Clare watches*

**Alba:** Daddy?

**Time:** Although Henry is right here in front of you, he has disappeared.  
*He doesn't respond and she tries again.*

**Alba:** Daddy?

**Present Henry:** Hmmm?

**Alba:** Are you dying?

**Present Henry:** No.

**Alba:** Alba said you died.

**Present Henry:** That's in the future Alba. Not yet. Tell Alba she shouldn't tell you those kinds of things.

**Alba:** Are you going to stay in bed all the time now?

**Present Henry:** (reaching for painkillers) Maybe.

**Alba:** Why?

**Present Henry:** Because I feel like shit, okay?

**Alba:** Okay!  
*Alba runs and collides with Clare. She buries her face in her mom's neck and they rock together.*

**Clare:** What can I tell you, Alba? What can I say?

**Time:** But before you can shake a Vicodin out of the bottle, you are falling.

**Sunday January 2, 1994**

**Traveling Henry:** (*wraps himself in blanket*) There's something about the smell that reminds me of...Bleach, Sweat, Perfume, but it couldn't be —  
*Ingrid comes up from behind.*

**Ingrid:** Henry.

**Traveling Henry:** Ingrid.

**Ingrid:** What are you doing here?

**Traveling Henry:** I don't know. I'm sorry. I just — well you know.

**Ingrid:** You look like shit.

**Traveling Henry:** I'm in a lot of pain.

**Ingrid:** That's funny. So am I.

**Traveling Henry:** I mean physical pain.

**Ingrid:** Why?  
*Henry shows Ingrid his stumps.*

**Time:** Ingrid of all people understands perfectly. By entirely separate processes you have arrived at the same condition.  
*She gets him some drugs and Henry swallows them.*

**Ingrid:** When are you coming from?

**Traveling Henry:** December 2006. What's the date here?

**Ingrid:** It was New Years Day but now it is January 2. 1994.

**Traveling Henry:** *(to self)* Oh no. Please no.

**Ingrid:** What's wrong?

**Time:** Today is the day Ingrid will commit suicide.

**Traveling Henry:** What can I say to her? Can I stop her?

**Time:** Does it matter now?

**Traveling Henry:** Listen, Ing, I just want to say—

**Time:** Now that she's dead?

**Ingrid:** What?

**Traveling Henry:** Just ... be nice to yourself. Don't ... I mean, I know you aren't very happy—

**Ingrid:** Well, whose fault is that?

**Traveling Henry:** *(to self)* Is it my fault?

**Time:** I don't really know.

**Ingrid:** Henry? Why were you so mean to me?

**Traveling Henry:** Was I? I didn't want to be.

**Ingrid:** You didn't care if I lived or died.

**Traveling Henry:** I do care. I don't want you to die.

**Ingrid:** You never came to the hospital.

**Traveling Henry:** Your doctor told me I couldn't visit you.

**Ingrid:** You got married and never called.

**Traveling Henry:** I was told you didn't want to talk to me.

**Ingrid:** Are you still married?

**Traveling Henry:** Yeah.

**Ingrid:** Kids?

**Traveling Henry:** One. A girl.

**Ingrid:** Oh. I wish I had kids.

**Traveling Henry:** You never wanted kids, Ing.

**Ingrid:** I always wanted kids. I didn't think you wanted kids, so I never said anything.

**Traveling Henry:** You could still have kids.

**Ingrid:** Do I have kids Henry? In 2006 do I have a husband and a house in Winnetka and 2.5 kids?

**Traveling Henry:** Not exactly.

**Ingrid:** How not exactly? As in not exactly Ingrid, you're really a bag lady.

**Traveling Henry:** You're not a bag lady.

**Ingrid:** So we've eliminated the extremes. I'm not a suburban matron and I'm not homeless. Come on Henry give me some more hints.

**Traveling Henry:** I don't want to play this game.

**Ingrid:** Fine. Let's make it multiple choice.  
A) I'm a stripper in a real sleazy club on Rush St.  
B) I'm living in Rio Del Sol with an investment banker, or how about  
C) I'm dead.  
Does that appeal to you at all?

**Traveling Henry:** No. It doesn't.

**Ingrid:** Really? I like that one best. I like that one so much that it's given me an idea.  
*Time hands Ingrid a gun and Ingrid turn to point it at Traveling Henry.*

**Ingrid:** Surprise! I could shoot you.

**Traveling Henry:** Yes. You could.

**Ingrid:** Then I could shoot myself.

**Traveling Henry:** That also could happen.

**Ingrid:** But does it?

**Traveling Henry:** I don't know Ingrid. You get to decide.

**Ingrid:** Bullshit Henry! Tell me,

**Traveling Henry:** All right, no! It doesn't happen that way.

**Ingrid:** But what if I want it to happen that way?

**Traveling Henry:** Ingrid, give me the gun.  
*She toys with him, making him crawl and then points it at his head. Henry tenses and then she bring the gun to her temple.*

**Ingrid:** How about this, Henry? Does it happen like this?

**Traveling Henry:** No. No!  
*Ingrid kicks him in the chest and he falls backward.*

**Ingrid:** Did you love me?

**Traveling Henry:** Yes.

**Ingrid:** Liar.  
*And she pulls the trigger. Gunshot.*

**October 18, 2006.**

*Clare runs in her studio, startled.*

**Time:** Henry is gone. The possibilities crowd your mind. He could be run over by cars, stuck somewhere out in the cold.

*She spots Henry on the floor, crying.*

**Clare:** What's wrong?

**Present Henry:** Ingrid's dead.

**Clare:** Ingrid's been dead for a long time.

**Time & Present Henry:** Years, minutes ... same thing.

**Present Henry:** It was my fault. If I hadn't been there.

**Clare:** Could you have stopped her?

**Present Henry:** No. I tried.

**Clare:** Well, then.

**Present Henry:** Clare.

**Clare:** Mmmm?

**Present Henry:** When I'm dead—I've been getting everything organized, all the documents, you know, my will, and letters to people and stuff for Alba, it's all in my desk.

**Clare:** When? Months? Weeks? Days?

**Present Henry:** I don't know Clare.

**Time:** He does know,

**Clare:** I know he knows. Henry ... I made you something.

**Present Henry:** Feet? I could use some feet.  
*Clare lifts him up to see the giant wings floating above them.*

**Clare:** Wings.

**Time:** The wings are huge and they float in the air. They are threatening but also redolent of

**Time & Present Henry:** longing, freedom, rushing through space.

**Time:** The feeling of standing solidly

**Present Henry:** on my own two feet, of running, running like

**Time & Present Henry:** flying.

*Clare sits next to Henry and looks at him. F.I. "Time Theme"*

**Clare:** Kiss me.

*They kiss.*

**Present Henry:** I want to be here. I want to live.

SCENE SIXTEEN

Sunday, December 31, 2006 (Clare is 35, Henry is 43)

*F.O. "Time Theme"*

**Time:** Tonight your life will flash before your eyes.

**Present Henry:** Tonight my life will flash before my eyes.

*F.I. Squirrel Nut Zippers' "Evening at Lafitte's"*

**Time:** Henry and Clare are having a party.

*The doorbell rings and Alba runs to answer it. Mr. DeTamble walks in.*

**Alba:** Grandpa, Grandpa!

**Mr. DeTamble:** Hello, Henry!

*He picks her up and then shakes Henry's hand. Henry holds it just a little longer than usual. The party is underway. Gomez and Charisse enter last.*

**Gomez:** Hey Library boy, you lazy coot, don't you ever shovel your sidewalk?

**Present Henry:** *(smacking his head)* I knew I forgot something.

**Clare:** Where are the kids?

**Charisse:** We parked them at my mom's. It's New Year's and we decided to have our hangovers in privacy, you know? I've already started mine.

**Present Henry:** Hey Gomez.

**Gomez:** *(trots over to Henry)* Yeah?

**Present Henry:** Let's go outside.

**Gomez:** It's fucking cold out there.

*F.O. "Evening at Lafitte's"*

**Present Henry:** Come on you soft elderly alderman.

*Gomez picks Henry up. They sit for a moment.*

**Present Henry:** Comrade.

**Gomez:** *(drinking from flask)* Umm?

**Present Henry:** Thanks for everything. You've been the best—

**Gomez:** What are you saying?

**Present Henry:** My own personal fat lady is singing, Gomez. Time's up. Game over.

**Gomez:** When?

**Present Henry and Time:** Soon.



**Gomez:** How soon?  
**Present Henry:** I don't know.  
**Time:** Very, very soon.  
**Present Henry:** Anyway, I just wanted to tell you—I know I've been a pain in the ass every now and then, but it's been great. It's been really great.  
**Time:** And they stand there, inarticulate full grown male creatures.  
**Present Henry:** Let's go in.

Gomez pulls Henry into a tight man hug and then walks away without looking back. Gomez comes back in and passes by Clare. They exchange a look.

**Kendrick:** If you ever want to come by the lab, I could show you what I've been doing for Alba...

**Time:** You haven't seen Henry in the last forty-five minutes. You should make sure he's okay. Make sure he's here.

**Clare:** — Excuse me.

*Clare looks around and finally finds him.*

**Clare:** Come inside.

*Henry holds out his arm and she stands beside him. He puts his head against her hip and she plays with his hair. F.I. "Time Theme 90 BPM"*

**Present Henry:** I wish we could just stop time now. Clare,

**Clare:** Henry.

**Time & Present Henry:** It's time.

**Clare:** What?

**Present Henry:** It's ... I'm ...

*She kneels down in front of him, squeezing his hands.*

**Clare:** But—don't. Just—stay.

**Time & Present Henry:** It has already happened.

**Clare:** Why didn't you tell me? Why did you let me invite all these people?

**Present Henry:** I don't want you to be alone ... after. And I wanted to say goodbye to everyone. It's been good, it was a good last hurrah...

**Clare:** Why can't we do something...

**Present Henry:** Clare —

**Clare:** Stop it. Refuse to let it happen. (F.O. "Time Theme 90 BPM")  
Change it.

**Present Henry:** Oh, Clare.

**Clare:** What time is it?

*F.I. "Ticking"*

*F.I. "Low, Ominous Sound"*

**Time and Present Henry:** Almost midnight.

**Clare:** I'm scared.

**Present Henry:** Kiss me.

**Party Voices:** Ten, Nine, Eight, Seven, Six, Five, Four, Three, Two, One,

*Gunshot*

*Everyone freezes and red light evaporates over the stage. We see Daddy Abshire take gun and shoot Present Henry. Traveling Henry stands by watching. We hear the crack of rifles and Present Henry grabs his stomach and falls to the ground screaming:*

**Present Henry:** CLARE!

*The lights change and the party is back on again but everyone is running outside as Clare and Alba lean over Henry. F.O. "Low, Ominous Sound."*

**Alba:** Daddy!

**Present Henry:** Love you ...

**Clare:** Henry —

**Present Henry:** Always ...

**Clare:** Oh God, oh God —

**Present Henry:** World enough ...

**Clare:** No!

**Present Henry:** And time ...

*F.I. "Time Theme."*

**Clare:** Henry!

*Time picks up Present Henry and places him back in his chair ... Clare's song comes back at this point. Present Henry reads the letter at center stage as life goes on around him.*

**SCENE SEVENTEEN**

**THE LETTER**

- Present Henry:** A letter to be opened in the event of my death.
- Time:** December 10, 2006.
- Present Henry:** It's one of those evenings when the coldness of every single thing seems to slow down time
- Time:** You sleep all day. Everything is reduced to this bed, this endless slumber that makes the days into one day, makes time stop.
- Present Henry:** I have that feeling, when I am out of time, of being buoyed up on time's surface like a fat lady swimmer.
- Clare:** It is only memory that holds me here. Time, let me vanish.  
*F.O. "Ticking" and "Time Theme"*
- Present Henry:** I had the sudden urge tonight, here in the house by myself to write you a letter, to leave something, for after.  
*Alba enters and goes to Clare.*
- Alba:** When is daddy coming home?
- Present Henry:** If you are reading this, I am probably dead.
- Clare:** August 29.
- Present Henry:** I say probably because it seems foolish and self-important to declare one's own death as an out and out fact.
- Time:** How do you know?
- Present Henry:** About this death of mine—I hope it was simple and clean and unambiguous and didn't create too much fuss. I'm sorry.
- Clare:** Because he is. He gave me the date himself.
- Time:** And how does it feel?
- Present Henry:** You know if I could have stayed, if I could have gone on, that I would have clutched every second.
- Clare:** I never see him.
- Present Henry:** Clare, I want to tell you again, I love you. Our love has been the thread through the labyrinth, the net under the high wire walker, the only real thing in this strange life of mine that I could trust.
- Clare:** Why not me Henry? Why only Alba?  
*Clare sits in her rocking Chair. Traveling Henry and Alba enter in weird clothes.*
- Alba:** Tell me a story

**Traveling Henry:** What kind of story?

**Alba:** A story about you and Mama when Mama was a little girl.

**Present Henry:** I hate to think of you waiting.

**Traveling Henry:** All right ... once upon a time

**Alba:** When was that?

**Traveling Henry:** All times at once. A long time ago and right now.

**Present Henry:** I know you have been waiting for me all your life, always uncertain of how long this patch of waiting would be.

**Traveling Henry:** And one fine day when your Mama, who was only a tiny thing whose hair was bigger than she was, went out to the clearing and there was a man there—

**Alba:** With no clothes!

**Traveling Henry:** With not a stitch on him.

**Present Henry:** What an uncertain husband I have been, like Odysseus, a plaything of the gods.

**Traveling Henry:** And after your Mama had given him a beach towel so he could have something to wear, he explained to her that he was a time traveler and for some reason she believed him...

**Alba:** Because it was true.  
*F.I. "Clare Music to Sing" Clare softly hums her theme.*

**Present Henry:** Please, Clare. When I am dead. Stop waiting and be free.

**Alba:** Daddy, how come you never visit Mama in the future?

**Present Henry:** Put me deep inside you and then go out in the world and live.

**Traveling Henry:** I don't know Alba.

**Present Henry:** My father's entire life was marked by my mother's absence. And when I was young, I didn't understand, but now I know how absence can be present.

**Traveling Henry:** If I could, I'd be there.

**Present Henry:** You have created beauty and meaning in your art and Alba and for me, for me you have been everything. Live, Clare, fully, presently in the world, which is so beautiful.  
*Alba and Henry hug and then Alba disappears. Clare is still rocking and singing. Traveling Henry moves toward Present Henry.*

**Present/Traveling Henry:** Clare, there is one last thing, and I have hesitated to tell you, because I'm superstitiously afraid that telling might cause it not to happen. Silly: I know. And also because this might cause you to wait

longer than you have ever waited before. (*F.O. "Clare Music to Sing"*) But I will tell you in case you need something, after.

*Traveling Henry returns the pocket watch to Present Henry.*

**Present/Traveling Henry:** Last summer I was sitting in Kendrick's waiting room when I suddenly found myself,

**July 24, 2053 (Clare is 82, Henry is 43)**

**Present Henry:** In a dark hallway.

**Time:** You sit at the dining room table with a cup of tea, looking at the water, listening.

*F.I. "End Music"*

**Present Henry:** At the end of a hall is a door, white light spilling around its edges. A woman sits at a table facing a window.

**Clare:** Waiting.

**Present Henry:** The woman is extremely still. Something about her is familiar. She is

**Clare:** wondering if you will come today.

**Present Henry:** an old woman; her hair lies perfectly still on her back.

**Clare:** It's not much different from other times I have waited for you except this time I have instructions: this time I know you will come, eventually.

*Clare turns and sees.*

**Time and Present Henry:** this is Clare, Clare old...

*Present Henry returns pocket watch to Time.*

**Present Henry:** And she is coming

**Clare:** and I am here.

**Time:** Here and now.

*Time closes the pocket watch. Present Henry and Clare move in together and she reaches up to touch his face as we FADE TO BLACK.*

### APPENDIX 3:

#### Original Song Listing

All original music written by Shannon M. Murphy O'Neill. Clarinet and synthesizers played by Shannon M. Murphy O'Neill. Voice performed by Shannon M. Murphy O'Neill and Sarah Looney.

1.	Opening Music	3:57
2.	Happy Meadow Clarinet	1:08
3.	Time Theme (90 BPM)	2:05
4.	Henry Travels To Self (HTTS)	2:45
5.	Low Clarinet Meadow	0:36
6.	Meadow Love Theme	1:39
7.	Low Ominous Sound	1:38
8.	Shit Kickin' Music	2:26
9.	Alba Theme	2:30
10.	Clare Theme (with voice)	2:06
11.	Clare Oohs	2:07
12.	Time Waltz	1:38
13.	Minor Meadow High Snip	0:08
14.	Minor Meadow Piano	0:56
15.	Clare Theme (for onstage singing)	2:06
16.	End Piece	1:09

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